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AUG 20 1936

GIFT OF PUBLISHER

MOTION PICTURE
HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

HOLLYWOOD REACHING FOR ACTUAL CONTROL OF FILM BUSINESS

by Terry Ramsaye

VOL. 122, NO. 1

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JAN. 4, 1936

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It was Merry Xmas at All Leading Theatres!

RONALD COLMAN

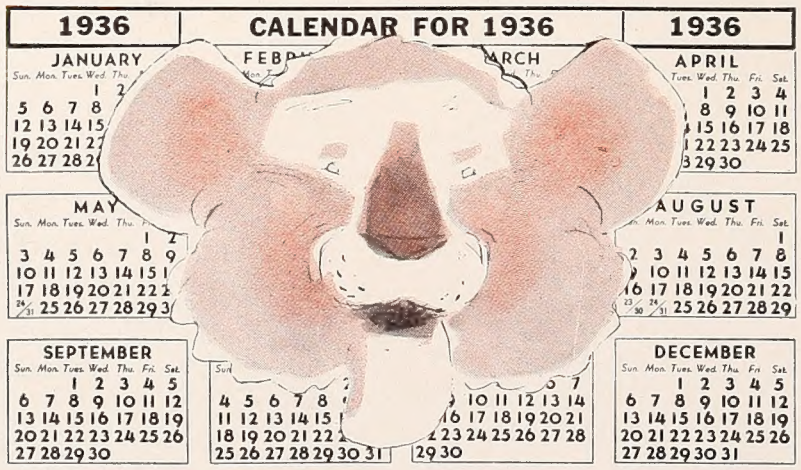
in **"A TALE OF TWO CITIES"**



It was Happy New Year at All Leading Theatres!

JEAN HARLOW

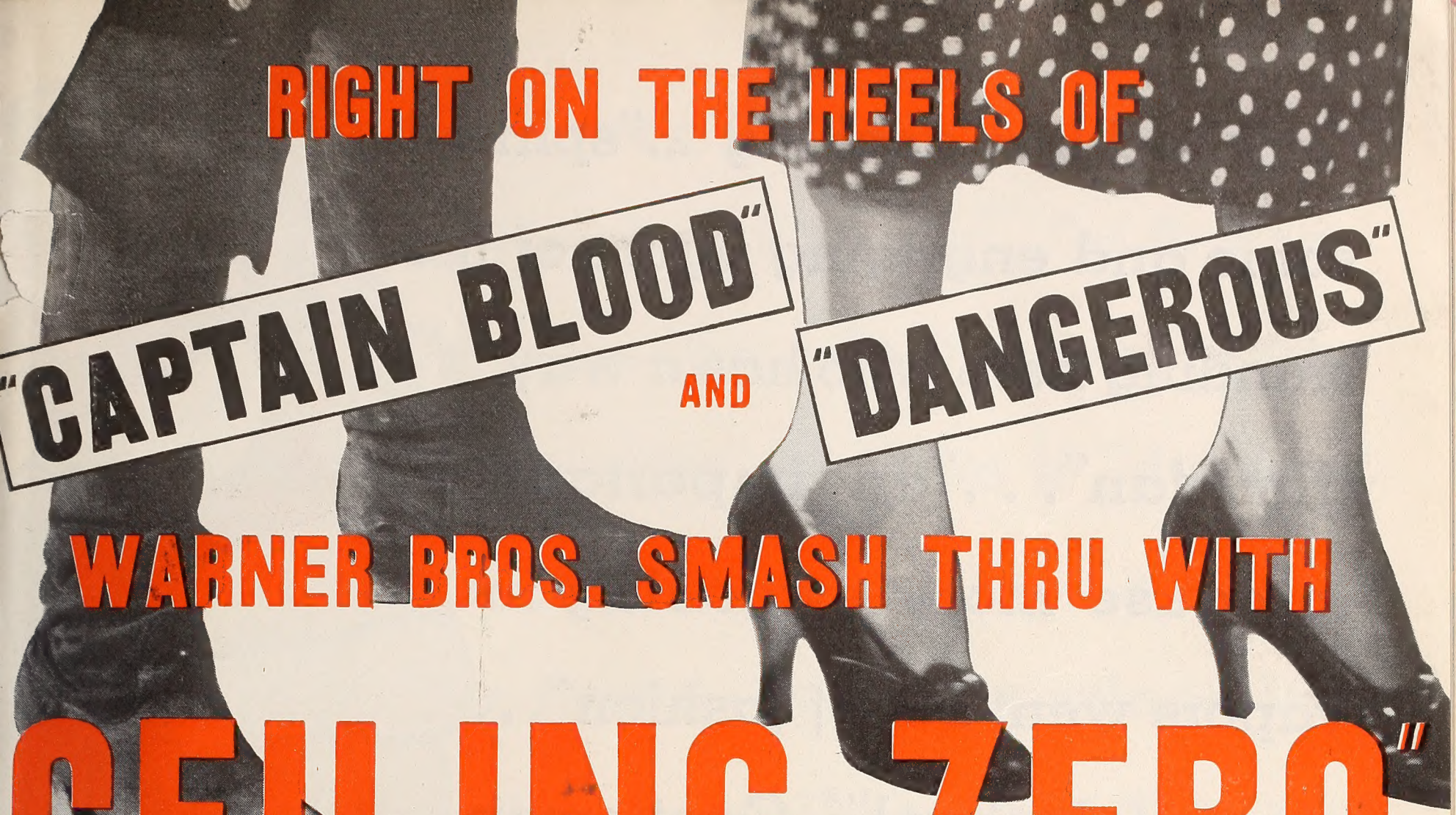
in **"RIFFRAFF"**



All Year 'Round at All Leading Theatres, it's:

LEO, THE LION

in **M-G-M HITS!**



RIGHT ON THE HEELS OF "CAPTAIN BLOOD" AND "DANGEROUS"

WARNER BROS. SMASH THRU WITH "CEILING ZERO"

Thank heaven it didn't quite leave 'Film Daily' speechless!

THE Film DAILY

A BIG PICTURE LOADED WITH SUSPENSE, ACTION AND EMOTION, WITH CAGNEY AT HIS BEST, WILL CLICK AT ANY BOX OFFICE.

Every once in a while a picture comes along that just grips and holds you; "Ceiling Zero" does that. It is one of those big pictures that lingers with you, one that you make it a point to see. When good pictures are considered, this one deserves plenty of consideration. From the motion picture palaces down to the shooting galleries it's box-office. Loaded with suspense, intense drama, sentiment, comedy, and a story that really carries a punch, it can't miss. Even though Cagney plays one of the wise guy types, his role is toned down to a more regular state. Instead there is a more serious feeling, and instead of the appeal being limited to the action houses and dates, this one can play anywhere. "Ceiling Zero" reminds one of some of the big war pictures except that the foe is weather obstacles. Cagney and O'Brien play the leading roles with a sincerity that makes for reality. Stuart Erwin carries most of the comedy. Frank Wead wrote the stage success of the same title and he also did the screenplay. The picture speaks for his work. Howard Hawks deserves the highest of praise for producing and directing a piece of work that grips one as this picture does.

Another big Cosmopolitan Production coming January 25th, starring

JAMES Cagney PAT O'Brien

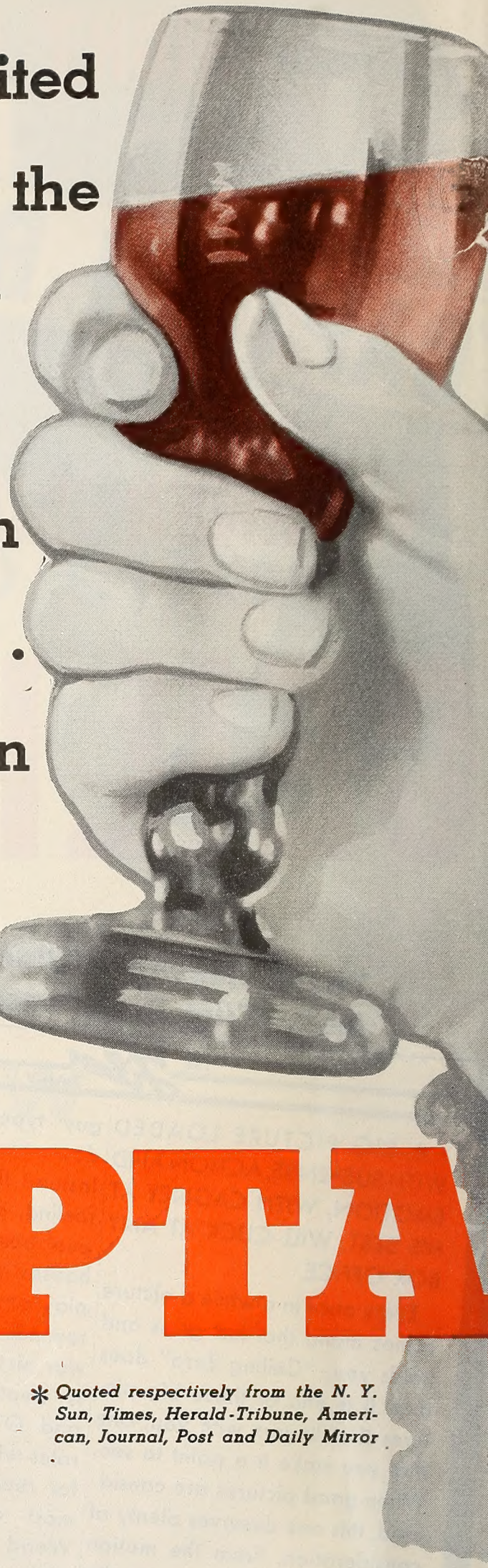
With June Travis • Stuart Erwin
Barton MacLane • Henry Wadsworth
Martha Tibbetts • Isabel Jewell
Directed by HOWARD HAWKS

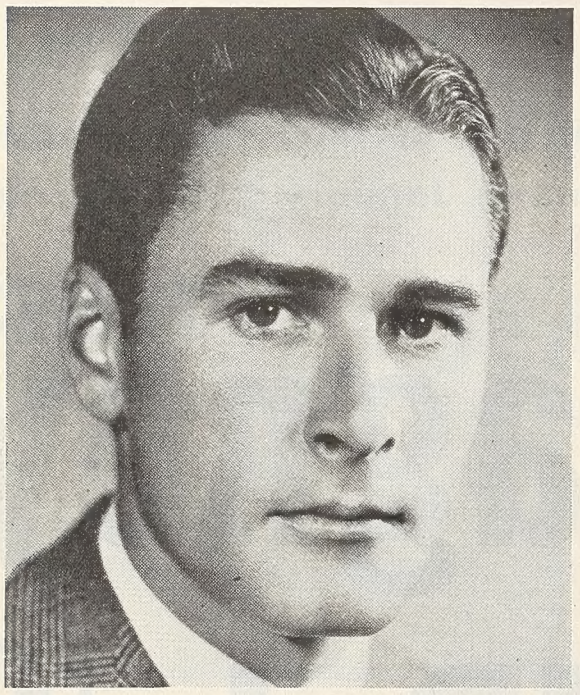
A First National Picture

MULTIPLY THIS BY FIFTEEN

and you'll have a rough estimate of the amazing volume of preview cheers handed to this show! Further details soon.

"Gay, reckless, dashing"..."spirited some and engaging figure of the standing hero who has a way film fan"..."an important to cause more swooning in vapors went out of fashion"... since Valentino!"*...Gentlemen





"CAPTA

With OLIVIA De HAVILLAND
Lionel Atwill • Basil Rathbone
Ross Alexander • Guy Kibbee
Henry Stephenson • Robert
Barrat • Hobart Cavanaugh
Directed by Michael Curtiz
A Cosmopolitan Production
A First National Picture

* *Quoted respectively from the N. Y. Sun, Times, Herald-Tribune, American, Journal, Post and Daily Mirror*

and 'criminally' good-looking"..."a hand-doughty Robin Hood of the sea"..."a fine up-with him to charm the affections of every new screen personality"... who is "destined female circles than has been seen since the in fact, "the first authentic matinee idol of the picture business, we give you

ERROL FLYNN

in

IN BLOOD"

"A knockout"... "all the excitement and action that cameras can crowd into two hours' entertainment"... "a real humdinger"†... And already ahead of 'G-Men' in Newark, Bridgeport, Baltimore—2nd week in Boston —held over after biggest holiday week in 5 years at N. Y. Strand... Just a sample of what to expect when you get this "truly outstanding production" from

WARNER BROS.

†*N. Y. Mirror, Sun, and World-Telegram*

THE INDUSTRY'S PACEMAKER



MAKES AN IMPORTANT

ANNOUNCEMENT

BEGINNING ON PAGE 19

MOTION PICTURE HERALD

Vol. 122, No. 1 — January 4, 1936

ATKINSON AND WATTS or WHO CARES?

THE curse of writing is the rewrite. Writers more than another working class are engaged in that production method which Mark Twain attributed to the South Sea Islanders, "who make their living by taking in each other's washing." And among writers the most profoundly addicted to rewriting are the editorial writers.

This editorial is a rewrite of a rewrite, each done with the customary variations.

It started with Mr. G. A. Atkinson, facile, able editor of "The Era" of London, an amusement industry publication, with remarks set down about "Mutiny on the Bounty," and secondly taken up by Mr. Richard Watts, the able taker-up of the New York Herald Tribune, at great length. Mr. Watts, to make his taking-up justify his two columns, observed: " 'The Era,' I can assure you, is not in the jingo tradition of Horatio Bottomley or an English William Randolph Hearst. But you should hear it talk about us'."

So far we can agree. Neither "The Era" nor Mr. Atkinson is to be ticketed with either Mr. Bottomley or Mr. Hearst. It would probably be a shade more accurate to say that the outlook of the "The Era" and its Mr. Atkinson is about as unprejudiced, just for instance, as that of the publishing enterprise conducted by Mr. Ogden Reid, president, and Helen Rogers Reid, vice-president, a concern known as New York Tribune, Inc. All in all, while Mr. Watts was going into the matter he might have said who controls "The Era" and why, or even how, so that the whole matter might have been more lucid, even if less exciting.

That brings us gradually to what it is all about.

We gather from Mr. Watts that he has found that Mr. Atkinson thinks Hollywood production has been pretty presumptuous and fresh and none too honest in intent in dealing with material involving English history. Mr. Watts says, in part:

"Permit me to quote Mr. Atkinson's publication on 'Mutiny on the Bounty.' After hinting that even 'The Barretts of Wimpole Street,' which was written by an Englishman but was made into a film by Hollywood, was an unfair assault on the sanctity of the Victorian family, 'The Era' proceeds: 'We must confess that we view with dismay this growing practice of picking on unsavory episodes or aspects of British history or of British families and advertising them to the world on a colossal scale. Doubtless the film will be amended for release in this country, in view of the complaint about screen sadism; but it is unfortunate, in our opinion, that the Bounty scandal should have been revived at a time when the British Navy and its prestige are so much in the public eye. . . . ' "

Mr. Watts sets up an ingenious and intricate defense to the effect that it is unsporting of the British not to see that Hollywood aimed well in its "historic charity" by clearing the British Navy of complicity in the cruelty of Captain Bligh.

It would mayhap have been a shade more germane to have pointed out that when Metro-Goldwyn-Mayer, or Mr. Irving Thalberg, two years or such a matter ago, set out to make this picture, the British Navy and the British Foreign Office and the British Admiralty did not know that they were going to send the home fleet into the Mediterranean to get the pants scared off the admirals by Mussolini. Hollywood is not to be required to keep two years ahead of Geneva.

However, that is mere editorial folderol. Mr. Atkinson may be exercised, or his principals may want him to be exercised, but Britain as Britain does not have as low a boiling point as some of the folks in Wardour street and thereabouts.

The issues represented in all this persiflage of discussion do not represent traditions or concerns relating to Yorktown, Versailles, Geneva, or any such points in history. They pertain most exactly to issues in the merchandising of motion pictures, as motion pictures—and the lion is being dragged in by the tail.

The political implications of "Mutiny on the Bounty" are about as serious as would be a British version of "Uncle Tom's Cabin." If Mr. Atkinson admitted that, and Mr. Watts agreed —this time might have been spent on the amusement business.

△ △ △

TITAN MEMORIES

RARE delight will be afforded many an observer of the motion picture scene at the announcement last Friday by Mr. David Sarnoff, president of the Radio Corporation of America, that a study of the capital structure of the concern is to be made by Mr. Joseph P. Kennedy, former chairman of the Securities and Exchange Commission.

The special competency of Mr. Kennedy for just such a study is readily to be recognized, and one may fancy that he will be having a glorious adventure on the inside of one of the most iridescent spheres of the bubble blowing era of "before '29."

But the chuckle at the moment comes from recalling how little appetite the same Mr. Sarnoff had for the notions, plans and designs of the same Mr. Kennedy about the autumn of 1928, with particular respect to the structure and contemplated operations of R.C.A. Photophone. RCA was not listening to motion picture ideas in those days. It was telling the world, getting "titanic."

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Warner Round

Warner Brothers' venture into the business of licensing performing rights to its music brought a speedy response when by Tuesday 143 independent and network stations had accepted a revised contract. Thus Warner sets up its own agency, independently of ASCAP.

The same stations have received offers from ASCAP to extend present contractural terms for five years, continuing the arrangement which expired December 31.

Exhibitors will be assessed a music tax by Warner, at least for the time being, and the Exhibitors' Emergency Committee in New York, apprehensive about a dual tax, is preparing a protest.

The situation promises to make the new year a lively one in the motion picture, radio and music industries. There were many developments in the week; all are chronicled in the story starting on page 27.

Cheerio

Forty-two of the top notch leaders in motion pictures, in their customary year-end observations of potential industry progress, are of an almost unanimous opinion that the business will build considerably upon the gains made in 1935, and that the public is ready to accept as definite motion picture entertainment the higher type of product that has been forthcoming in the past year from Hollywood.

Further use of color is expected in 1936, and many hope for a curtailment of double featuring and chance games as regular theatre policies. The opinions of these 42 leaders as to what lies ahead for the industry in the new year are expressed on page 40.

Allied Problems

Allied State's annual convention will be held in Washington on February 4th and 5th in conjunction with the meeting of eastern directors on February 3rd at Baltimore and the Allied "product committee" at Washington on February 6th. It is probable that the Washington sessions will be held at the Carlton Hotel.

Abram F. Myers, chairman, from headquarters at Washington, notified state affiliates Tuesday that it is necessary that each affiliated association notify his office in advance of the meeting of the person specifically designated to represent and vote for such affiliate.

"By February 4th," observed Mr. Myers, "Congress will have been in session one month, its committee will have been organized, and a report can be made on the status and prospects of the Pettengill-Neely Bill and the Duffy copyright bill. It is probable," Mr. Myers believes, "that both will be ripe for some intensive work by the boys from home. It is hoped—and urged—that each member association send, in addition to its duly authorized director, a small delegation of men who will (1) lend their advice and counsel to the end that the board of directors may be fully and properly advised and will (2) visit their congressmen and senators in the interest of Allied's legislation program."

"There is considerable agitation in exhibitor circles," reported Mr. Myers, "against the prevailing practice among distributors of selling more pictures than they intend to make, allocating all pictures delivered to the higher classifications, and thus increasing the average price per picture far above what the exhibitor thought he was going to pay. This is," in Mr. Myers' opinion, "a species of dishonesty which would not be tolerated in any other country and would be properly stamped out if the motion picture industry had the proper leadership. Mr. Hays should be the first to condemn this common form of cheating and demand that, for the honor of the industry, it be stopped," he said.

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Film Victory

Motion pictures and theatres in Atlanta are the only subjects to escape a ban effected by all of that city's newspapers against further publication of pictures and "free" publicity, and affecting virtually all other forms of entertainment and merchandise. The exclusion was a signal victory for the film. See page 16.

Payroll Tax Rules

Of considerable interest to every theatre, distributor and producer employer of eight persons or more are the regulations, announced this week by the United States Government, covering the tax on payrolls that is provided by the new Social Security Act for unemployment compensation and for pensions.

The taxation program, effective this week, will cost American employers, including those in the motion picture business, hundreds of millions of dollars. See page 52.

Stock Gains

Motion picture stocks gained $162,862,375 in value in 1935, increasing from a combined valuation of $402,973,125 to $565,835,500.

Film issues during the year were among the best performers on the New York Stock Exchange, leading all other industrial groups on many occasions. Increases ranged up to the 48½ point increase made by Keith-Albee-Orpheum preferred. The stock performances of film shares in 1935, compared with the previous four years, are reported on page 17.

Subsidy—Again

Federal subsidization of the theatre is seen by Hallie Flanagan, national director of the WPA theatre project, and others as an outgrowth of the present ambitious program which makes the United States Government a producer with a $7,000,000 bankroll.

She also hints that a motion picture production project may be undertaken in Hollywood as part of the federal theatre plans. A motion picture division for 129 CCC camps in New York state is already under way.

With nearly 6,000 professional theatre workers announced as on the payroll, the project in New York is now scheduled to start February 1, with the remainder of the country watching the metropolis for guidance. Many developments in the WPA theatre program are recounted in the story starting on page 35.

NEWS SUMMARY COVERING THE SCREEN WORLD

Fighting 'Doubles'

With the announced objective of "fighting it out on that line if it takes all winter," and the rest of the new year as well, the Motion Picture Council for Brooklyn, N. Y., has launched a determined campaign against double features.

The initial move was to question all members of the Council as to their own reaction, and to urge them to make known their sentiment through conferences with local managers and through the news columns, letter boxes and editorial pages of the newspapers. Already generous publicity is being given to the move, reports *The Motion Picture and the Family,* publication of the Motion Picture Producers and Distributors of America.

The definite points upon which the Council is basing its appeal that the double feature be abolished are:

1. That the program is too long.
2. That short subjects often have to be omitted.
3. That as bills are at present arranged it is almost impossible to arrive in the theatre at the beginning of a picture.
4. That an inferior picture is often booked with a good one, or sometimes two inferior pictures together.

Critics' Choice

"The Informer," RKO Radio film, was voted the best picture of 1935 by the newly organized group known as The New York Film Critics.

The balloting, held at the home of Regina crewe, critic of the New York *American,* Monday night, resulted also in these first annual awards:

Best male performance—Charles Laughton in "Mutiny on the Bounty" (MGM) and "Ruggles of Red Gap" (Paramount).

Best feminine performance—Greta Garbo in "Anna Karenina" (MGM).

Best direction—John Ford, with "The Informer".

The critics gave "The Informer" first film honors by a unanimous vote on the first ballot. In the case of the best feminine performance, Katharine Hepburn received a minority vote for her performance in "Alice Adams" (RKO Radio). Alfred Hitchcock's direction of "The Thirty-Nine Steps" and "The Man Who Knew Too Much" (both GB) received minority recognition.

"The Informer" will receive a gold medal, and it has not been decided whether to award it to the company or the producer. The other first winners will be presented scrolls.

At the request of the publishing house of Covici-Friede, the critics recommended for publication in book form "The Scoundrel" as the most readable script. This is an original screen story by Ben Hecht and Charles MacArthur, who also produced the film for Paramount.

Time and place of the formal presentations, if any, are to be determined.

The critics voting were: Regina Crewe, *American;* Bland Johaneson, *Mirror;* Kate Cameron, *News;* Richard Watts Jr., *Herald-Tribune;* Leo Mishkin, *Morning Telegraph;* André Sennwald, *Times;* Thornton Delehanty, *Post;* Rose Pelswick, *Journal;* William Boehnel, *World-Telegram;* Martin Dickstein, Brooklyn *Eagle;* Seymour Roman, Brooklyn *Times-Union.*

The *Sun* was not represented, its critic, Eileen Creelman, having resigned last week. Noel Busch, of *Time* magazine, while a member of the group, did not join in the canvass.

Television Test

Radio Corporation of America "will bring television out of the laboratory next year for the first comprehensive, experimental field test in America," David Sarnoff, president, announced Saturday in a year-end statement.

"We are planning ahead," said Mr. Sarnoff, "bearing the expense of the test of our laboratory achievements under actual field conditions, so that when television is finally introduced on a commercial basis, the public shall not be disappointed."

Partner Stays

Paramount will not exercise the buy-back privilege of the Hoblitzelle Interstate circuit operating agreement which expired this week, it was said authoritatively at Paramount Monday. Failure to exercise the buy back provision automatically continues Karl Hoblitzelle as a full operating partner of the southwest circuit of approximately 80 houses.

The buy back provision was incorporated in many of the partnership agreements made by the Paramount trustees with circuit operators during 1934. It provided that at certain times and under certain conditions Paramount would be permitted to purchase from the operating partners the stock interest held by them in the circuits in which they were placed in charge. Thus far none of the buy back privileges has been exercised. The Hoblitzelle circuit was one of the largest and most important of the Paramount theatre subsidiaries to have the buy back provision included in the operating agreement.

Kennedy and RCA

Joseph P. Kennedy this week was retained by the Radio Corporation of America to study the financial structure with a view to arriving at a plan of recapitalization.

At the same time Merlin Hall Aylesworth resigned as president of RCA's National Broadcasting Company to devote more time to his duties as board chairman of RKO Pictures. He was succeeded by Lenox Riley Lohr, Chicago World's Fair manager.

The significance of these moves in the RCA system and a report on the corporation's financial aspects are discussed on page 31.

Use Spanish

by HARRY CHAPIN PLUMMER
Barcelona Correspondent

Artistas Asociados, (United Artists), newest of the Spanish branch entities of American producing companies, is developing widespread exploitation operations throughout the Peninsula for its latest dubbed releases, "The Dark Angel" and "Barbary Coast", both Sam Goldwyn pictures. Both will be January releases.

At the local Spanish studios of Trilla y La Riva, in the Montjuich Exposition Grounds, "Noche Nupcial" ('Wedding Night') is being dubbed with actors of the Spanish stage substituting for the dialogue allotted in the original Spanish version to Gary Cooper and Anna Sten.

Roberto Trillo, managing director of Radio Films, S. A. E., was honored at a testimonial banquet in the picturesque Taberna Vasca in Barcelona on the occasion of the first anniversary of the formation and establishment of that branch unit for Spain of the parent American Radio Films organization. There were no formal addresses, but Antonio Blanco, sales manager, in a brief speech paid tribute to the popular Mexican executive and proposed the toast.

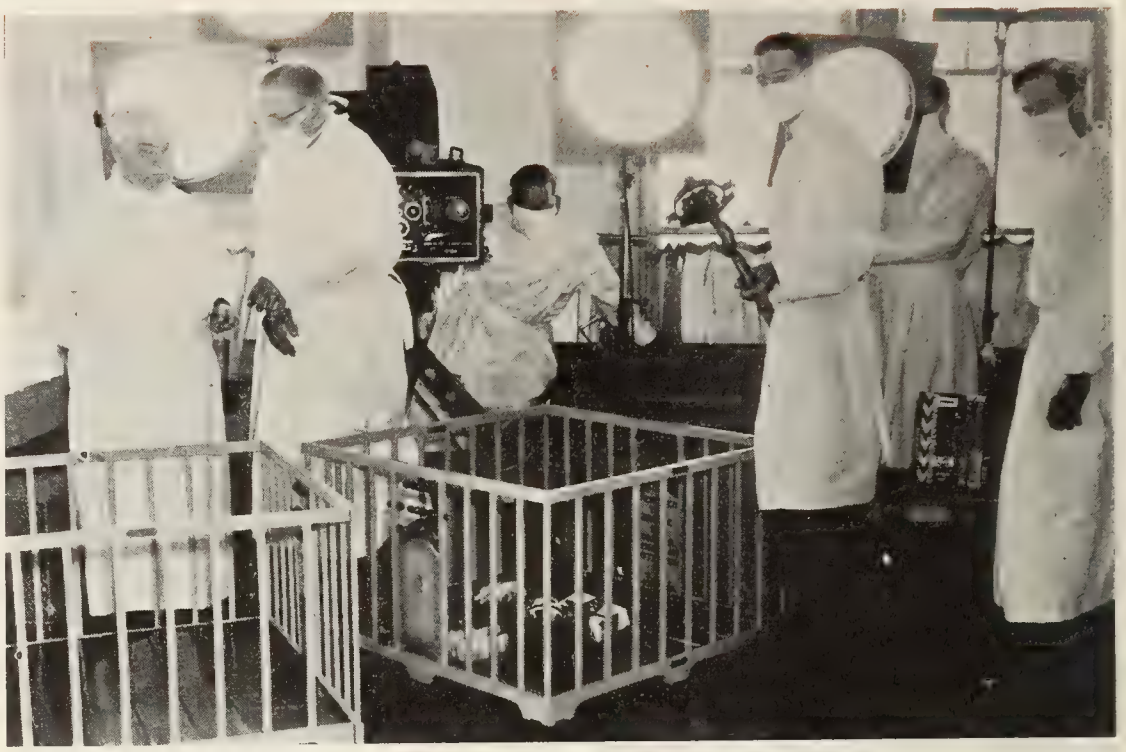
Two Units

Despite merger moves among the independent exhibitors of the Philadelphia territory which were climaxed recently with the first meeting and election of officers of the newly formed Independent Motion Picture Theatre Owners of Eastern Pennsylvania, South Jersey and Delaware, two exhibitor bodies will continue. Lewen Pizor, president of the Motion Picture Theatre Owners unit, said definitely that his group would stay in existence regardless of the new group.

This Week in Pictures



JUST MARRIED. In Barcelona, M. J. Messeri, director general of Paramount for Spain and Portugal, weds Victoria Mercedes de Lara of Las Palmas (Canary Islands). The ceremony was performed at the Hotel Ritz, and further cemented film friendships. (Photo by Badosa,





FILMING THE QUINTUPLETS. Here are shown the safeguards that were taken in filming the Dionne youngsters at Callander, Ontario, for Twentieth Century-Fox's "The Country Doctor." (L. to r.) Dr. Allan Roy Dafoe, director Henry King, cameraman Daniel Clark, (behind the camera), Robert Tash, George Nogle, Frank Mautino.

ITALIAN NEWSREEL. The Marquis G. Paulucci di Calboli Barone (left), president of Istituto Nazionale L.U.C.E. of Rome, has established at Asmara an Italian News Reel Service in Oriental Africa.



INTO PRODUCTION. With sets occupying almost three-fourths of the seven acres of studio space on the lot, Universal has started shooting "Show Boat." Irene Dunne stands at the rail listening while Paul Robeson, noted Negro bass, sings "Ol' Man River," one of the highlights of the production, which previously has been made on both stage and screen.



HOW IT'S DONE. H. G. Wells, British author, now visiting Hollywood, on the set where Paramount just finished shooting "Give Us This Night." With him are Gladys Swarthout, starred with Jan Kiepura, and Alexander Hall, the director.



REWARDED. Winners of the Randforce (Brooklyn) circuit's pre-holiday business drive, honored by Samuel Rinzler and Louis Frisch, included Herman Semmel and Paul Binstock, Edward Sachs, Julius Pincus, Murray Reisner, Sam Handler, Don Williams, Louis Fishkin, Murray Alpert, Charles Rind, Harold Gabriel, Sam Fried. Harold Rinzler also is in the photo.

SOCIETY TO RADIO TO SCREEN. Patricia "Honeychile" Wilder (right), left Macon society for the microphone and now she's in Hollywood starting at Radio, in a new Astaire-Rogers picture.





ROMANCE. Marlene Dietrich's latest completed vehicle, "Desire," has Gary Cooper playing opposite the romantic star. Frank Borzage directed the production of Paramount. Miss Dietrich and Cooper played together in "Morocco" in 1930.



RENEWING ACQUAINTANCE. Sam E. Morris, Warner vice-president, is said to have been partly responsible for the screen test given Errol Flynn (left) in London, which brought him the title role in the new "Captain Blood." (Cosmo-Sileo photo)



KILTS AND COMEDY. Robert Donat plays two roles, one of them a phantom, in Alexander Korda's "The Ghost Goes West," London Film production which United Artists is distributing in America. Here he is with Jean Parker. The production has its premiere at the Rivoli in New York January 8th. A "Showman's Review" from London appears elsewhere in this issue.



CELEBRATING IN SPAIN. Film executives met at a gala dinner and dance of the American Club of Barcelona in the sala de fiestas of the Hotel Ritz. The Mayflower motif was carried out in the decorations, tables being designated by Colonies.



WESTERN. Jim Thorpe, Indian athlete, and Monte Blue as a cavalry officer on location for Warner's "Treachery Rides the Range." Thorpe has doffed his redskin wig.



JOINS "HOBOES." Mayor J. C. Quin (left) of San Antonio is presented with a membership in the Hoboes of America, International Itinerant Workers Union, by Eph Charninsky, manager of the Palace theatre, playing GB's "Mister Hobo."



REMINISCENT of "The Singing Fool" is this shot of Al Jolson and Sybil Jason who appear in "The Singing Kid" for Warner. Sybil has just had her seventh birthday.

HOLLYWOOD REACHING FOR ACTUAL CONTROL OF FILM BUSINESS

by TERRY RAMSAYE
in Hollywood

HOLLYWOOD believes that it is boss. Also it has and is making evidences to support the contention.

Hollywood sees an international era of development and is making its own international arrangements, contact, deals.

International in the picture business today means substantially between the United States and the British Empire. The rest of the world is by-product territory.

Hollywood therefore thinks more of London than New York.

Hollywood today tends to consider New York as the counting house from which checks for production are forwarded, and where some of the details of selling are handled—not as well as Hollywood thinks they should be.

It is the old, somewhat personalized, conflict between production and distribution, with production increasingly aware of its basic importance and powers.

IT'S INDIVIDUAL PRODUCTION NOW

The industry began with production dominant and with distribution its inefficient, unorganized servant. Discipline came to the industry with the Patents Company and the efficiencies of its General Film Company, distribution arm. Distribution had its great day, with distribution chieftains from Jeremiah J. Kennedy to Adolph Zukor the masters of the industry. Hollywood was just the factory community. New York was boss.

Since the day that sound came to bring Babel confusion to the art the motion picture business has become more and more a concern of the individual production, each picture a business and an enterprise in itself, thus minimizing, canceling out the program-flow idea which suited and fitted so well into sales routines.

Steadily since the rise of sound there has been a relative enhancement of the status of Hollywood executive figures. More and more the routine concerns of New York executives have been taking them back and forth across the continent, and more and more often the Hollywood personages journey back and forth to New York on executive errands, banker conferences, direct financing deals. Chicago and Kansas City airports and railway stations have become platforms of announcement from journeying executives.

DYNASTIES RULING ASSERTIVE HOLLYWOOD

And this assertive Hollywood is ruled by dynasties, variously federated, variously engaged in internal rivalries, but in the main united against "the otherwhere," including New York.

In the days when Distribution was supreme the greatest concentration of authority and power was in Famous-Players-Lasky Corporation and in the office and personage of Adolph Zukor, in New York.

Today with Production assuming ascendancy, that concentration of power and authority is a fourth dimensional spot in space suspended somewhere between the Metro-Goldwyn-Mayer studio and the 20th Century-Fox lot, with lateral bearing and spheres of influence extending toward or from United Artists. It is a curved, Einsteinian sort of space and the political mathematics of the time do not permit the placing of a pencil on the precise spot, but it is in Hollywood.

Meanwhile, and incidentally, it is of interest to observe that just as once upon a time William Fox operated a movie kingdom of his own, in the days when Winfield Sheehan was his field marshal, an independent kingdom indeed, so today does the Warner establishment, almost equally sharply self-contained, pursue an individual course and policy, exerting the while its own influences, as a factor ever to be considered on the big chess board.

THE PERSONALITIES IN SEAT OF POWER

Surrounding that hypothetically located but none the less real center of authority in Production's new position of authority, at the angles of the unresolved polygon of power are several personalities, who hold somewhere between them the equivalent of the Zukor seat of the pre-sound era. They are, first, Louis B. Mayer of M-G-M, and right immediately thereafter, and today not so much after, is Joseph M. Schenck, just rocketed into a foremost position by the spectacular stroke of the 20th Century-Fox deal, with his spectacularly presented production chief Darryl Zanuck supplementing the ornamental aspects of the Chase National Bank. Meanwhile M-G-M's production leader continues to be Irving Thalberg, who is known by his works on and for the screen, but who the while is most considerably aware of the political and financial aspects of the industry. He is currently reported to be the largest single stockholder in the M-G-M picture making concern. Another most pictorially minded young man of collateral significance in the scene is David Selznick, who, not entirely pleased it would appear with the role of being Mr. Mayer's son-in-law-on-the-lot, is making "Little Lord Fauntleroy" for United Artists release, with his "David Copperfield" and now "A Tale of Two Cities" contributing vastly to his fame and build-up, with able M-G-M exploitation behind them, and continuing. Young Mr. Selznick's presence inside the United Artists tent may be considered evidence at least toward an assumption that that sector will stand up and be counted in any voting for the central dynastic plan of Hollywood control, national or international.

UNITED ARTISTS IN THE PICTURE

United Artists may not be so especially united all the while, but it consists of the still ambitious Miss Mary Pickford, the nonchalant, independent and world-minded Charles Chaplin, and the indefatigably able and alert Samuel Goldwyn, who will ever fight like the very devil for what he wants, but never lets the fighting get outside the reservation.

It may be observed that while United Artists lost, or shall we say was intrigued into dispensing with, the extremely effective Alexander Lichtman, he was not lost

(Continued on following page)

GOES TOGETHER LIKE JIG-SAW PUZZLE

(*Continued from preceding page*)

to or permitted to escape from the service of the dynastic polygon of power. Also the indications are that the scenario of his readjustment to the picture is still being written, with surprise sequences ahead.

Meanwhile the Chase National is not the only bank with concerns about the movies, even if it has had most of the publicity of late.

The course and plans of the Hollywood dynastic group, with respect to each other and as a unit with respect to the external world, are concerned not a little about what may eventuate in such quarters as Paramount and RKO—not so much about the state of affairs of the moment as for the impending tomorrow.

In Paramount the dauntless Adolph Zukor still obtains. Years of experience have taught that when he is quiet and meek is a very good time to be aware. And newly come to the Paramount picture is the cool, reserved John Otterson, said to be rather pleased with the publicity that he has not had, making him more than ever the complete enigma to Hollywood. Regardless of what the underlying facts are, or their avowals, Hollywood and its polygon of power internally admits concern about a name that implies the might, the policies, the special disciplines and methods of the Telephone Company, a system of administration marked by its glacial speed—and glacial irresistibility.

Then there is RKO and that Atlas-Odlum picture, not a very serious concern in the eyes of the Polygon with reference to immediate operations, but seen as a possible salient from which any number of sallies might be made, if, as and when, also and/or.

THE AGENTS' WAR NEVER FOUGHT

Just by way of a very minor index to the current play, it is to be observed that there is much dust in the air currently in Hollywood about a great war impending between the studios and the agents. That's an old war, never fought, and the while heavy restrictions controlling the activities of agents on the lot have been, for the moment anyway, put in effect at Paramount and RKO. But in contrast the same agents appear, at least appear, to have the run of the lot at M-G-M and 20th Century - Fox, and elsewhere over in the Polygon.

It all goes together like a jig-saw puzzle—eventually. There has been the while much talk, mostly eastern talk, of "a General Motors structure for the industry."

This seemed an appropriate matter to discuss with Joseph M. Schenck where he sits between telephones in the gardened executive office row of the 20th Century-Fox studios, where the Mexican doves coo in the palms of the Oriental oasis city that Winfield Sheehan built.

Hollywood . . . thinks more of London than of New York.

*

Since . . . sound, the motion picture business has become more and more a concern of individual production . . . cancelling out the program-flow which suited and fitted so well into sales routines.

*

And this assertive Hollywood is ruled by dynasties, variously federated, variously engaged in internal rivalries, but in the main united against "the otherwhere", including New York.

*

Several personalities . . . hold somewhere between them the equivalent of the Zukor seat of the presound era.

*

Also there is no reason to assume that all the moves on the big chess board have yet been made. The game never stops.

From TERRY RAMSAYE'S Article on Hollywood

The General Motors idea seemed to be not a little less than zero in Mr. Schenck's opinion. He says that the business is made of pictures and that pictures are made by the production boss, with well defined limits of how many.

"If you merge two big companies you do not get the sum total of their separate capacities," he observed. "If you put two big companies together you might get say six more pictures that count, not sixty.

IT'S ALL UP TO PRODUCTION CHIEF

"There is somthing about it that bankers and industrially minded people do not understand. It is not like putting together plants to make so many yards of carpet. It is all up to a production chief and what he can get out of a group of workers, who work for him. He has to be boss and he has to know all of the answers, all the time. They work for him and they do what he tells them—that's all.

"Volume calculations in merger plans will not work out.

"And the problems are all special to this business. It is a different business, because it is all made of people, and the way people act and think."

"For instance," Mr. Schenck interposed between telephone calls, "what would you think that an executive from the banking industrial field would do with a problem that is right here on my desk now? One of our important stars has a 'stand-in' that he's very fond of. This 'stand-in' gets fifty dollars a week for going on the set while they adjust the lights and focus the cameras. The star wants us to raise the 'stand-in' to $150 a week and give him a five-year contract for the same period as the star has. That runs into money for the term of the contract, also it involves a precedent. Now what do you suppose the answer would be for a good general industrial executive? In the first place he would probably be so organized that such a thing would never get to his desk—and if it did he'd call in the cause of the disturbance and say, 'You're nuts—get out of here.'

CAN'T BE ORGANIZED INTO LARGE UNITS

"That probably would be the answer in general industry. It isn't here—because, you see, there's all the background of the importance of the box office value of that star and his work, and work that he has to do in a satisfied state of mind, and for a long period to consider."

"So," observed Mr. Schenck, "I'll not tell them to get out—I'll make a deal—in behalf of the business and the product.

"But you can not organize into large units any business that has to operate like that."

This of course supports the theory of operations and the producer-stardom of Mr. Zanuck with which Mr. Schenck moved into the Chase-Fox picture.

Meanwhile there is no question about who is boss on the 20th Century-Fox lot.

Also there is no reason to assume that all of the moves on the big chess board have yet been made. The game never stops.

Up-stairs in executive row Michael Balcon, who means Ostrer and Gaumont-British, over from London, was busied with plans and casting for productions over there, a program that also has its impingements on the Polygon of Power in its international aspects.

SEEING AN INDIAN BEHIND EACH TREE

Dark, sharp, alert Mr. Balcon was happy at the moment with the thought that under the auspices of current trends in international relations there was prospect that substantial production of an international character would sweep away the makeshift "quota" pictures, which by reason of their origin in England brought down the level of British production in the eyes of the British public.

Flitting from tea-to-tea in Hollywood and taking notes the while was H. G. Wells, just a mere script writer for London's

(*Continued on following page*)

MANY INTRICATE PLAYS FOR POWER

(*Continued from preceding page*)
Alexander Korda, but doing on the whole rather well as an ambassador of the British influence, casual and impressive in his modesty. With all Hollywood much aware that he was present—the fluttering playfolks impressed, the bosses who can see an Indian behind every tree, speculating.

The plays for power, within and outside the Polygon, are many, continuous, intricate. Just for instance, you may remember not so very long ago there was some twittering in the press about Jim Farley, boxing commissioner, postmaster general and such, also connected with the national administration, it is said, being in line for a big job in the movies.

It seems that somewhere in the geometry of the situation there were those, or there was him, or which, who thought that it would be a considerable enhancement of power to acquire The Farley. Once upon a time Louis B. Mayer added considerably to his power and kudos by his friendship with Herbert Hoover and a certain degree of "in" with that slightly Republican administration. Hollywood and Hollywood's men are imitative, so the Farley idea seemed for the moment immense.

Just about that time, or a little after it, to be poisonously accurate, you will remember, *Motion Picture Daily* broke a highly exclusive story about a very new five-year contract of the organized motion picture industry with Will Hays.

That seems to have been that—although there were those in Hollywood who thought it was a good idea at the time.

Friendship with Mr. Farley does not appear, however, to have been exactly broken off, sharply. There are international affairs to be considered, with a border right south of Hollywood, and interesting affairs down there in the desert to be considered, to say nothing of the considerable array of Mexican politics that are played in the relative safety of the Los Angeles zone.

Meanwhile one must not forget, as Hollywood can not, that there is somewhere in the offing one Winfield Sheehan, the one time iron boss of the Fox lot, still poised somewhere over the scene. He is the sort who likes to be "head man," too. Someway Hollywood is aware that while Mr. Sheehan was honeymooning, but not mooning, in Europe there was no little promulgation, to bankers, the press and all and sundry, of the excellence of his unquestionable record as the producer of hit pictures. Somebody was busy telling the cockeyed world about Mr. Sheehan, and Hollywood thinks it was to some purpose.

For the moment Mr. Sheehan has been figured out of the Polygon—but that was never the sort of situation to deter the New York *World's* most famous police reporter.

Whatever may be the Sheehan program, it will be Hollywood.

It seems that the big game of the motion picture industry is to be played in the Rose Bowl.

Music Hall Deal By RKO and RCA

A two months' extension of the agreement under which Radio-Keith-Orpheum and Radio Corporation of America are given a participation in operating profits of the Music Hall theatre in New York was completed this week and was approved by Federal Judge William Bondy. The current agreement expires December 31 and the extension continues the arrangement to February 29.

Under the agreement, which originated on September 1, 1934, when Rockefeller Center and RCA took over the Music Hall lease from RKO and assumed the operating management, RKO and RCA jointly receive $500 per week from the initial operating profits of the Music Hall. An initial rent participation of $700,000 per year next is paid to Rockefeller Center, after which a second joint payment of $24,000 per year is made to RKO and RCA, which is applied to retirement of RCA's advances of working capital for the Music Hall made during 1933 while it was being operated by RKO. Thereafter, Rockefeller Center is entitled to an additional $100,000 as rent. If funds then remain over operating costs, a first $200,000 is divided on the basis of 60 per cent to Rockefeller Center and 40 per cent to RKO and RCA, and a second $200,000 would be divided 50 per cent to Rockefeller Center and 50 per cent to RKO and RCA.

RKO does not participate in the leasing or operating of the hall and thus has no obligation in the event of operating losses.

A separate agreement under which RKO Service Corp. performs certain management functions for the Music Hall for a weekly fee based upon a percentage of average gross receipts of the house also expires December 31. An extension of this agreement to August 31, 1936, rather than for a six months' period, is being proposed for court approval.

JUDGE SEES BOOKS AID CHILD'S FILM TASTES

The reading of good books affects the interests of children in the motion pictures they see, said Judge Jacob Panken in the Bronx, N. Y., children's court this week, in discussing the work of the court.

He explained that each child brought before him was questioned concerning his interests and then received several books on which to make a report. Among the books on the judge's list are "A Tale of Two Cities," "The Last Days of Pompeii" and "David Copperfield." Many of the children reading these books have expressed a desire to see the films based on them, he said.

Louis Sagal Dies; With Poli Circuit

Louis Sagal, 62, connected with the Poli interests for the last 35 years, and general manager of the Poli New England circuit, operated by Loew's, died at Branford, Conn., Monday, after a short siege of pneumonia. Mr. Sagal came to this country from Russia at the age of 17 and became associated with Sylvester Z. Poli, doing theatre program advertising. He later was Mr. Poli's right hand man.

Colvin Brown Returns

Colvin Brown, vice-president and general manager of Quigley Publications, returned to his desk Saturday after three weeks in Hollywood and Christmas with relatives in Chicago and Elgin, Ill.

Radio Technics Advance in Year

Technical progress in radio in the past year, as announced by O. B. Hanson, chief engineer of National Broadcasting Company, included, as revealed this week, the sending of an "invisible NBC control man" aloft with a stratosphere balloon, in the form of a device for automatic "gain control" while the balloonists chatted with officials on the ground 74,000 feet below.

Advancement also was recorded in the fields of directional broadcasting, improved ultra-short wave field equipment, new studio installations, reference recording, modernization of apparatus, studio lighting and experimental television.

A development for the new year is the decision of NBC to open a second coast-to-coast network to expand service to the Pacific Coast listeners. Five Coast stations in the network are KECA in Los Angeles, KGO in San Francisco, KEX at Portland, KJR in Seattle and KGA, Spokane. These and KFSD of San Diego are to be in the new NBC Pacific Blue Network headed by key station WJZ in New York.

First Lumiere Film Set For Anniversary

Leading features of a two days' exhibition in London at the Polytechnic on February 20, celebrating the 40th anniversary of the first public film showing by Louis Lumiere, will be a reproduction of the actual program presented by Mr. Loew on February 20, 1896, in the same building.

Mr. Lumiere himself will be present and it is expected all trade bodies will cooperate to honor him as a pioneer.

ONLY FILMS ESCAPE BAN ON FREE NEWS SPACE

Atlanta Newspapers Exempt Motion Pictures Alone from Order to Protect Reader Interest

Recognition of motion picture theatre news as valuable newspaper copy is reflected this week in action taken by the press of Atlanta, in which theatre publicity was practically the only material not placed on a newspaper ban shutting out all other forms of press copy in a "no free puff" agreement effected by all local papers.

Atlanta's *Constitution, Journal* and the *Georgian American* have tightened up otherwise on free notices and publicity pictures but have left the city's theatres singularly free from the prohibition. They will continue to receive space benefits that no longer will be given to fashion shows, cooking schools, garden schools, beauty specialists, stores, real estate, special promotions, luncheons, entertainment of prominent people, receptions, general merchandise, robots and trick automobiles, state fairs, carnivals, auto races, dance contests, used cars, travel, resort and the like.

In effect the agreement, which is being rigidly enforced, bans the use of portrait cuts, when an executive or a popular clerk accepts a post with another company, places a ban on any type of free notices from companies which in the editors' opinion have no definite news angle, prohibits the use of more than three inches of space for wrestling matches prior to the event, and sets other like restrictions.

But there has been no effort to proscribe use of even advance publicity for the theatres of Atlanta.

This is due partly to the fact that each paper plays to the theatregoing public with syndicated stories daily of the activities of the studios and the stars as real news for its readers. Each paper carries a special theatre section each Sunday filled not only with doings of the local theatres but also with syndicated film stories from New York and Hollywood. Another significant angle is the fact that each newspaper has a larger space rate for theatre advertising than for any other type of ads, in some instances almost 100 per cent higher, and the business offices frankly say that this special high rate is made in order that free notices may be used in the news columns.

More than 1,200 advertisers in the *Constitution, Georgian-American* and *Journal* have received copies of an agreement which notifies all accounts of a militant stand to end a practice which "threatens the future interest of the public in the news columns" and tends to "weaken the value of the advertising columns."

Under the agreement, signed by Herbert Porter, publisher of the *Georgian-American*, John A. Brice, general manager of the *Journal* and Clark Howell, Jr., general manager of the *Constitution,* all three newspapers have discontinued the use of publicity stories and photos.

Mr. Howell, in reply to an *Editor* and *Publisher* inquiry, said that the three newspapers have received literally hundreds of letters from advertisers and agencies applauding the action taken in Atlanta.

Coincident with the letter to advertisers, staff members of the three newspapers received mimeographed instructions outlining in detail just where the news line leaves off and the publicity line begins. An amazing guide, this instruction sheet definitely bans "Business Office Must" stories and bars virtually every type of publicity story common to papers in this country.

The letter-agreement reads, in part:

"Reader interest, and therefore reader confidence, is the backbone of advertising value. Voluntary expressions from our readers who are in no wise connected with our business or yours, convince us that the unwarranted amount of so-called publicity which our newspapers have been carrying is beginning to undermine this confidence.

"Therefore, in the best interests of you and ourselves, effective immediately, we have decided to discontinue publicity stories and pictures, except in those instances where the subject discussed is one of such public interest that it would be deserving of comment in our newspapers without regard to advertising.

"Atlanta merchants have too big an investment in the advertising columns of these three Atlanta newspapers to place the pulling power of those advertising columns in jeopardy. Therefore we ask your wholehearted cooperation in this step, which we know to be of benefit to the merchants and newspapers alike."

Equity Suspends Heller After Stormy Meeting

George Heller, a member of the council of Actors' Equity Association, was suspended for 10 weeks by action of the council this week.

The charges of "conduct unbecoming a councilor of the association" grew out of the stormy conclusion of an Equity membership meeting December 20 in New York. That meeting was called to discuss the organization's attitude toward the federal theatre project.

Pathe Film Net Profit In Seven Weeks $5,609

Pathe Film Corporation and subsidiaries in report for seven weeks ended October 4, 1935, shows net profit of $5,609 after depreciation, interest, federal income taxes, minority interest, etc., equivalent to 70 cents a share on 8,043 shares of $7 cumulative convertible preferred stock. No dividends were received from du Pont Film Manufacturing Corporation during the period covered by this statement.

James V. Bryson Dies in London

Injuries suffered in an accident on Christmas Day were fatal to James V. Bryson, former Universal executive, who died of a fractured skull Tuesday in University College Hospital, London. He was 52.

Mr. Bryson was dealing in European films and had attempted studio deals in England since his unsuccessful suit against Universal for alleged wrongful dismissal in 1933.

Joining Mr. Laemmle in Minneapolis many years ago, Mr. Bryson had an important part in developing Universal's distribution system in the United States. Some years ago he was transferred to London as managing director of Universal Pictures, Ltd.

Collection of Sales Tax Begun in New York Area

Beginning January 1, exhibitors in the New York distribution area are paying a two per cent sales tax to exchanges, which have been assessed the levy by the city on film rentals.

Exhibitors in New Jersey and upstate New York, as well as those in the city limits, have received notice that the tax would be added to their billing.

The exchanges say the action is being taken as a "protective" measure and the funds collected from exhibitors would be segregated and refunded in event the distributors won their fight to have the tax on film rentals declared illegal. Meanwhile, New Jersey exhibitors are protesting.

Universal Campaign In Laemmle Observance

The 30th anniversary of Carl Laemmle's entry in the motion picture industry will be observed during 1936 with several events. One is a campaign in which prizes will be awarded exhibitors and managers for the best campaigns of exploitation, advertising and publicity on any Universal picture exhibited between January 6 and April 4.

Prize winners will be announced May 1 on campaigns postmarked before midnight, April 10.

Judges are P. D. Cochrane, Universal; A-Mike Vogel, Motion Picture Herald; Epes Sargent, Variety; Chick Lewis, Showmen's Trade Review; Lou Guimond, Box Office.

John Nolan Joins Comerford Circuit

John Nolan, formerly in charge of general operations for Fox in Australia, has joined Comerford Theatres, Inc., with headquarters at Scranton, Pa., and will probably spend most of his time there. The arrangement is for three months.

"Sanders" Wins Award

"Sanders of the River," London film production, distributed by United Artists, has been awarded the annual medal of the Institute of Amateur Cinematography, London, for the most significant picture of the year.

FILM STOCKS $162,862,375 HIGHER IN MARKET VALUE THAN YEAR AGO

Appreciations Range Up to a 48½ Point Increase of Keith - Albee - Orpheum Preferred; New Following Seen

by THE ANALYST

The value of principal motion picture shares listed on the New York Stock Exchange crossed the half-billion-dollar mark in 1935 in another upswing that was eloquent of the industry's continued climb from depression levels.

Many issues touched the best prices since pre-crash days. A dozen representative stocks rose to $565,835,500 in value from $402,973,125 at the end of 1934, a net appreciation of $162,862,375.

Increased box office receipts and strengthening of company financial structures through reorganizations attracted a new following to motion picture securities

As a result, the motion picture group was well in the front of the general advance that marked all industrial stock classifications. At times film shares set the pace on the stock exchange.

Honors for the biggest point gain for the year went to the comparatively inactive Keith-Albee-Orpheum preferred, which shot ahead to a gain of almost 60 points at a high price of 90⅛. It finished at around 80.

The volatile Eastman Kodak rose from a low of 110½ in January to a high of 172¼ in November and closed above 155 for a gain of 43 points. Warners common was the most active film stock on the "Big Board" with a turnover of almost 2,500,000 shares. It rose above 10 from a low of 2¼ and finished near the high with a net gain of almost 5 points.

Eastman Kodak chalked up the largest increase in market valuation, rising from $281,250,000 at the end of 1934 to $388,750,000, a net gain of $107,500,000.

Film company bonds on the stock exchange rose sharply with their relative stocks, gains ranging to 36¾ points in Radio-Keith-Orpheum 6s, due 1941.

Motion picture stocks on the Curb Exchange rose some 3 to 7 points.

The appreciation gained in 1935 by the 12 representative film stocks on the New York Exchange was as follows:

STOCK		NET CHANGE
Columbia Pictures 'vtc.	+	$163,125
Consolidated Film	—	331,250
Consolidated Film pfd.	—	850,000
Eastman Kodak	+	107,500,000
Eastman Kodak pfd.	+	1,080,000
Keith-Albee-Orpheum pfd.	+	2,910,000
Loew's, Inc.	+	23,625,000
Loew's, Inc. pfd.	+	431,250
Radio-Keith-Orpheum	+	6,250,000
Universal Pictures pfd.	+	395,000
Warner Brothers	+	18,625,000
Warner Brothers pfd.	+	3,064,250
		+$162,862,375

'Artistic' Pictures Good Business, But Take Courage, Says Kahane

"Yes, the so-called 'artistic pictures' are 'good business'," B. B. Kahane, vice-president of RKO-Radio Pictures, was quoted in a recent issue of Commentator, house organ of the Small-Landau talent agency in Hollywood.

"Yes, they are good business—but not for the reason you'd think. Public taste has not improved. No, not a bit. Oh, I do think the films are attracting a few more of those people of cultivation, who used to feel superior to motion pictures. But they are not the great audience. And the great audience hasn't changed one iota. I may be wrong, but that's what I think.

"I go to successful pictures. They're well done; technically ship-shape or they wouldn't be successful. That fact is admitted. But what of the stories? I find myself listening to them, thinking every instant how silly they are, how just plain silly.

"And then I sit at my desk in a studio—and stories came in. Some of them are good stories. I like them. I, myself, would like to see them in a theatre. Yet, I know that it just isn't safe to produce all of those stories —simply because they're good, and because I like them. If I don't know it, I can always remind myself by going and seeing one of the silly ones that is good box office.

"And yet I still say that it is wise to produce a certain number each year of pctures that are adult—and that have a purely artistic appeal. Not that it doesn't take courage to do it. It does.

"It takes a special kind of courage. You have to go the whole way. If your artistic experiment dictates using a cast of no important names, you mustn't lose your nerve and throw in a star or two. If, on the other hand, you start out with a deluxe offering that demands an all-star cast, you must go the whole way with that, too. You cannot hope, by lavish production, and the piling on of non-essentials, to accomplish the artistic entity you want, if at the last minute, you lose your nerve, and fall back on 'stock-casting'.

"It gets down to the proposition of making a factory made product—or a custom made product. All pictures should be custom made. Prestige-pictures have to be," Mr. Kahane added.

Theatres to Consolidate $650,000 Operator Suit

Owners of eight film theatres in New York City seeking to consolidate their individual suits may withdraw actions aggregating $650,000 to draw up a joint contract, was the ruling given Tuesday by Judge Bernard L. Shientag in the New York supreme court.

The plaintiffs said they had inadvertently filed eight separate suits containing similar charges. The action were brought against Local 306, IATSE, and Joseph Basson, individually and as president of the union, charging the business of the theatres had been dragged by picketing and other activities of the union, in a fight against the Allied operators' group.

Application for an injunction by Allied Motion Picture Operators' Union to oust Local 306 operators from the Terminal and National Theatres of New York was denied this week by Judge Abel in the supreme court in Brooklyn. The court held that an agreement that had been consummated by the Independent Theatre Owners Association and the Allied Union for use of its operators was not binding.

Paramount Sues On Cartoon Reduction

Paramount and Exclusive Motion Picture Company last week filed suit in New York federal court against Benjamin Leder, doing business under the name of Leader Motion Picture Company, for alleged infringement of copyright. Phillips and Nizer are attorneys for Paramount in the matter.

In its complaint, the defendants claim that Exclusive Motion Picture Company has an exclusive contract with Paramount for reducing 35mm cartoons to 16mm, for which Leder has no agreement. It is stated, in substance, that Leader Motion Picture Company is infringing on Paramount's copyright by reducing the cartoons to 16mm without permission.

Sued in "Children's Hour" Ban

Mayor Frederick W. Mansfield of Boston and Herbert L. McNary, city censor, are defendants in suits launched in federal court for the barring of the play, "The Children's Hour." One suit, for $200,000, was launched by Children's Hour, Inc., and the other, for $50,000, by Herman Shumlin, producer. Samuel Goldwyn is to do a screen version of the play under the title "These Three!"

MOTION PICTURE STOCKS IN 1935

by THE ANALYST

High and Low in Stock and Bond Trading for Five Years

(Closing Prices Are as of December 28, 1935)

NEW YORK STOCK EXCHANGE

Stock and Dividends	1935 Sales	1935 High	1935 High Date	1935 Low	1935 Low Date	1935 Last	1935 Net Change	1934 High	1934 Low	1933 High	1933 Low	1932 High	1932 Low	1931 High	1931 Low
Columbia Pictures, vtc. (1A)	312,700	81	July 8	34¼	Jan. 16	40	+ 1⅛	41⅜	21½	28	6⅝	14⅞	4¼	not listed	
Columbia Pictures pfd. (2¾)	1,200	49⅞	Dec. 10	43½	Dec. 21	48½	not listed '34	not listed		not listed		not listed		not listed	
Consolidated Film	237,200	7½	Jan. 16	3¼	May 17	5¼	— ⅝	6¼	1⅝	5¾	1¾	5⅜	1	15	3¾
Consolidated Film pfd. (1½B)	296,800	22⅛	Feb. 15	14¼	May 31	17¾	— 2⅛	20¼	10⅜	14¾	5⅞	11¾	2¾	18⅞	7¾
Eastman Kodak (5c)	222,900	172¼	Nov. 18	110½	Jan. 16	155½	+43	116½	79	89¾	46	87⅞	35¼	185¾	77
Eastman Kodak pfd. (6)	6,000	164	July 26	141	Jan. 4	159	+18	147	120	130	110	125	104¾	135	103
Keith-Albee-Orpheum pfd.	2,220	90⅛	Oct. 23	34	Mar. 7	80	+48½	37½	20	25	8	30	7	101½	10
Loew's, Inc. (2c)	1,393,000	55⅞	Nov. 25	31¼	Feb. 7	50½	+15¾	37	20⅜	36½	8½	37¾	13¼	63½	23⅞
Loew's, Inc. pfd.	28,600	108¾	Oct. 18	102	Feb. 1	107	+ 2¾	105	72	78⅛	35	80	39	98	56
Paramount	1,030,750	12	Sept. 19	8	Aug. 28	9⅜	not listed '34	not listed		not listed		not listed		not listed	
Paramount 1st pfd.	140,600	101¾	Sept. 19	67	Nov. 30	77	not listed '34	not listed		not listed		not listed		not listed	
Paramount 2nd pfd.	695,200	14¼	Sept. 18	9¼	Aug. 28	11½	not listed '34	not listed		not listed		not listed		not listed	
Pathe Film Corp.	234,200	8⅛	Dec 31	4⅞	Oct. 3	7½	+ 6¼	not listed		not listed		not listed		not listed	
Radio-Keith-Orpheum (D)	1,509,500	6	Oct. 21	1¼	Mar. 13	4⅞	+ 2½	4¼	1½	5¾	1	7¾	1½	4	2¾
20th Century-Fox	182,800	24¾	Nov. 29	13	Aug. 28	22½	not listed '34	not listed		not listed		not listed		not listed	
20th Century-Fox pfd.	332,600	32	Nov. 29	24⅝	Oct. 3	31¾	not listed '34	not listed		not listed		not listed		not listed	
Universal Pictures pfd.	6,910	73	Nov. 25	29	Aug. 3	58	+19¾	46½	16⅞	35	10	50	10¾	57½	24
Warner Brothers	2,480,400	10⅜	Dec. 10	2¼	Mar. 15	9⅜	+ 4¼	8¼	2¾	9⅛	5¼	4½	½	20⅜	2⅛
Warner Brothers pfd.	56,020	52	Dec. 9	14½	Mar. 13	51	+29¾	31⅞	15	24½	15½	20	4	40½	8½

A—Plus stock extras; B—Paid this year (dividends in arrears); C—Plus cash extras; **D—Reported by Stock** Exchange to be in receivership or bankruptcy under Section 77.

CURB EXCHANGE

Stock and Dividends	1935 Sales	1935 High	1935 High Date	1935 Low	1935 Low Date	1935 Last	1935 Net Change	1934 High	1934 Low	1933 High	1933 Low	1932 High	1932 Low	1931 High	1931 Low
Columbia Pictures Common	1,960	73	Nov. 26	38	Jan. 18	42⅛	+ 7⅛	35	24½	27¼	8¼	15	4½	23	3⅛
Sentry Safety Control	33,600	⅞	Nov. 19	¼	Jan. 10	½	+1/16	½	⅛	⅝	⅛	1	⅛	3½	½
Technicolor	657,600	27	June 4	11⅝	Jan. 18	18⅝	+ 5⅜	14¾	7⅝	14	2⅝	5¼	⅝	15¼	1⅜
Trans-Lux DPS (.20A) (B)	222,800	4⅜	Nov. 12	2	Apr. 11	3½	+ 1	3⅛	1⅛	3¼	1⅛	3¼	¾	13¼	1⅜
Universal Pictures	4,000	8	Nov. 25	2	Aug. 7	6½	+ 3½	5½	3	4	1	6	1	7⅛	4

A—Paid this year; B—Listed; others unlisted.

BONDS ON STOCK EXCHANGE

Bond and Maturity	1935 Sales	1935 High	1935 High Date	1935 Low	1935 Low Date	1935 Last	1935 Net Change	1934 High	1934 Low	1933 High	1933 Low	1932 High	1932 Low	1931 High	1931 Low
General Theatre Equip. 6s '40 (A)	$29,988,000	19¼	Dec. 2	6⅛	Mar. 20	19⅜	+11	13	3⅛	9¼	1	7¾	1	74	2
General Theatre 6s '40 ctfs. (B)	9,828,000	19¼	Dec. 2	6½	Mar. 29	19	+10⅝	11¾	3	7¾	1	6	1	not listed	
Keith 6s '46	1,452,000	95¾	Dec. 26	67½	Feb. 25	95	+20¼	73½	51	61	29½	63	24	78½	35
Loew's 6s '41	1,200,000	106	Feb. 27	103⅛	Aug. 20	103¾	— 1	105¾	85	89	48	90	64	99¾	70
Paramount 6s '55	12,098,000	97⅜	Sept. 24	84¾	Nov. 29	92	not listed '34	not listed		not listed		not listed		not listed	
Paramount-Broadway 5½s '51 ctfs.	2,088,000	63	Sept. 24	54⅛	Nov. 29	56¼	+ 9⅞	47	30	38	27½	not listed		not listed	
Radio-Keith-Orpheum 6s, '41 (A)	444,000	88¾	Oct. 14	26½	Mar. 11	77⅜	+36¾	41	18¼	30	8½	19	14½	not listed	
Warner Brothers 6s '39	8,028,000	89½	Nov. 15	48½	Mar. 13	85⅞	+27⅛	67	40⅞	48	12	40	9¼	74¼	25

A—Defaulted matured bonds; trading permitted by stock exchange pending further investigation; B—Interest in default.

Comparison of Valuations of Stock Issues, 1934-35

Stock	Approx. Shares Outstanding	Close 1934	Valuation	Close 1935	Valuation	Net Change	
Columbia Pictures vtc	145,000	38⅞	$5,636,875	40	$5,800,000	+ 1⅛	+ $163,125
Consolidated Film	530,000	5⅞	3,113,750	5¼	2,782,500	— ⅝	— 331,250
Consolidated Film pfd.	400,000	19⅞	7,950,000	17¾	7,100,000	— 1⅞	— 850,000
Eastman Kodak	2,500,000	112½	281,250,000	155½	388,750,000	+43	+ 107,500,000
Eastman Kodak pfd.	60,000	141	8,460,000	159	9,540,000	+18	+ 1,080,000
Keith-Albee-Orpheum pfd.	60,000	31½	1,890,000	80	4,800,000	+48½	+ 2,910,000
Loew's, Inc.	1,500,000	34¾	52,125,000	50½	75,750,000	+15¾	+ 23,625,000
Loew's, Inc. pfd.	150,000	104⅛	15,618,750	107	16,050,000	+ 2⅞	+ 431,250
Radio-Keith-Orpheum	2,500,000	2⅜	5,937,500	4⅞	12,187,500	+ 2½	+ 6,250,000
Universal Pictures pfd.	20,000	38¼	765,000	58	1,160,000	+19¾	+ 395,000
Warner Brothers	3,900,000	4⅝	18,037,500	9⅜	36,662,500	+ 4¾	+ 18,625,000
Warner Brothers pfd.	103,000	21¼	2,188,750	51	5,253,000	+29¾	+ 3,064,250
			$402,973,125		$565,835,500		+$162,862,375

THE KEYSTONE OF YOUR FUTURE*



"STAR-BRIGHT!" is the only way to describe the 20th Century-Fox 1936 product. Typical are the pictures announced on the next 7 pages . . . all released within the next 3 months. It's a story that will make your eyes pop!

*AND YOUR FUTURE BEGINS TODAY . . .

ALREADY YOU KNOW HOW TRUE THIS IS!

• The records now being made by "The Littlest Rebel" are the proof of a promise fulfilled. And as you play the pictures outlined on the following six pages, the promise *they* hold for your future will also be demonstrated in terms of outstanding grosses at your box office!

Shirley
TEMPLE
in
THE LITTLEST REBEL
with
JOHN BOLES • JACK HOLT
KAREN MORLEY • BILL ROBINSON

Associate Producer: B. G. DeSylva

Directed by David Butler • Screen play by Edwin Burke • From the play by Edward Peple

A FOX PICTURE

Darryl F. Zanuck in Charge of Production



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

20th Century-Fox holds the spotlight of the industry!

THE KING OF CASTS IN THE KING OF SHOWS

to start your New Year with a resounding smash!

• The show that's happier than a drama...more dramatic than a comedy... funnier than a girl show... peppier than a spectacle... more spectacular than a musical. A new and different entertainment thrill from 20th Century-Fox!



KING OF BURLESQUE

with

WARNER BAXTER
ALICE FAYE
JACK OAKIE
ARLINE JUDGE
MONA BARRIE
GREGORY RATOFF
DIXIE DUNBAR
FATS WALLER
NICK LONG, JR.
KENNY BAKER

Associate Producer: Kenneth Macgowan
Directed by Sidney Lanfield
From the story by Vine Delmar
A FOX PICTURE
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Always a jump ahead of the crowd . . . that's 20th Century-Fox

TIMELY AS A RADIO FLASH!

• The star of "What Price Glory". . . the sensation of "David Copperfield". . . the author of "Lady for a Day" . . . the director of "China Seas"... united in a rollicking and uproarious adventure drama as palpitating as a machine gun's staccato . . . human as a big brother's love!

Victor McLAGLEN

Freddie BARTHOLOMEW

in

"PROFESSIONAL SOLDIER"

with

GLORIA STUART

CONSTANCE COLLIER

MICHAEL WHALEN

C. HENRY GORDON

a DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by Tay Garnett. Screen play by Gene Fowler and Howard Ellis Smith. Based on a story by Damon Runyon



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Trust 20th Century-Fox to pep up the industry!

INSPIRED SHOWMANSHIP BRINGS THESE TWO TOGETHER!

• George Raft...satin-suave, dangerous as dynamite. Rosalind Russell . . . breath-lessly gowned, out-sparkling her brilliance in "China Seas" and "Rendezvous." A new star team double-charged with romantic appeal . . . in a crackling modern drama with a load of fun on the side.



George *Rosalind*

RAFT • RUSSELL

in

"IT HAD TO HAPPEN"

with

LEO CARRILLO

ARLINE JUDGE

ALAN DINEHART

ASTRID ALLWYN

a

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by Roy Del Ruth. Screen play by Howard Ellis Smith and Kathryn Scola. Based on the story "Canavan" by **Rupert Hughes**

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

20th Century-Fox . . . your box-office's best friend!

ADVENTURE THAT THRILLS..STARS THAT PULL!

• With a title that's a household word to hundreds of millions... this blazing drama of heroism and love is thrillingly enacted by a triple-starred cast!

Wallace Barbara

BEERY · STANWYCK

in

"A MESSAGE TO GARCIA"

with

JOHN BOLES

ALAN HALE

MONA BARRIE

HERBERT MUNDIN

a

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by George Marshall. Screen play by W. P. Lipscomb and Gene Fowler.



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

"A natural for pictures!"... but 20th Century-Fox thought of it first!

SHIRLEY, AHOY!

• "The Little Colonel"..."The Littlest Rebel"...both deeply-loved American classics given the breath of life by Shirley... now topped as she brings out the tenderness, the courage, the childish heartache and the laughter of "Captain January"... another classic ...as only she can do it.

Shirley

TEMPLE

in

CAPTAIN JANUARY

with

GUY KIBBEE

SLIM SUMMERVILLE

June Lang • Buddy Ebsen

Sara Haden • Jane Darwell

Associate Producer: B. G. DeSylva

Directed by David Butler • Screen play by Sam Hellman, Gladys Lehman and Harry Tugend • Based on a story by **Laura E. Richards**

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

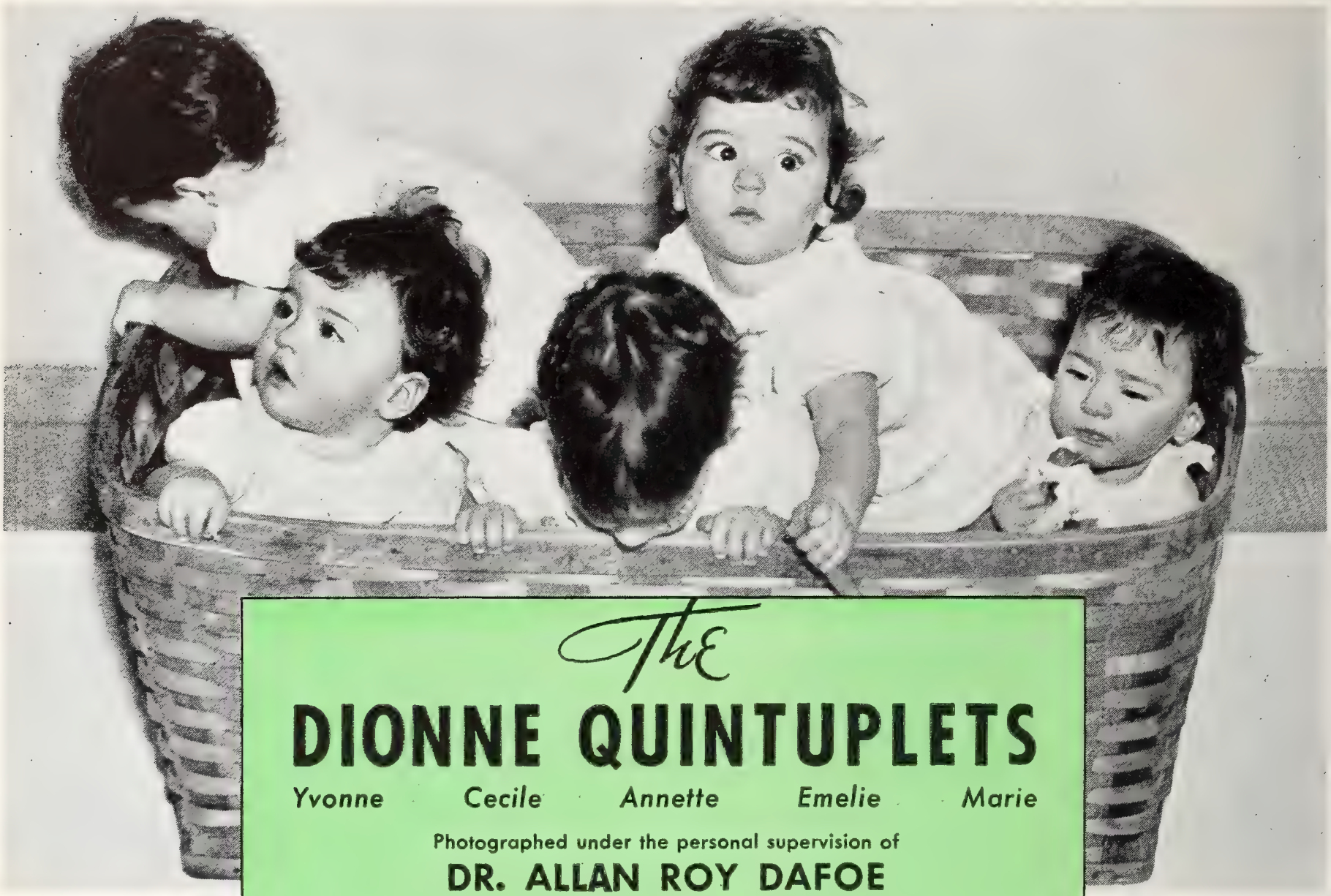


20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Bask in the 'star' light . . . with 20th Century-Fox releases!

THE GREATEST YOUNGSTERS IN THE WORLD BRING YOU THE GREATEST BOX OFFICE ATTRACTION YOU EVER SAW!



©NEA

The

DIONNE QUINTUPLETS

Yvonne *Cecile* *Annette* *Emelie* *Marie*

Photographed under the personal supervision of

DR. ALLAN ROY DAFOE

in

THE COUNTRY DOCTOR

with

JEAN HERSHOLT • DOROTHY PETERSON
LEWIS STONE

Associate Producer: Nunnally Johnson

Directed by Henry King. Screen Play by Charles Blake and Sonya Levien

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DON'T ENVY 20th CENTURY-FOX EXHIBITORS . . . BE ONE!

167 BROADCASTERS ACCEPT NEW WARNER MUSIC CONTRACT TERMS

Revised Rate for Larger Stations at Four Times Quarter-Hour Rate Charged Advertisers, Smaller Stations Half

Warner Brothers' entry into the music licensing field independently of the American Society of Composers, Authors and Publishers was signalized by speedy response from the broadcasting field. Within 72 hours after a revised contract had been mailed to some 560 broadcasting stations, by Thursday afternoon 167 had accepted it and 70 others indicated acceptance if one or two details are changed.

Four hundred member stations of the National Association of Broadcasters had been advised of the changes in the original tentative agreement by James W. Baldwin, managing director of the broadcasters' organization, during his negotiations over the weekend with Herman Starr, Warner vice-president in charge of music business. Warner Brothers communicated its offer to these as well as to individual stations affiliated with the networks, while disdaining to deal with the networks themselves.

Quick action resulted after Warner receded from its original demand for 40 per cent of what is paid ASCAP in fees for sustaining programs, plus two per cent commission on collections from advertisers. The revised rate is a basic one for the larger stations of four times the quarter-hour rate charged advertisers, per station per month, while smaller stations pay half that amount. The larger stations constitute about 65 per cent of the total.

It was learned on Tuesday that Warner definitely is planning to levy a music tax on exhibitors, but with the thought that it will be a temporary matter, possibly for the first three months of this year. The company was represented as feeling that since theatre owners are paying ASCAP for the privilege of using its music, it would be unfair to Warner's music publishing subsidiaries, which are distinct from the parent film company, and to Warner's composers and authors not to place its performing rights on the same basis. There is, too, the matter of revenue.

Composers and Authors Insistent

However, it was said on good authority that a seat tax would not be contemplated as a permanent levy, but imposed for the time being until Warner's experiment with performing rights licensing has been crystallized. It was pointed out at the same time that the company failed to see why a music tax should not be levied on theatres. In New York music circles it was understood that the composers and authors affiliated with the Warner companies were bringing pressure to bear to this end.

The company does not plan to bring infringement action against exhibitors except where its music is reproduced without a license by means other than by film.

The Exhibitors' Emergency Committee meanwhile was preparing to protest strenuously any imposition of a tax by Warner, in addition to that already paid to ASCAP. Walter Vincent, committee chairman, said the committee was in readiness to meet whenever Warner officially announces its attitude toward the exhibitors.

FEDERAL INQUIRY ON ASCAP RATES SEEN

A Department of Justice investigation into the ASCAP rate structure loomed this week. Powell Crosley, radio manufacturer and radio station operator, announced he had telegraphed Attorney General Homer S. Cummings urging a "complete investigation" of "special arrangements, if any, between copyright holders, broadcasting networks and other types of broadcasters." "Diligence is required," he said, "in order that independent broadcasting stations shall not have exorbitant fees doubled upon them."

Mr. Crosley was referring to the various discounts given the network stations and preferential rates to some of the newspaper owned broadcasting stations. The Crosley company operates stations WLW and WSAI in Cincinnati.

After rejecting Warner's initial contract for performing rights licenses, as excessive in terms, the radio stations on Monday were offered a revised agreement, and it was described as generally acceptable. The large networks, however, decided against paying an additional tax under Warner's terms, and on Wednesday discontinued the use of the company's music.

At a meeting of broadcasters in Los Angeles Monday, the Warner contract was tentatively accepted by local stations. Jerry King, manager of KFWB and Warner representative, submitted the Warner terms and said that Warner had no intention of working a hardship on the smaller stations but they must pay the additional license fee.

The consensus in Los Angeles was that litigation affecting the entire broadcasting field would arise from Warner's striking out on its own. Nonsigners of the Warner contract aware of the penalties under the law refrained from using Warner music after Tuesday midnight.

ASCAP, also on Monday, offered more than 400 stations whose licenses were expiring December 31 and which had not renewed, a new agreement on prevailing terms for five years, with the promise to protect them against litigation which is expected to arise over the conflict surrounding the control of copyrights.

ASCAP's offer of last week to negotiate five-year contracts with exhibitors on present rates evoked no response among theatre circuits or independents, even though E. C. Mills, ASCAP's general manager, proposed the long term as "guarantee against an increase in rates."

As the National Broadcasting Company and the Columbia Broadcasting System ruled Warner music off their stations, Columbia disclosed there would be a court fight to determine the control of performing rights in the Warner catalog comprising some 36,000 compositions.

Warner insisted its 11 music companies could license performances, while ASCAP challenged the claim, saying it had sole right by virtue of its agreements with Warner composers and authors.

Company Definitely Plans to Levy Music Tax on Exhibitors, but Temporarily, Possibly First Three Months of Year

The terms under which Warner is licensing radio stations are for a three-month period, at the end of which a per piece system of charging will be put into effect, it is planned. This system has been favored by the broadcasters for three years, but without results from ASCAP.

Warner exchanges in the distribution territories are being given the added duties of music checkers in order to determine copyright infringements in unlicensed performances of Warner music. The personnel of Warner music departments in key cities where such staffs have not been abandoned due to retrenchment will concentrate on "spotting" programs.

As in the case with the five-year extension agreements offered exhibitors last week, ASCAP makes no concessions to the broadcasters for the loss of Warner music. New contracts have been submitted on existing terms of five per cent commission on commercial revenue from advertisers, plus a sustaining fee, which varies.

A statement by Warner outlines the negotiations between representatives of the Music Publishers Holding Corporation, the Warner music division, and James W. Baldwin, managing director of the National Association of Broadcasters. Conferences also were held with a committee representing independent stations.

Contract Revised

"Last week a tentative proposed contract, under which broadcasters would be authorized for three months to broadcast copyright music controlled by the publishing houses owned by Warner Bros., was mailed to broadcasters throughout the country," said Warner.

"The Music Publishers Holding Corporation is pleased to announce that, as a result of . . . discussions, it is enabled to offer a revised contract which, while not obviating all the objections raised by the broadcasters, is conceded by them to be much more satisfactory to all broadcasting interests than the contract first offered and to go a long way toward meeting these objections. All parties recognized that, in view of the limited time available, many important problems must be reserved for future discussion.

"The revised contract covers a period of three months beginning January 1. It is our understanding that Mr. Baldwin, without recommendation one way or the other, has submitted the principal features of this revised contract to the broadcasters all over the country. We have already received word that a number of broadcasting stations in various parts of the country have signified their willingness to accept.

"Naturally, the printing and forwarding of the revised contract will require a day or two and perhaps more, and it will take a few days for stations to examine the contract and, after executing it, to return it to us. We have no disposition to take any technical advantage over any station which takes a reasonable time to examine, execute and return the contract. Consequently, any station east of Chicago which, by January 5, has signed and mailed this contract to us, and any station west of Chicago which has done so by January 10, will be considered as being licensed retroactively as of Jan. 1, 1936.

"The principal features of the revised contract now offered by us are as follows:

"1. The basis of payment for the use of our

(*Continued on following page*)

BROADCASTERS ACCEPT CONTRACT

(Continued from preceding page)

music will be a flat fee based on four times the quarter hour rate (card rate) of each station per month. (That is, if a station's card rate is, say $100 per quarter hour, the fee will be $400 per month). Thus each station, by its card rate, regulates the payment it is to make for music rights. There will be no extra charge, for the right to record and broadcast by electrical transcription.

"2. Small stations—approximately 35 per cent of all the stations in the country—will pay a half rate (50 per cent of the established rate).

"3. For the first time radio stations will be furnished with a complete catalogue of the compositions of which we warrant ourselves to be the owners.

"4. The revised contract applies only to individual stations. No provision is made for the large networks, which have shown no tendency to negotiate with us, and therefore this music will not be available for their use. It is a fact unknown to the public that heretofore, under the ASCAP contract, networks as networks have paid nothing for the use of music. The payments received by ASCAP have been based on a percentage of what each station received for its time. Of the amounts received from sponsors the network allowed individual stations only approximately 20 per cent of the sums received by the network and the fee to the ASCAP was five per cent of that proportion. Thus nothing whatever was paid on the 80 per cent retained by the network. (For example, assuming that a certain radio hour paid $15,000 for its time, the individual stations received only approximately $3,000, and the ASCAP was paid five per cent of the $3,000, while the network's share, $12,000, paid nothing.)

No Favored Rates

"5. One of the most important clauses in the revised contract is what may be described as a 'most favored nation clause,' under which no station will be allowed a more favorable rate than any other station of similar classification.

"The entire object of our resignation from ASCAP and our decision to conduct our music publishing activities on an independent basis is to secure reasonable and equitable returns for the use of the music which is the life-blood of commercial radio.

"Arrangements for the use of our music by theatres, hotels, etc., are now being negotiated, and full details will be made public within the next few days.

"We are acting in the interests of the composer, the lyric-writer, and the publisher, whose returns have been so drastically affected by developments of the past few years in the use of music on the air. We have no doubt that we shall succeed in obtaining the fair arrangements which are all we desire, and that the public will not be deprived of hearing on radio programs the works of Gershwin, Kern, Romberg, Friml, Victor Herbert, Noel Coward, Cole Porter, Schwartz, Vincent Youmans, Rogers and Hart, Dubin and Warren, and the many other composers represented on our list. The music from about 80 per cent of the successful musical shows of the past 20 years is published by our companies."

Society Challenges Claims

Gene Buck, president of ASCAP, on Monday sent the following telegram to approximately 400 unlicensed stations, who had to renew agreements by January 1 in order to continue broadcasting Warner Music:

"This is to notify you that the Society is prepared to extend your present license agreement with it upon the same terms and conditions for five additional years from January 1, 1936, except that the rights granted by the Society shall be limited to the compositions of the membership as constituted on January 1, 1936.

"The Society challenges the claims made by others to ownership in the small performing rights of various compositions published by them but written and composed by members of the Society.

"The Society controlls the performing rights of many of such compositions and within a very short time will publish a list thereof.

"As our examinations of individual contracts (with authors and composers) progresses, we are confident that our repertoire will be increased in respect of many compositions, the performing rights of which are exclusively claimed by others. To illustrate, published reports that the Society can no longer license small performing rights in the works of George M. Cohan, Victor Herbert and some others are absolutely without foundation.

"The Society has the right to grant licenses in respect of these works and will protect all its licensees broadcasting the same.

Fee Not Reduced

"While we, of course, have no objection to your taking any other license which you desire to take, we feel it only fair to tell you that your fee to the Society will not be reduced and the formula will not be altered, except that the license will be limited to works in the Society's repertoire as of January 1, 1936, and, furthermore, to advise that with respect to any composition the licensing rights of which are exclusively vested in us, we will not recognize any license which you may obtain from others."

The nub of Warner's argument with the networks is in the matter of billing, the company objecting to the method NBC and CBS practice with ASCAP, as indicated in Warner's statement. In event the chains do negotiate with Warner, the demand will be for a rate based on the gross received from the advertiser, without any deductions other than the advertising agency discount of 15 per cent and the bulk discount. Warner also has made it understood that no independent station will be permitted to supply the chains with its music.

In a letter to the advertising and program agencies using the Blue and Red networks, NBC called attention to certain "facts that have forced" the decision to delete the Warner catalogue.

Summarized, they are: That on June 4, 1935, in the presence of a Warner representative, an NBC contract had been effected with ASCAP to use all catalogued music until December 31, 1940, including, of course, the Warner music; that since the signing of that contract Warner has advised it would not permit use of its music without "an additional license from them," beginning January 1.

The same statements apply to the Columbia system, and were made in a similar letter sent out by the Columbia office. This letter also said that efforts had been made to persuade the Warner group to cooperate in determining the issues with ASCAP so that the music might be used pending the decision on a test case in the courts. These requests, the letter said, were refused.

Plan Legal Action

"At the same time we are glad to advise you that certain legal action which we and others propose to bring should result in a prompt determination of the legal rights in dispute or some other satisfactory termination of the controversy," the Columbia letter continued.

It further asserted that Warner had denied access to various contracts between members of the Warner group and the composers, and expressed the belief that examination of such contracts "will result in a speedy determination that the works of some of the more important composers may safely be performed even while such legal actions are pending."

Widespread interest in the situation is reflected in newspaper comment. The Kansas City *Star* seemed particularly disturbed, probably with reason, because it owns and operates WDAF, an affiliate of NBC.

"Radio will enter the new year in the United States with a problem that threatens to penalize the public, as well as seriously to disturb the organization of the industry," editorialized the *Star*. . . . "This is a question of internal organization upon which there is no need to pass judgment. But as in all such cases, the public has a direct interest. A disorganization of the system under which popular music is broadcast in this country, of course, would not be national calamity, but it would be a real inconvenience to the many persons who have grown accustomed to rely upon the radio for entertainment."

MYERS THREATENS 'FIGHT TO FINISH'

There will be a "fight to a finish" if Warner makes any definite moves to impose an additional seat tax on exhibitors, warned Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, from Washington headquarters this week.

"If Warner Brothers are merely making a play to chisel more revenue out of ASCAP, it is all right with us, provided there is no added burden on the exhibitors," Mr. Myers added.

He observed that, as a central licensing agency, "ASCAP served the purpose admirably in every respect but one—it was too grasping," and that "from where we sit the real menace now appears to be Warner Brothers."

A fair solution, believed Mr. Myers, would be for the producers to bargain for the performing rights together with the recording rights, and the exhibitor tax would then be included in the film rentals. He indicated Allied will attempt to have the Duffy copyright bill amended in Congress to achieve this end.

SHIRLEY STEALS THE HEADLINES AGAIN!

Smash *pre-holiday* showings give exhibs year's biggest business

'Rebel' Strong $28,000, in Frisco

San Francisco, Dec 24.
(Best Exploitation: UA)
Holidays, generally [illegible] the theatre ma[illegible]

'REBEL' DAY-AND-DATE L. A. SENSATION SMASHES ALL CHINESE, STATE RECORDS

Los Angeles, Dec 26
Shirley Temple, [illegible] town's thunder wi[illegible] opening

Loop Waiting for Xmas Spurt to Get Out of Decline; Kids Aid 'Rebel,' $25,000,

Chicago, Dec. 24.
(Best Exploitation: State-Lake)
Some of the houses will

'Rebel' $7,500, L'ville

Louisville, Dec. 24.
(Best Exploitation: Rialto)
Rialto off to a [illegible]

'Rebel' OK in KC Despite Season

Kansas City, Dec. 24.
(Best Exploitation: Uptown)
It's no news that the [illegible] has been sa[illegible]

'REBEL,' $25,000, OK IN QT DET.

Detroit, Dec. 24.
(Best Exploitation: Fox)
Things pretty quiet generally [illegible] cept at the Fox.

'Rebel,' $20,000, In Hub Pre-Xmas

Boston, Dec. 24
(Best Exploitation: Fine Arts)

Rebel's $90,000 Paces N. Y. As Theatres Wait to Blast With New Films for Holidays

[illegible]est Exploitation: Music Hall)
[illegible]he manag[illegible]

Philly Otherwise at Pre-Xmas Normal But Shirley Boffs Town for $30,000

Philadelphia, Dec. 24.
(Best Exploitation: Fox)
Fox is one Philly downtown h[illegible] which isn't fe[illegible]

Buffalo Bookings Scrambled; 'Rebel' $10,000;

Buffalo, Dec. 24.
(Best Exploitation: Bu[illegible]
Local picture [illegible]

No Xmas Blues in Cleve.; '2 Cities $27,500, 'Rebel,'

Cleveland, D[illegible]
(Best Exploitation: State [illegible]
'Tale of Two Cities' [illegible]

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

YOUR box-office, too, will tell you

"THE LITTLEST REBEL" IS SHIRLEY'S GREATEST!

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

A Message to Garcia

(20th Century - Fox)

Action Drama

Based on an actual American historical incident immortalized by Elbert Hubbard's famous essay, this production is a thrilling adventure action drama, embellished by romantic love interest and comedy. It is being produced on a lavish scale, a procedure which the producers believe will be highly influential in convincing audiences of the picture's entertainment value and showmen of its commercial worth.

Adapted from the book, "How I Carried The Message to Garcia," by Lieutenant Arthur Rowan, the hero of the incident, the screen play is by W. P. Lipscomb and Gene Fowler, whose capabilities in handling virile, red blooded entertainment are amply evidenced by their previous accomplishments. Direction is by George Marshall, maker of many Fox pictures, particularly two Will Rogers features, "Life Begins at 40" and "In Old Kentucky."

While many of the cast, playing Spanish and Cuban parts, are only slightly known to theatre goers, name value of the principal artists ranks high. The cast is headed by Wallace Beery, last in "China Seas" and "Ah Wilderness," playing the part of Dory, a renegade marine sergeant. John Boles, currently in "The Little Colonel," is Lieut. Rowan, and Barbara Stanwyck, now in "Annie Oakley," will be seen as a Cuban senorita, sharing the romantic love interest with Boles. The role of the Spanish spy is assumed by Mona Barrie, presently in "King of Burlesque." Allan Hale is Dr. Krug, and the picture's comedy contrast is entrusted to Herbert Mundin as an itinerant tin peddler.

Among the production's features that should readily lend themselves to interest creating showmanship are the sequences showing President McKinley's decision to establish contact with Cuba's General Garcia on the outbreak of the Spanish American War following destruction of the battleship Maine. Garcia's Army in battle and other sequences reflecting the Cuban struggle for freedom; the trek of Beery, Boles and Miss Stanwyck through Cuban swamps and jungles; capture of the blockhouse, death sentence of Boles and Beery; the battle for life in the prison dungeon; the torture of Beery, Boles and Stanwyck, and the final delivery of the famous message.

Three Live Ghosts

(MGM)

In the opinion of the producers in connection with this production, entertainment that was once grand comedy will continue to be grand comedy. As a stage show, later as a silent picture, "Three Live Ghosts" rated that classification. It is the expectancy that now, benefited by fine production in talking form, it still will be pleasing comedy.

Though the title definitely suggests so, this is not a ghost story in fact. Similarly, though it deals with soldiers, it is not a war story. Actually it is the tale of three soldiers, held prisoners in a German concentration camp and assumed to be dead legally and officially. The yarn deals with their comedy escapades while confined, and later the experiences they undergo while hibernating in England. While there are occasional bits of drama, dabs of romance, seriousness is to be played down and concentration placed upon stimulating comedy reactions.

While Richard Arlen is given top billing, it is probably interesting from a showmanship point of view to note that three of the players presented in important roles also were featured in the silent production. They are Claude Allister, Beryl Mercer and Charles McNaughton. Miss Mercer and McNaughton also appeared in the stage version. Arlen's recent role in "Let 'Em Have It" embellishes this, as does the appearance of Cecelia Parker, about whom the story's romance revolves, in "Ah Wilderness." While the aforementioned group carries the brunt of the story action, supporting players to be seen include Nydia Westman, Dudley Digges, Jonathan Hale and Lillian Kemble Cooper.

The producers, in suggesting how exhibitors may handle the picture's presentation, call attention to the fact that it has nothing to do with spiritualism or kindred subjects and that it is by no stretch of imagination a war story as that term is commonly accepted. They point that comedy, light drama and romance are the elements that can be most effectively utilized in stimulating patron interest.

The Indestructible Mrs. Talbot

(Radio)

For entertainment purposes this production will offer a story of tangled love affairs. Naturally dramatic, but at the same time not lacking in comedy contrast, it's a story of a great love and admiration that was able to stand the shock of divorce and precipitate another divorce in order that real love should triumph in the end. For exploitation purposes it affords the worth of this character story which experience has taught is of unusual interest to women, plus the value of established screen names.

Based on a story by P. J. Wolfson, recently credited with "Reckless," the screen play is by Anthony Veiller, who numbers among his recent features "Jalna," "Break of Hearts," "College Scandal" and "Star of Midnight." Direction is by Stephen Roberts.

In the leading roles as the wife and husband whose romance was blasted only to be born again, Ann Harding, currently in "Peter Ibbetson," and Herbert Marshall last in "Dark Angel," are featured. The role of the girl who comes between them is assumed by Margaret Lindsay, who has been in many Warner pictures. Also in the cast is Walter Abel, remembered for "Three Musketeers" and currently in "Two O'Clock Courage," who will be seen as a young man infatuated with Miss Harding before and after her divorce. Ilka Chase, making her return to the screen, appears as a scandal mongering gossip. Edward Ellis, outstanding in "Chatterbox," appears as Marshall's father and the agent through whom the separated wife and husband are reunited after Miss Lindsay has stripped Marshall of practically all his wordly possessions.

As is usual in pictures providing small casts, each member is important. The various roles having been assigned with a view to the player's adaptability to the part, the producing company feeling is enthusiastic that the story is of the type that will show Miss Harding to best advantage. Hoping for another "Holiday," substantiating production atmosphere being similar, opinion is that the woman appeal of the feature will be strong enough to arouse general audience attention.

It Had to Happen

(20th Century - Fox)

Romantic Character Drama

This feature seems to have the ingredients in story content, prestige of personalities, production values, sources of quick natural human interest as well as writer and director credits, in addition to gripping semi-topical entertainment that should inspire alert and aggressive showmanship.

The title, one that should intrigue patron and exhibitor attention, really tells the story. Humorous, dramatic and romantic, it is that of an Italian who comes to America and rises from the obscurity of crowded tenements to a position of power and wealth in New York's political, financial and social life. Motivation for it all is the lead's admiration of and later love for an aristocratic woman, to whom he has to prove he is a better man than her husband before she'll divorce him to marry him. The locales run from the slums to Park Avenue with a side trip to the Saratoga races, life in all quarters being humanly reflected. It moves in an atmosphere of undercover politics, Wall Street financial chicanery, and into a potentially suspense packed grand jury investigation.

The production is based on a story, "Canavan," by Rupert Hughes whose screen yarns of American life are familiar. The screen play is by Howard Ellis Smith and Kathryn Scolla. Direction is by the maker of "Broadway Melody of 1935" and "Thanks a Million," Roy Del Ruth.

Though George Raft, last in "Every Night at Eight," and Rosalind Russell, seen recently in "China Seas" and "Rendezvous," are starred, there is also much exploitation value to the other featured cast members. In particular this is to be found in the teaming of Raft and Leo Carrillo, whom the producers are boosting for elevation to a high place among the screen couples. Others who will be seen in prominent roles are Arline Judge, now in "King of Burlesque," Alan Dinehart, Astrid Allwyn, Andrew Tombes and Arthur Hohl. Lesser players include Paul Stanton, Stanley Fields, George Irving, Nina Campana, Thomas Jackson and Clay Clement.

Warner To Build Six Washington Theatres

Harry M. Warner, president of Warner Brothers Pictures, announced this week that Warner Brothers will build six new theatres in Washington at a cost of $4,000,000. Construction will begin in about six weeks. This will make a total of 20 theatres in the Washington area to be operated by the company.

KENNEDY TO STUDY RCA STRUCTURE; LOHR SUCCEEDS AYLESWORTH IN NBC

Kennedy, Until Recently SEC Chairman, Went from Banking into FBO; Was Pathe President, KAO Chairman

Three important changes were made this week with unusual suddenness in the complicated personnel structure of the Radio Corporation's communications and entertainment systems.

1. Joseph P. Kennedy, former SEC head and motion picture executive, was retained to study the troublesome problems of RCA's capital structure.

2. Merlin Hall Aylesworth, RCA's board chairman at RKO, resigned as president of RCA's National Broadcasting Company to devote more time to RKO.

3. RCA named Lenox Riley Lohr, Chicago World's Fair manager, to succeed Mr. Aylesworth at NBC.

Mr. Kennedy, a White House guest within a few hours after the announcement of his new RCA engagement, thereby returns to amusements after a career in finance, politics and until recently as head of President Roosevelt's Securities Exchange Commission. His last participation in motion pictures was as president of Pathe, retiring when he sold that corporation's assets to RCA for amalgamation with FBO in the formation of RKO.

Retention of Mr. Kennedy was announced by David Sarnoff, following a meeting last Friday of RCA's board of directors. Mr. Sarnoff said that Mr. Kennedy will undertake the capital structure study immediately. Mr. Kennedy explained that he will make no permanent affiliation with RCA and plans to return to his private affairs. After a short vacation at his home in Florida, he returns to New York next week to establish headquarters in the RCA Building at Rockefeller Center. There was no available estimation of the length of time required to complete the assignment.

RCA's directors have been working on several plans to clear up back dividends on the preferred stock and reduce the number of common shares outstanding. Class B preferred stock arrearages now amount to $21.25 a share.

Hard Task, Say Financial Editors

Mr. Kennedy's appointment was described by the financial press as "a surprise" to his former colleagues in Washington and Wall Street. He is facing a hard task and a long one, observed financial editors.

Maintenance of dividends at the rates provided by the existing stock issues would require $1,735,000 annually on the Class A preferred shares and $3,836,375 on the Class B preferred. Net income for nine months this year available for such dividends was $2,801,123. The fourth quarter normally is far better in financial results than the others. Thus the ability to maintain dividends is another element to be weighed in formulating any plan, according to Wall Street opinion.

More than 40 plans of recapitalization of Radio Corporation have been submitted to directors for consideration and all have been rejected. Most of the plans called for the retirement of the issued 495,597 shares of seven per cent cumulative $50 par preferred A stock, payment of the accrued dividends on the issued 767,275 shares of $5 no-par preferred B shares, which have a redemption value of $100 a share, and the issuance of one new share of common stock for each two shares of present common stock. There are now 13,130,690 shares of common stock outstanding.

It also has been contemplated, they said, that if the preferred A shares are redeemed a new issue of 6 per cent non-cumulative preferred stock be issued for the present cumulative preferred B stock. It is the intention of Radio to recapitalize its corporate structure in some fashion so that dividends can be declared on the common stock.

Early in January all arrears on the preferred A stock were paid and the stock was put on a regular dividend basis. Plans were said to have been under consideration at that time to clear up the arrears on the preferred B stock.

As one step in simplification of its business, Radio sold, a few weeks ago, to the Lehman Brothers-Atlas Corporation interests one-half of its holdings in RKO and gave an option for the remaining half. It is understood that Radio will receive between $10,000,000 and $11,000,000 for its holdings when the option is taken up. It is also understood that the option is to be taken up in the near future.

Radio's holdings in RKO consisted of 1,259-463½ shares of common stock, 48.86 per cent of the total, and $9,786,655 of ten-year debentures, which was 84 per cent of the total outstanding.

In November, Radio completed a deal with British interests for the sale of its holdings of 1,700,000 shares, 29.2 per cent. in Electrical and Musical Industries, Ltd., for $10,220,000, payable in cash. Radio also received $400,000 in dividends.

Cite Large Cash on Hand

At the end of 1934, Radio reported cash of $15,073,921 which, together with the $10,000,000 or $11,000,000 it will ultimately receive for the RKO holdings and the $10,620,000 for the Electrical and Musical Industries stock, will total approximately $36,000,000. Part of its cash has been used so far this year to retire an issue of $4,000,000 of debentures.

With such a large amount of cash on hand, financial editors see Radio striving to work out some plan of recapitalization so that part of it can be used. This may be used for retiring the preferred B shares, which are carried at $24,779,870, or be employed to pay part of the about $20-a-share accruals on the preferred B stock.

The RCA management and some important security holders, it was said, would like to see the fixed provision of the preferred dividend removed, pointing out that it has not been earned with the exception of 1935 in several years, replacing the stock with an issue which would pay a liberal dividend if earned. Any such action should improve materially the position of the common stockholders, according to Wall Street opinion.

The special study of the recapitalization of Radio Corporation is the first major job Mr. Kennedy has undertaken since he resigned as chairman of the Securities and Exchange Commission. Following his resignation from the S. E. C. early last September, he made an extensive tour of Europe on a special mission for President Roosevelt as an economic investigator. He made stops in England, Italy, Switzerland, France and Holland, all members of the European gold bloc.

It was conceded in many quarters that Mr. Kennedy's visit abroad was to adjust the many difficulties surrounding the registration with the S. E. C. of foreign issues listed on stock exchanges.

Mentioned for Cabinet

A great deal of speculation has surrounded the movements of Mr. Kennedy since his resignation from the S. E. C. He often was spoken of as a possible member of President Roosevelt's Cabinet. Mr. Kennedy long has been a close personal friend of Mr. Roosevelt and, in addition to working actively in his behalf during Mr. Roosevelt's Presidential campaign, accompanied him on many of his speaking tours.

Mr. Kennedy's knowledge of the amusement industry, his wide experience in the investment banking field and with the Securities and Exchange Commission are taken by financial editors as an indication that a major step forward has been taken by Radio to reach some agreement in its present situation. Mr. Kennedy has been credited with making the securities laws work and he exercised a major influence in bringing about harmony between the Administration and the financial institutions.

When the public utility bill was up for discussion, Mr. Kennedy called attention to the fact that the bill did not define clearly how the S. E. C. was to interpret "public interest." He also indicated that to administer the utility act would be an added burden to the S. E. C. His resignation as chairman of the S. E. C. was taken in many quarters to mean that he did not wish to have any part in administering the utility act.

Mr. Kennedy was the first chairman of the S. E. C. His appointment was announced by President Roosevelt on June 30, 1934. When he resigned he was said by the President to be "still a part of the administration."

First in FBO in 1926

Although Mr. Kennedy has been in and out of public life at various times, his connection with the amusement industry gave him a close knowledge of Radio Corporation affairs. After serving as president of the Columbia Trust Company in Boston, he purchased FBO Pictures in February, 1926, and was president of that company when a large interest in it was sold to Radio Corporation and affiliates in January, 1928, in connection with the initiation of sound.

He became affiliated with the Keith-Albee-Orpheum circuit in May, 1928, and was chairman of the company when it was acquired by the newly formed Radio-Keith-Orpheum Corporation in October, 1928, RKO also acquiring FBO Productions, Inc., and RCA patent rights connected with talking films. He severed his remaining connections with the amusement industry early in 1931.

David Sarnoff, as president of the Radio Corporation of America and chairman of the

(Continued on page 34)

Sarnoff Says Lohr Appointment Followed Aylesworth's Desire to Have More Time for Duties as RKO Chairman

The Newsreel with

FOX MOVIETONE

"COVERS

Laurence Stallings, Editor

Produced by

the Real News FIRST!

JET ONE WS

THE WORLD"

Lowell Thomas, Narrator
Truman Talley



KENNEDY TO STUDY RCA STRUCTURE

(Continued from page 31)

board of directors of National Broadcasting Company, announced Mr. Aylesworth's resignation and Mr. Lohr's succession in the following statement:

"The National Broadcasting Company, at its regular meeting of directors, accepted with regret the resignation tendered by Merlin H. Aylesworth, as president of NBC. He asked to be relieved from the responsibilities of this office because of the increased duties he has assumed as chairman of the board of directors of the Radio-Keith-Orpheum Corporation, to which office he was elected last month. Mr. Aylesworth remains as a member of the board of directors of NBC, and in order that the company may continue to have the benefit of his long experience and advice in the field of broadcasting, he has been elected to the newly created office of vice-chairman of the NBC board.

"To fill the vacancy created by Mr. Aylesworth's resignation, Mr. Lenox R. Lohr has been elected president of NBC and will assume his new duties on January 1, 1936.

"The National Broadcasting Company is fortunate in securing the services of Mr. Lohr for full management responsibilities. Mr. Lohr not only has had a successful career as engineer, soldier, instructor, author and editor, but has also demonstrated unusual qualities as an executive and business man by his strikingly successful management of the Century of Progress Exposition in Chicago. Mr. Lohr brings to his new duties a thorough training and experience in varied fields and a wide knowledge of our country."

Mr. Aylesworth held the top position at NBC since its inception in 1926. He was frequently regarded as the father of chain broadcasting. Mr. Sarnoff appointed him to the dual position of president of RKO, which post he relinquished a few weeks ago when the new Floyd Odlum-Lehman interests in the corporation elected Leo Spitz to the presidency in their behalf.

Born at Cedar Rapids, Iowa, on July 19, 1886, Mr. Aylesworth won the degree of bachelor of literature at the University of Denver and also attended Colorado Agricultural College, University of Colorado, University of Wisconsin and Columbia University. He practiced law in Fort Collins, Col. In 1914 he became chairman of the Colorado Public Utilities Commission, which position he held until 1918. At that time became head of the Utah Power and Light Company, in Salt Lake City. In 1919 he went to New York with N. E. L. A. to reorganize that organization.

Lohr an Engineer

Lenox Riley Lohr has had an interesting and distinguished career in engineering, military and journalistic fields. He was born in Washington, D. C., Aug. 15, 1891, son of Gustavus Peter Lohr and Margaret Bean Lohr. He is forty-four years old. In 1924, he married Florence Josephine Wimsatt (M.A., M.D.) of Washington, D. C. They have three daughters and two sons.

Mr. Lohr was graduated in 1916 from Cornell University with a degree in mechanical and electrical engineering and later attended Claire College at Cambridge University, England.

During the World War, Mr. Lohr served in the American Army in France and attained the rank of major. He was awarded a citation for meritorious service in action.

For seven years he was a member of the board of directors, executive secretary and editor of the journal of the Society of American Military Engineers. He was also a member of the advisory council of the Federal Board of Surveys and Maps.

In 1929 Mr. Lohr was selected as the general manager of the "Century of Progress" in Chicago and was in direct charge of the exposition throughout its continuance.

Mr. Lohr is a life member of the National Highway Association, a member of the American Society of Civil Engineers, the Washington Academy of Science, Sigma Phi Sigma, Scabbard and Blade, National Press Club and Cherry Circle Duck Club. He is an author of many technical papers, and is also a vice-president and member of the board of directors of the Museum of Science and Industry in Chicago.

Saving in Premiums On Insurance Seen In St. Louis Field

Motion picture building owners in Missouri who buy their fire and windstorm insurance protection from stock fire insurance companies will save several thousands of dollars in premiums during 1036 because of a new schedule of rates and reclassification of coverage recently put into effect by the companies with the approval of State Superintendent of Insurance R. Emmet O'Malley.

While it is not yet possible to determine what will be the exact saving in insurance premiums to be experienced by each individual theatre in the state, this depending very largely on the particular type of construction, outside exposure, and so on, it is definite that approximately 10 per cent of the $68,000 in insurance premiums paid annually will be saved.

The Reductions

Generally speaking, the reductions in rates for buildings of fire proof construction will range from 5 to 40 per cent; on ordinary brick construction from 5 to 15 per cent and on frame buildings from 5 to 10 per cent. However this does not tell the entire story because for instance the credits for co-insurance have been substantially improved, the savings on such policies ranging up to 50 per cent.

A very important concession to the insurance buyers of the state under the new stock insurance rates is the special supplemental contract that is being attached to the fire policies to include not only windstorm, cyclone and tornado coverage, but also hail, explosion, riot and civil commotion, aircraft, damage from self-propelled vehicles and smoke damage. The additional premium for these extra coverage is comparatively slight, depending of course on the type of construction. The premium saving, when the new protection that is afforded is taken into consideration, is very substantial. The premium is only a few cents per $100 above the old charges for windstorm alone.

Paul W. Terry, manager of the Missouri Inspection Bureau, Pierce Building, St. Louis, which is the fire insurance rating bureau for Missouri, said that in the next several years there will be a complete reclassification of each individual theatre in the state. However, for the time being this work of reclassification will be confined to fireproof structures.

In the year 1934 the insurance companies operating in Missouri reported premiums collected on theatre buildings in the state totaled $67,415 while the loss ratio was 46.52 per cent. In addition to the losses paid the companies had to take care of commissions to agents and brokers, office and other administrative expenses. For the three year period 1932-1933-1934 total premiums collected in the state were $225,654 and losses paid amounted to $215,279. The heavy losses in this period were due to some large individual fires in Kansas City and St. Joseph.

Theatre men and their employes who purchase fire and windstorm insurance on their homes and other residential property can also take advantage of the substantial saving in premiums and the extra coverage now available under the new rate schedules of the some 210 stock fire insurance companies operating in St. Louis. The readjustment of rates not only applies to the buildings but also to furniture, etc.

A typical example of what can be accomplished in the way of economy and extra protection under the new rates and classification is shown by the following actual case taken from the files of a leading insurance agency in St. Louis. The dwelling affected is of brick with slate roof and a 3-car garage of similar construction in the rear of the lot:

The insurance protection now carried and premiums charged for 3-year period:

$11,000 fire on dwelling and $1000 on garage	$53.04
$8,000 tornado on dwelling and $1500 on garage	39.90
$3000 fire on furniture	18.90
$4000 tornado on furniture	16.80
Total	$128.64

The following protection can now be purchased:

$11,000 fire on dwelling and $1000 on garage	44.50
$11,000 tornado on dwelling and $1000 on garage	54.00
$3000 fire on furniture	15.00
$3000 tornado on furniture	13.50
Total	$127.00

It will be noted that while there are reductions in the tornado coverage on the garage and furniture of $1,500 that type of protection on the dwelling is raised $3,000. And in addition the extra protection of hail, aircraft, explosion, riot, smoke and self-propelled vehicle damage is given under the new policies while under the old arrangements such protection would have cost some $60 or so addition. With the growing use of airplanes, automobiles and oil burning furnaces these new coverages are important.

A number of theatre men throughout the state have already consulted their insurance agents and brokers to ascertain just how the new rates will apply to their theatres, homes and other buildings, and some have taken steps to rearrange their insurance protection so as to take full advantage of the new rates and coverage. The rates were officially put into effect on November 11, and will apply to policies written after that date.

Picquet Sets Meet Date

Charles W. Picquet, president of the Theatre Owners of North and South Carolina, Inc., has set back his annual convention to January 26-27. Mr. Picquet figured the original date of January 12 conflicted with the dinner dance planned by the Variety Club of Philadelphia.

$7,000,000 U.S. MOTION PICTURE AND STAGE PROJECT THROUGH WPA

Leaders of Federal Movement See Possible Beginnings of Subsidized Theatre in Current Program for Relief

A federally subsidized theatre, actively and financially supported by the United States Government, is seen by officials of the Works Progress Administration theatre project and leaders in the legitimate theatre field as an outgrowth of the present extensive program to rehabilitate the thousands of actors and other stage workers on relief.

Hallie Flanagan, national director of the federal theatre project, is on record that the leaders of the project are devoting their time to the cause because they discern in the present program "the possible beginnings of a subsidized theatre in America." Similar fond hopes have been expressed in other quarters.

Film Producing Considered

At the same time, Miss Flanagan has dropped a hint, possibly for the consumption of the screen actors on the West Coast, that a motion picture producing project may be launched in Hollywood as part of the federal program. Queried in Washington, Miss Flanagan disclosed that a production plan of some kind is under consideration, but referred all questions to Gilmore Brown, regional director of the California theatre project, or Howard Miller, assistant regional director.

Among other important developments were:

The New York project, originally scheduled to start January 1, is now set to get underway February 1. Other sections are looking to New York for guidance.

A motion picture division has been perfected to supply film entertainment to 129 CCC camps in the New York area.

Theatre managers are at odds with the actors over the use of a house in the Manhattan theatre district, and labor unions have joined the controversy.

The projects are still hog-tied by red tape in many sectors, but efforts are being made to cut through the restrictions, following widespread protest.

The WPA reports that nearly 6,000 professional theatre workers are already on the Government payroll.

The regional directors are devoting their time to the project in the hope that the Government will continue its support on a subsidized basis, said Miss Flanagan. And Elmer Rice, playwright and regional director for New York, while declaring that the federal project was not designed to found a national theatre or to subsidize theatres and producers, at the same time made it clear that he favored a subsidized theatre, as in Europe.

Harry L. Hopkins, WPA administrator, has seen no reason why the project should not eventually mean such a subsidy, said Mr. Rice.

"I have been predicting for 20 years that the commercial theatre would come to a finish. I believe that my prediction has actually come true, though I don't believe it will die immediately. There are many fine producers, fine actors, fine playwrights, but they are working under an archaic system."

Mr. Rice felt that one ailment that is killing the legitimate stage is high admission prices.

Frank Gillmore, president of Actors Equity Association, still hoped that the bill introduced by Representative William I. Sirovich in the last Congressional session to establish a national theatre would bring results.

"This includes, among other things, a Secretary of Fine Arts with a seat in the cabinet and a subsidy from the national Government for the theatre," explained Mr. Gillmore the other day. "Surely this is an exciting thought. The United States Government itself is definitely obligated to support the theatre out of federal funds and to take an attitude toward it such as is already taken in France, Germany, Austria, Scandinavia, Russia and other countries."

With the federal theatre project delayed generally by bureaucratic regulations and with condemnation rising on all sides, a motion picture division has been announced as part of the theatre project to sponsor film shows in the 129 Civilian Conservation Corps Camps in the New York district. This project was inaugurated last week with the presentation of Universal's "Diamond Jim" in five camps.

The film division is rounding out a plan by which a number of selected programs including a feature, short subject and animated cartoon will be shown in 40 camps in the next few weeks, with others to be added.

The unit is under the supervision of Mrs. Marion Beaufait, formerly executive chairman of the International New Educational Film Association. Her assistants are Walter Hall, exploitation director; James McGowen, Watson Livermore and N. J. Snyderman.

"The service our organization offers creates an absolutely new field of revenue for producers," Mrs. Beaufait explained. "Actually, we are bringing new theatres into existence, theatres which offer new outlets and which have new audiences."

Primarily concerned with the showing of entertaining films, the committee also will arrange programs of educational value, it was announced.

Visual Instructors

An important part of the motion picture program is the stationing of a visual instructor in each camp to see that preliminary information is given through lectures and other coordinating activities.

Following a month's tour of inspection, Miss Flanagan reported that 5,644 professional theatre workers were on the Government payroll on December 18th. Several thousand more are eligible and, she hoped, will be on the payroll by January 30th.

Granting that the projects in the field were easily set up because they are smaller and the bulk of unemployment is less than in New York, Miss Flanagan cited the successful working out of plans in Boston, Chicago, Los Angeles, San Francisco and Dallas.

The theatre project's share of the $27,000,000 allotment for the WPA arts program was $6,784,036, of which $3,000,000 is for New York, Miss Flanagan said. Mr. Rice has requested an additional $1,000,000 to continue the program in his district through June 30. The project now is scheduled to end April 30th. About 3,500 persons are on the New York project's payroll, and requisition has been made for 2,000 more. The full quota allowed for New York is 6,200.

There is very little chance, said Miss Flanagan, that WPA officials will alter the ruling that all except 10 per cent of workers on the theatre project must have been on relief before November 1st. The allocated funds will be practically exhausted before that percentage of exemptions can be raised, she indicated.

Typical of the feeling of theatre owners in the matter was the statement by the Associated Theatre Owners of Indiana that "exhibitor opinion throughout the country is very apprehensive concerning the effect of this governmental competition with the motion picture theatres."

The association said, however: "We may be wrong about this, but it is our guess at this time that these shows will be inferior and they will not do any particular harm to the theatres. "This view coincided with that of

(Continued on following page)

NO FAN DANCERS ON WPA SHOWS

Harry L. Hopkins' Works Progress Administration wants all taxpayers to get this straight—none of their hard-earned $4,000,000,000 work-relief money is going to aid needy fan dancers.

The case in question popped up in Minneapolis in the person of Ruby Baie, a smooth little brunette, who had been supplying the "hot cha" for a night club floor show there. The police ruined it all with a raid.

Out of a job, Miss Baie got on the federal theatre project payroll, as a member of a vaudeville troupe touring the CCC camps in Minnesota. Her picture got on the front page of a Minneapolis newspaper, with the billing, "Federal Fan Dancer No. 1."

WPA in Washington denied the story, but at CCC headquarters it was said that while the entertainment for the camps is mostly plays from Shakespeare, "the boys would welcome a fan dancer for a change."

National Director Says Film Production Plan Is Under Consideration; Managers and Unions Protest Theatre Use

6,000 THEATRE WORKERS ON U.S. PAY

(*Continued from preceding page*)

representative industry opinion in New York, where circuit heads and others were deferring an expression on the possible competition of WPA shows until they actually get underway.

Competitive Phase Studied

The Indiana exhibitor organization was launching a survey of the competitive angle, and asked members to keep its office informed as to the facts about any of these shows, "how good they were, whether they attracted patronage, and whether they hurt your business."

"This is a ticklish problem," said the Associated Theatre Owners of Indiana, "and it will have to be handled very carefully to keep the exhibitors from appearing in a very selfish light—that we are always spoiling everything that interferes in the least with our business. No one thinks anything of this when a merchant or business man opposes efforts to upset his business by unfair competition or otherwise, but in the amusement field all of this is different. Please help us work out a proper policy relative to this matter by sending us complete and accurate information about these shows when, as and if they come to your town."

League and Unions Protest

The League of New York Theatres, organization of commercial producers and managers, and the union crafts objected to the use of theatres on Broadway by the WPA. The League demanded that the Equity Council ban all WPA units on Broadway, since it already has prohibited any of the project's "tryout theatres" from operating in Manhattan. The Equity Council meanwhile has taken no action, but Mr. Gillmore thought there might be some distinction between a theatre supervised by commercial producers and that supervised by the Government for relief purposes.

The Manhattan theatre, Broadway and Fifty-third street, has been leased for the project known as the "Popular Price Theatre," under the supervision of Edward Goodman. It is expected to open by February 1.

Mr. Rice said he also had arranged to lease the Biltmore Theatre and Daly's 63d Street. He added that the League had withdrawn its objections and he had agreed to lease no theatres between 40th and 53d streets other than the Biltmore and Manhattan.

The unions have formed a united front to attempt to break down the stagnation of the entire program through governmental red tape. The united front has been officially organized as the Affiliated A. F. L. Theatrical Unions Council for Federal Theatre Projects. James J. Brennan, president of Theatrical Protective Union, Local No. 1, has been elected chairman. Ralph Whitehead, executive secretary of the American Federation of Actors, is executive secretary of the new group.

Every union having workers in the legitimate theatrical field is included, among them the International Alliance of Theatrical Stage Employees. The unions also envisioned a threat to the prevailing wage if relief projects are permitted to encroach in commercial areas in competition with established theatres.

Funds for the support of this group have been raised by the drastic taxation of working members. Stagehands on the road are assessed their pay for one show, $6,25 each week, while men in New York lose two shows out of an eight-show week, or one-fourth of their earning capacity, through the union relief tax. This applies to stage productions.

The organization last weekend appealed to Administrator Hopkins to issue a special ruling making all persons on the relief rolls of New York unions eligible for work in the WPA project regardless of their home relief status.

The IATSE is investigating the project's activities in connection with training boys in the CCC camps to become projectionists. While it was announced the training courses would be confined to supplying operators for the camps, the union fears the effect on the acute unemployment situation in the New York area, where many card members are unable to find work.

The first unit to get underway in New York, said Mr. Rice, will be the Negro theatre in Harlem, opening probably between January 15 and February 1st. This group will play at the Lafayette theatre, Harlem, which has been leased outright. Other houses for which arrangements virtually have been completed, according to Mr. Rice, are the Willis in the Bronx and the Shubert-Teller in Brooklyn. Both will be used for tryouts of potentially commercial plays submitted by Broadway managers acting through the League of New York Theatres.

Equity Appeals to Roosevelt

Actors' Equity has appealed to President Roosevelt to take a hand in speeding the project so that it will be of some value to the professional theatre before the end of the season. A vote at a general membership meeting of the actors on whether the prevailing wage should be demanded resulted in a tie, and the organization's Council may take some action on the matter. It was contended that if admissions are charged, the actors' $40 weekly minimum should apply, instead of the WPA's $103.40 monthly.

A classification board is being set up in New York to weed out amateurs, non-professionals and others who have mispresented their experience and qualifications in attempt to get on the payroll.

Miss Flanagan reported that the San Francisco program, headed by Blanche Bates, includes 175 persons and will provide a civic center offering plays, vaudeville shows and concerts. The Los Angeles project calls for 1,500 theatre workers who will be divided into several resident companies and three vaudeville units. There are now more than 600 persons on the payroll, many of them unemployed motion picture actors and technicians. One of the companies is now offering professional productions of the classics before college and secondary school audiences. It is planned to charge admissions ranging from 10 to 25 cents in Los Angeles.

20,000 *UNEMPLOYED MUSICIANS IN U. S.*

The plight of the musician due to the depression and the elimination of orchestras and organs from motion picture theatres was described this week in figures released by the American Federation of Musicians.

There are 20,000 *musicians unemployed in the United States, representing one-sixth of the Federation's membership. Ten thousand of these are employed in the WPA federal music projects, while* 5,000 *more are in reduced circumstances but unable to enroll in the WPA because they accept casual employment.*

Chicago has several vaudeville units, and soon is to have two legitimate companies, one to offer reivvals of famous American dramas, probably in a neighborhood theatre now dark. It is also proposed to reopen a theatre in the "loop" theatrical section, and legitimate managers are protesting.

The dramatic unit in Boston will open with Maxwell Anderson's "Valley Forge." A vaudeville project of 20 units, among them a large circus of 70 persons, will play Boston and neighboring towns. Woburn, Mass., also is seeking a drama unit and a music unit of its own. Theatre project performances in Massachusetts are attended by 50,000 a week.

In Dallas, 276 qualified theatre workers will deal chiefly in material concerning the Southwest.

Smaller units will be established in Philadelphia, where $25,000 will be spent for a six-month program, and in Buffalo, Kansas City, Cleveland, St. Louis, Omaha and Minneapolis.

"Laboratory Theatre"

The sum of $20,000 has been allocated to Newport, R. I., for the establishment of an experimental "laboratory theatre." The WPA's Hartford Civic Repertory has taken possession of Parson's theatre, owned by the Shubert interests, and the first play will be presented January 15 to 18. Managers of film houses in Hartford are not protesting, because a civic theatre project has been underway for the last six months without hurting business.

Theatre interests in New Haven, Conn., are critical of the local project, which is centered in the Theatre of Eleven at the Lincoln theatre. The group is headquarters for state activity, which has $86,000 at its disposal. The chief objections are that the actors were not taken from local relief rolls but were imported from New York and elsewhere, and that if the productions prove meritorius they will offer competition to established theatrical enterprise.

Hunt Quota of Actors

In a number of cities there are not enough theatre workers on relief to justify the organization of WPA units. These towns will be served by traveling companies. The Detroit project is having difficulty finding its quota of 25 actors who qualify, and plans therefore are being held in abeyance, it is reported. It is planned, however, to organize several companies for the state outside the motor city.

Dr. Nicolai Sokoloff, director of the WPA music project, this week predicted that the need for such projects among unemployed musicians would end by next June. He said the undertakings on which 11,800 unemployed musicians were at work were increasing a demand for music instruction and for the services of musicians, which in time would absorb most of those out of work.

More than 8,000 musicians who were on relief have received jobs in the WPA projects, it was announced officially. There are 162 music projects in operation in 19 states, and the program eventually is planned to employ 16,000 to 17,000 musicians.

HOLLYWOOD SCENE

Newsreel Technique Is Being Applied to Historical Films Showing Characters as Human Beings; Only Three Productions Started in Week, While Five Are Completed

Debunking

Exploration of production trends cannot help but reveal that "debunked" historical films, as they apply to personal biographies and incidents, are to be heavily concentrated upon in the new year.

For several years, historicals, both actual and imaginative, have enjoyed wide popularity. Producers were not unaware that many of these films had lots of "bugs" in them. In several instances, whether dealing with personalities or incidents, unauthentic flaws were permitted to appear in the finished feature. In future films of historical nature, the possibility of such lapses will be eliminated or at least reduced to a minimum. Today the major and independent companies in Hollywood have corps of historians, research experts, technical specialists and "Boner specialists" busily delving into the pasts of famous personalities and into actual historical, political, social and financial incidents that precipitated world moving events.

The historicals are going to adapt the newsreel technique. Instead of having their heroes and heroines glorified by subtle press agentry and handed to audiences without much regard to authenticity, the pictures will make their characters human beings as they were.

Recently the public has seen many pictures in which careful attention was paid to authenticity of personality and background. Among those given intensive pre-production study were "Captain Blood," "Mutiny on the Bounty," "The Crusades," "So Red the Rose," "The Little Colonel," "Farmer Takes a Wife" and "Diamond Jim." In one that has been previewed but will not be released until February 29th, "The Story of Louis Pasteur," the "debunking" process was carried out to an amazing extent. No attempt being made to glorify the hero, the production technique was aimed solely at permitting the camera to replace the authentic printed word and let the power of story impress the audience. Contemplating production of "Good Earth," a corps of research specialists spent months in delving into encyclopedias, hundreds of other books and sending technical expeditions to China before ever the final script was written.

Another production currently in work, "The Country Doctor," the story of the Dionne quintuplets, is highly illustrative of the drive producers are making for authenticity in every detail. Others given the same treatment are "Anthony Adverse," "Robin Hood of Eldorado," "A Message to Garcia," "Prisoner of Shark Island," dealing with the experiences of Dr. Mudd, the physician who ministered to Lincoln's assassin, Booth. So too with "Mother Lode," and probably none has been the object of more intensive research than "Little Lord Fauntleroy." Before ever a scene was shot on "Sutter's Gold," every detail was studied.

Though comparatively little has been said about it, such features as "Angel of Mercy," the story of Florence Nightingale, and "Napoleon" are being given intensive study. The same is true of "Marie Antoinette," "Forty Days of Musa Dagh," and "Mary of Scotland."

New Productions

As is customary during Christmas week, Hollywood's new production schedules shrank to almost invisible proportions. Only three productions started and five were finished.

Among the new productions, however, one upon which enough work has already been done to establish it among the most widely publicized features of all time, is "The Country Doctor," Twentieth Century-Fox. Preliminary atmosphere shots were made in the Canadian homestead of the Dionne quintuplets. Among the Hollywood personages to be seen are Jean Hersholt, Dorothy Peterson, June Lang, Michael Whalen, Slim Summerville, and John Qualen. Henry King is directing.

Another widely heralded feature got underway, at Paramount. A few weeks ago the eastern bound expedition of the technical crew for "13 Hours by Air," centered attention of the reading public with a situation that precipitated a temporary labor strike. Personalities who will appear include Fred MacMurray, Joan Bennett, Zasu Pitts, Adrianne Martin, Dean Jagger, Bennie Bartlett, Alan Baxter, Ruth Donnelly and Fred Keating. Mitchell Leisen is directing.

Radio put "Thoroughbreds All" into work. Topical in that it is a race horse picture, featured players currently listed are Louise Latimer, Moroni Olsen and John Arledge. Glynn Tryon is directing.

Of the five completed pictures, Warner alone accounted for two. The cast for the first, "The Walking Dead," directed by Michael Curtiz, includes Boris Karloff, Marguerite Churchill, Warren Hull, Ricardo Cortez, Barton MacLane, Henry O'Neill, Joseph King, Paul Harvey, Robert Strange, Joseph Sawyer, Eddie Acuff, Edmund Gwenn, Ruth Robinson, Addison Richards, Kenneth Harlan, Miki Morita and Adrian Rosely.

The second feature, "Apple Sauce," directed by William McGann, will present Ross Alexander, Anita Louise, Kathleen Lockhart, Richard Purcell, Joseph Cawthorne, Alma Lloyd, Mary Treen and Craig Reynolds.

Paramount completed "Woman Trap," in which will be seen Gertrude Michael, Akim Tamiroff, Samuel Hinds, Dean Jagger, George Murphy, Roscoe Karns, Russell Hicks, David Haines, Julian Rivero, Sidney Blackmer, Edward Brophy, Bradley Page, Arthur Aylesworth and Henrietta Burnside. Harold Young directed.

At Radio "The Indestructible Mrs. Talbot" was completed. Ann Harding and Herbert Marshall are featured, supported by Margaret Lindsay, Walter Abel, Ilka Chase, Hobart Cavanaugh and Edward Ellis. Stephen Roberts directed.

"It Had To Happen," finished by Twentieth Century-Fox, has George Raft, Rosalind Russell, Leo Carrillo, Arline Judge, Alan Dinehart, Astrid Allwyn, Andrew Tombes, Arthur Hohl, Paul Stanton, Stanley Fields, George Irving, Nina Campana, John Sheehan, Thomas Jackson and Clay Clement. Roy Del Ruth directed.

Off to the Races

"If we hold up in the stretch . . . (I mean the last week) . . . we should romp in breezily . . . (I mean without trying) . . . four lengths ahead . . . (I mean four days under schedule). . . ."

That's how thoughts of the ponies at Santa Anita are mixed with film production during these days in Hollywood. The whole town is off to the races.

Bing Crosby, Leon Gordon, Dave Gould, Robert Riskin, Clark Gable, William LeBaron, Louis Lighton, Joe E. Brown, David Butler and John Meehan are only a few of the studio folk who are owners of horses.

It is too soon to estimate what the lure of the pari-mutuels will do to local theatre grosses.

Eastbound

Trains and planes continue to carry Hollywoodites to New York. Recent departures were B. P. Schulberg, Edward Halperin and Jack Fier. . . . Twentieth Century-Fox will release "The Country Doctor," starring the Dionne Quintuplets, to 300 theatres on March 20, which will set a new record for prints. . . . Russell Birdwell is the new publicity director for Selznick International Productions succeeding Joseph Shea, who resigned. Mr. Birdwell is a former Los Angeles newspaper man and film director. . . . Joseph M. Schenck has confirmed reports that he is, negotiating for the purchase of the remaining 58 per cent in National Theatres, which is owned by Chase National Bank. . . . The American Society of Cinematographers met in two sections, first cameramen in one group and seconds and still men in the other, for the purpose of hearing formal announcement of the voiding of ASC's five year contract with the studios. The organization has agreed to pay current quarterly dues out of its treasury which members owe to I. A. T. S. E. ASC will also pay initiation fees of members not formerly connected with IATSE.

"Ace entertainment for



all classes!" enthuses FILM DAILY

"Should win more fans for little Jane Withers and thoroughly entertain the entire family!"—*Box Office*

"Keyed for laughs and tuneful moments, although not without heart-throbs. Jane Withers grabs audience applause!" —*Hollywood Reporter*

"Built for entertainment and it succeeds. Jane Withers gives her best screen performance so far!" —*Variety Daily*

O'Day

with

JANE WITHERS

PINKY TOMLIN • RITA CANSINO
JANE DARWELL • GEORGE GIVOT

Executive Producer Sol M. Wurtzel

Directed by Lewis Seiler. Screen play by Lou Breslow and Edward Eliscu. Music by Harry Akst and Troy Sanders. Lyrics by Sidney Clare and Edward Eliscu. Song, "Changing My Ambitions," by Pinky Tomlin. Dances staged by Fanchon.

A FOX PICTURE

THE KEYSTONE 20th CENTURY FOX OF YOUR FUTURE



INDUSTRY LOOKING TO CONTINUANCE OF GAIN IN EARNINGS IN NEW YEAR

Business Leaders Cite Trend Toward More "Big" Pictures and Increased Employment as Good Cheer for Exchequers

Some 42 of the industry's topnotch leaders in production, distribution and exhibition voiced to Motion Picture Daily *an almost unanimous opinion of optimism for the film business in 1936, predicated principally on Hollywood's promise to supply product of the high type that has made its appearance in recent months.*

Engaging at the turn of a new calendar in their reflections of the passing year as it affected motion picture progress, and in predictions of what they personally believe lies ahead for the industry in the new year, leaders in the business are generally of the opinion that the appreciable gains made during 1935 presage a new high for films in 1936, from the standpoints of earnings and quality.

The opinion of optimism appears to prevail everywhere in industry executive ranks, based on the expectations of more "bigger" pictures and increased employment generally, making for increased public purchasing power.

A greater opportunity is seen for show business by Ned E. Depinet, president of RKO Distributing Corporation.

Hundreds of thousands of dollars will be unloosed for new theatre construction and for the reopening and rehabilitation of existing structures, according to John Balaban, pioneer midwest circuit operator.

The united effort of all producers toward better product, says Gradwell Sears, western and southern Warner Brothers sales manager, obligates all distributors to see that pictures reach the public ably sold.

Reporting that theatre attendance records repeatedly were broken in 1935 by improved production, Felix F. Feist, general sales manager of Metro-Goldwyn-Mayer, sees no recession in the next 12 months.

Historical Trend, Says Laemmle

The trend is seen by Carl Laemmle, president of Universal Pictures, as growing toward biographical and historical films, with virtually all companies participating. On the other hand, Mr. Laemmle sees the music cycle on the wane.

David Loew, vice-president of Hal Roach Studios, warns leaders to avoid their errors of the past year.

The agitation created by the churches and women's clubs which resulted in improved product is something which W. S. Butterfield, pioneer Michigan circuit operator, is thankful for.

Sidney R. Kent, president of Twentieth Century-Fox, recognizing that the various companies now are on a sounder financial basis, sees a good year ahead for all corporations.

Music will help in 1936 to make the screen the great foreign ambassador once more, in the opinion of Mary Pickford, president of United Artists and this because music is generally understood.

Harry M. Warner, president of Warner Brothers Pictures, holds that the entire industry benefited by the larger interest and respect won for films by the production in 1935 of such pictures as Shakespearean classics.

An upset of the dualling practice is looked for by Samuel Goldwyn, producer.

Adolph Zukor, chairman of the board of Paramount Pictures, believes that the unusually large number of box-office pictures for release in the new year will give added vigor and strength to the film industry in general.

Equally vigorous in his predictions of healthy returns is Winfield Sheehan.

M. A. Lightman, president of Malco Theatres, circuit in Tennessee, feels that the industry will plod along through 1936 pretty much as in the past. However, he believes that the producers now realize the necessity for good pictures.

Independents' Status

The independents are seen in an enviable position by Harry H. Thomas, president of First Division, who credits their progress to the tendency of the large companies to turn their attention more toward Class B films.

Hollywood will contribute largely to increasing profits, Sam Katz, Metro producer, promises.

Andrew W. Smith, Jr., eastern and Canadian sales manager for Warner Brothers, hopes that a firmer control of the industry by and within itself will be effected, and that arrangements will be made among the different studios that will place in a particular story the star best qualified to play in it. He hopes, too, for a cutting down of double bills and their eventual elimination.

The new year looks more promising to John D. Clark, general sales manager of Twentieth Century-Fox, than the past four years. Theatre business has shown a special improvement, he adds.

Hal Roach, producer for MGM, points to the lack of pessimistic expressions by exchange men and exhibitors as a sign of the times.

Up to Hollywood

Benjamin B. Kahane, president of RKO Studios, says that the future is up to Hollywood.

The independents finally are reaching their own place in the industry, according to W. Ray Johnston, president of Republic Pictures, who points to their creation of abundant production talent as presaging further progress in 1936 by the independents.

Good pictures, "clean" pictures will continue to benefit from the new audience which, it was proved in 1935, exists for them, comments Charles C. Pettijohn, general counsel of the MPPDA. He hopes that the trade may be impressed during 1936 with the fact that it is in the business of making, selling and exhibiting motion pictures and not dealing with chinaware, baby carriages and lucky chances.

The present recovery has, in the opinion of Abram Myers, chairman of Allied States, the aspects of high living costs, high operating costs, and the temptation to expand not wisely, but too well.

The rebirth among independents also is hailed by Arthur W. Kelly, vice-president of United Artists. He looks to further internationalization of motion pictures.

Accelerated Pace of Theatre Construction Looked For; Settlement of Trade Practices Within Industry Urged

Major Albert Warner, vice-president of Warner Brothers, sees a continuance of the improvements made in standards of writing, acting, direction and production.

There will be no diminshing of box-office returns in 1936, predicts James R. Grainger, general sales manager of Universal Pictures.

One of the big tasks ahead is the acquiring and developing of new screen personalities, according to Joseph M. Schenck, chairman of the board of Twentieth Century-Fox.

Color also is seen by Ernst Lubitsch, managing director of Paramount production.

The motion picture is fully entitled to reap the rewards of the progress it made during the depression, in the opinion of Al Lichtman, who sees "smooth sailing ahead."

E. W. Hammons, president of Educational Film, predicts a revival of real showmanship in merchandising and the elimination of bargain sales and novelty "comeons."

The public is showing a greater willingness to support a higher level of entertainment, says Joseph Bernhard, president of Warner Brothers Circuit Management Corporaiton.

Some of the biggest profits in box office history are seen ahead by George Weeks, general sales manager of GB Pictures.

Artistry in Product

The most welcome satisfaction to J. Robert Rubin, vice president of Loew's, Inc. and of MGM, is the strongly furnished evidence that pictures of striking artistic merit are commanding more and more responsive audiences.

Herbert J. Yates, president of Consolidated Film Industries, is as optimistic as most other leaders, predicting substantial progress.

The new year will find as an established fact the public's order for a change in production, according to Irving Thalberg, executive producer of MGM.

Jesse L. Lasky, president of Pickford-Lasky Productions, says that the need for a fresh crop of personalities for the screen should be stressed.

Will H. Hays, president of the MPPDA, notes the technical, artistic and social gain of films in 1935 and predicts a continuance of this progress.

Edward A. Golden, general sales manager of Chesterfield Pictures, urges the industry to stay out of the courts, to treat disputes within the industry.

The producers will come into a new prominence in 1936, predicts Edward Small, vice-president of Reliance Pictures, because of new and more daring experiments.

Because audiences are becoming more critical, producers will aim even higher in 1936, promises Pandro Berman, associate producer of Radio Pictures, with story and acting quality stressed.

The general business upturn is seen by Jules Levy, vice-president of RKO Radio Distributing, as aiding the industry in producing better films, due to their increased earning capacity.

Arthur A. Lee, vice-president and general manager of GB Pictures, forecasts a "boom" year for theatres.

FIVE OUT OF SEVEN BRITISH THEATRES SEAT 1,000 OR LESS; 20 CENTS AVERAGE

Best British Films, Worst Foreign Shown by English Companies; Best Foreign, Worst British by Outside Companies

The most complete summary of the British film industry so far accomplished is to the credit of Simon Rowson, M.Sc., in a paper read to the Royal Statistical Society in London entitled "A Statistical Survey of the Cinema Industry in Great Britain in 1934."

Assembling all possible official returns and supplementing them from figures specially collected in trade quarters, Mr. Rowson, who is chairman and joint managing director of Producers Distributing Co. (U. K.) Ltd., and a former director of Gaumont-British, has provided a picture of the industry in all its branches which provides importers with a working estimate of the second largest film market in the world.

Several unexpected facts are revealed by the paper.

Seventy per cent of British theatres are of less than 1,000 seating capacity and that such houses provide more than half the total seating capacity of the country.

That 27.92 of all cinema admissions were to seats priced 6d. and 7d. (12 and 14 cents) and that 80 per cent of patrons pay 1/- (25 cents) or less are other facts revealed.

The "average" British admission is shown to be 10.3d (approximately 20 cents).

Exhibitors have shown more British films than is compulsory under the Cinematograph Films Act—26.4 per cent, against a statutory 15 per cent in the year ended September 30, 1934.

"The best British films and worst foreign films have been distributed by British companies; the best foreign films and worst British films by foreign companies," says Mr. Rowson.

Only one importer has handled more British films than the law demands; the excess of British films over statutory minima is due to native enterprise, figures show.

The main conclusions to be deduced from Mr. Rowson's exhaustive consideration of the data, which in its entirely runs to more than 20,000 words, are to be found in the following extracts from his paper:

" . . . Total admissions in 1934 were about 957 millions, or at the rate of 18,300,000 per week; the total gross box-office receipts were about £40,950,000; and the average price paid per seat was 10·3*d*. . . . For persons aged 15 and upwards, the average works out to nearly 30 visits every year.

" . . . 42 per cent of the entire cinema admissions are in respect of seats for which the charge last year did not exceed 7*d*., inclusive of Entertainment Duty, and this year did not exceed 6*d*.; and that another 36½ per cent. paid not more than 1*s*. Nearly four out of every five persons visiting the cinemas pay not more than 1*s*. (including duty) for admission."

"The best months are very clearly evident. January comes first, followed by October, April and September. A marked depression was observable in March (which in 1934 included Good Friday), probably accounted for to a marked degree by the influence of Lent. In the months of June and July the weekly attendances dropped to from 13 to 13½ millions a week, which is only 72 per cent. of the annual weekly average and only 61 per cent. of the January average.

"There were, at the end of 1934, about 4,305 cinemas in Great Britain containing 3,872,000 seats, or an average of 900 seats each. Adopting an estimated total population of 45½ millions in 1934 there was a cinema for every 10,600 persons (men, women and children) and one cinema seat to every 12 persons. If children of less than 15 years are excluded, these figures become 7,940 and 9 respectively."

Estimated Average Weekly Cinema Attendances During Each Month of 1934

	Percentage of Receipts from Entertainment Duty*	Average Weekly Attendances (Millions)
January	9.3	21.6
February	8.0	18.7
March	9.2	17.8
April	8.9	20.8
May	7.8	18.3
June	7.3	13.5
July	5.6	13.0
August	9.0	16.8
September	8.6	20.8
October	9.2	21.4
November	9.5	17.8
December	7.6	18.5
	100.0	18.3

**The figures in this column are for months ending on the last Friday. Where there are five Fridays, therefore, the months consist of 35 days; in the remaining cases the months are of 28 days. Sundays, Good Friday and Christmas Day are deducted to give the final number of weekdays.*

Number of Cinemas in Great Britain Classified by Number of Seats (End of 1934)

Size of Cinema in Seats	Cinemas No.	Cinemas Per cent	Aggregate Seats No. (thous.)	Aggregate Seats Per cent
500 or less	901	20.9	371	9.6
501- 600	470	10.9	268	6.9
601- 700	460	10.7	307	7.9
701- 800	460	10.7	352	9.1
801- 900	399	9.3	352	9.1
901-1,000	395	9.2	381	9.8
1,001-1,500	764	17.7	939	24.3
1,500-2,000	307	7.1	537	13.9
2,001 and upwards	149	3.5	365	9.4
Total	4,305	100.0	3,872	100.0

"More than one-half the seating accommodation in the cinemas throughout the country will be found in houses containing less than 1,000 seats, and the number of these houses is more than 70 per cent of the total.

Five-Sevenths 2,000 Seats or Under

"Five out of every seven cinemas provide not more than 1,000 seats each and the remaining two-sevenths provide the balance of nearly one-half of the total seating in the country.

"The proportion of small houses varies from 31 per cent in the London area to over 70 per cent in Wales (North and South), closely followed by the West of England with 66 per cent. After London, the largest proportion of seats in houses with more than 1,500 seats each, is to be found in the Home Counties, Scotland and Lancashire. The medium size of house is found in greatest abundance in the counties between the Trent and the Tweed."

Gaumont-British theatres totaled 331 in 1935, those of Associated British Picture Corporation (formerly British International) 225 houses, the report said.

"The cinema demands of the population in the London and adjacent areas are apparently satisfied by the erection and maintenance of one cinema for each 12,000-15,000 of the population. In the Midlands the figure falls to 10,800, in the Lancashire area to 8,800 and in South Wales to 8,000.

Rowson Finds Annual Admissions Total 957 Millions, Paying $204,750,000; 4,305 Theatres Have 3,872,000 Seats

302 New Theatres

"Since Jan. 1, 1932, the new cinemas built have numbered 302. Of these, 87 are to be found in the London Postal area and the Home Counties, 39 in the West of England, 37 are in the Midlands and 39 in Scotland. Out of the 288 new cinemas whose seating capacity is known, no fewer than 88 or more than 31 per cent of the total have more than 1,500 seats each, and 86 have *not* more than 800 seats each.

"The total number of new seats is 351,500 and represents 9 per cent of the total now existing in Great Britain, and of this total nearly 50 per cent are to be found in houses of more than 1,500 seats. The London and Home Counties have contributed most to this result, the figures being 75,800 out of the total of 175,500, or 43 per cent of this total. Scotland also is a comparatively large contributor."

Average Length of "Registered" Film Run by Exhibitors in Year Ending Sept. 30, 1934 (In Million Feet)

District	Seating Capacity up to 1,000: No. of Theatres	Seating Capacity up to 1,000: Average Length (million feet)	Seating Capacity Over 1,000: No. of Theatres	Seating Capacity Over 1,000: Average Length (million feet)
1. London (Postal area)	23	14.0	20	14.2
2. Home Counties	23	10.6	11	12.9
3. Eastern Counties	18	7.9	6	13.1
4. West of England	26	8.0	7	12.6
5. Midlands	42	7.1	16	10.6
6. Yorkshire and District	35	7.4	14	9.2
7. Lancashire	47	7.6	22	8.5
8. North of England	22	6.3	8	9.0
9. North Wales	6	5.7	3	7.0
10. South Wales	23	7.0	5	10.8
11. Scotland	27	6.6	21	9.9
Total	292	8.0	133	10.8

"The number of 'feature' films (*i.e.* in both cases meaning dramas and comedies more than 3,000 ft. long) was 667 registered and 690 passed by the censors, in the year ended March 31, 1935. This is a close enough agreement having regard to the difference in the year-ending. The registrations indicate that the 667 feature subjects consisted of 190 'British' and 477 'foreign.' It should be remembered that the term 'British' as applied to registrations has a meaning sharply defined by the Act. It may include films satisfying certain statutory conditions made in any part of the British Empire. It may also exclude certain films made in Great Britain which do *not* satisfy those conditions. Despite these restrictions it is nevertheless true that, with very few exceptions, all the 'British' films were made in Great Britain and all the films made in Great Britain were 'British.' It follows, therefore, that 28.5 per cent. of the number of feature subjects and more than 27.5 per cent. of the length, were British. The mistake must not be made of assuming that these figures will also represent the proportions of films shown to the public. This would be true only if the frequency of exhibition of films in each of these categories was the same in both cases.

"Approximately 1,000 miles of negative are required each year, divided between 'shorts' and 'longs' in the approximate proportion of 2:9. This proportion is now appreciably less than

(*Continued on following page*)

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(Continued from preceding page)

in the years 1928-9 to 1930-1, when the proportion was as high as 2:7."

Comparison of British Films Registered by the Principal Companies in 1933-1934 with Their Minimum Quota Requirements

British Companies	Quota Liability (thousand feet)	Length Registered (thousand feet)
Associated British Film Distributors	10	67
Associated Producing and Distributing Co.	3½	16
British Lion Film Corporation	11	39
Butcher's Film Service	16	26
Equity British Films	10	11
Gaumont-British Distributors	44	206
Pathé Pictures	32	33
Producers' Distributing Co.	22	12*
Wardour Films	18	109
Foreign Companies		
Columbia Pictures	37	37
First National Film Distributors	45	46
Fox Films	65	66
Metro-Goldwyn-Mayer	98	98
Paramount Film Service	108	108
Radio Pictures	88	89
United Artists	59	90
Warner Bros.	49	50

**The deficiency shown in this case was met by a special and permitted arrangement made with Associated British Film Distributors, Ltd.*

"The very striking fact disclosed by this table is the closeness with which all the foreign companies (with one exception) succeeded in registering exactly the quantity of British film which accorded with their quota liability. On the other hand, nearly every British company produced its British films in quantity far in excess of their statutory liability, and probably entirely without any regard to that liability. The British firms were, in fact, concerned with the development of the new home industry."

Annual Percentages of British to Total Film Shown by Exhibitors During the Past Three Years, And Comparison with Statutory Quota

Year ending Sept. 30	Exhibitors' Statutory Quota	Actual Quota of Films Screened		
		All Films	Long Films	Short Films
1932	10	21.60	24.27	5.13
1933	12½	23.70	26.20	5.26
1934	15	26.10	28.4	6.67

"In each year the exhibitor has shown from 70 to 120 per cent more British film than, by law, he was obliged; and so far as the principal item—'long' films—is concerned, the excess has been from 90 to nearly 150 per cent. Only in the category of short films has there been a consistent inability to show sufficient British short films to satisfy the quota liability for short films independently. . . . There is food for serious reflection in the fact that exhibitors are now screening fewer short films than two years ago, the average decline during the last two years being at the rate of 390 million feet per year—entirely foreign.

"These tables seem to contradict the assertion, very prevalent among exhibitors, that the quota has proved onerous and should be drastically amended either by abolishing the quota altogether or by cutting it in half. . . . . It must be abundantly clear that such grievance as exists would clearly tend to disappear with every increase in the number of good films.

"In the year ending March 31, 1934, there was registered 3,884,000 ft. of foreign and 1,275,000 ft. of British film of all kinds. Turning next to the exhibitors, returns for the year ending September 30, 1934, these gave 26,800 million feet of foreign film, and 9,460 million feet of British film. Thus the average screenings of the foreign film must have numbered 6,900 and of the British film 7,420 times. Assuming an average run of three days to each booking, and the average number of screenings as being three times daily, these figures indicate that the foreign films were booked to an average of 767 cinemas and the British films to an average of 822 cinemas. These figures appear to me to demonstrate quite conclusively the superior general attractiveness of the British film to British exhibitors and, presumably, to British audiences.

"The total number of paid admissions in 1934 to cinemas in Great Britain was 957 millions.

"The amount paid by the public for these admissions was £40,950,000.

"Of this sum about £6,800,000 was deducted on account of the Entertainment Duty then in force.

"The average price per seat was 10·3*d.* (including duty).

"The average number of times which every British film was screened in the last year was 7,420; the corresponding figure for every foreign film was 6,900."

FACTS OF BRITISH SCREEN INDUSTRY

Yearly admissions to British cinemas were 957,000,000 in 1934, paying $204,750,000, according to the Simon Rowson estimates.

Weekly patronage was 18,500,000; 42 per cent paid 12 cents or less; only 20 per cent paid above 25 cents.

There were 4,305 film theatres, seating 3,872,000, and more than 70 per cent of the theatres had less than 1,000 seats.

Each British picture is screened 7,420 times on the average; imported subjects, 6,900 times.

British Lion ComiColor Deal

British Lion will distribute the Third Series of ComiColor Cartoons in the United Kingdom under an agreement concluded between Sam Smith of the British company and C. J. Giegerich of Celebrity Productions. Besides the ComiColors, the British Lion program has the recently acquired Republic product and its own English made productions.

No Change at the Roxy

Notwithstanding the death of Sydney S. Cohen, there will be no change in the management of the Roxy theatre in New York, Howard S. Cullman, trustee, said last week. Mr. Cohen was a partner in Artco, which has a management contract with Mr. Cullman, and also had been an advisor to the Bondholders' Protective Committee.

Fairbanks In New Post

Robert Fairbanks was officially named last week as studio manager of the Twentieth Century-Fox Westwood studio. Various executives have managed the studio since the resignation of J. J. Gain.

Republic Staff Setup Announced By Ray Johnston

W. Ray Johnston, president of Republic Pictures Corporation, announced this week from New York headquarters the complete reorganized personnel, following the appointment last week of Walter Vincent as board chairman, the succession of Nat Levine to Trem Carr's post of production head, and the appointment of Budd Rogers to succeed Eddie Golden, who resigned as general sales manager.

The officers are as follows: Walter W. Vincent, chairman of the board of directors; W. Ray Johnston, president; Nat Levine, vice-president (and president of Republic Productions); E. H. Goldstein, vice-president; Norton V. Ritchey, general manager of foreign department; Morris Goodman, sales manager of foreign department; Edward F. Finney, director of advertising and publicity; Nat K. Loder, treasurer; Budd Rogers, general sales manager eastern division; Jack Fier, sales manager western division; Sam Hacker, manager of contract department; John S. Harrington, manager of print and accessory department; Russell Bell, art director; Lindsley Parsons, west coast publicity director.

The planning and operating committee of the company will consist of: W. Ray Johnston, chairman; Joe W. Coffman, E. H. Goldstein, Norton V. Ritchey, Morris Goodman, Budd Rogers, Edward F. Finney, Nat K. Loder and Sam Hacker.

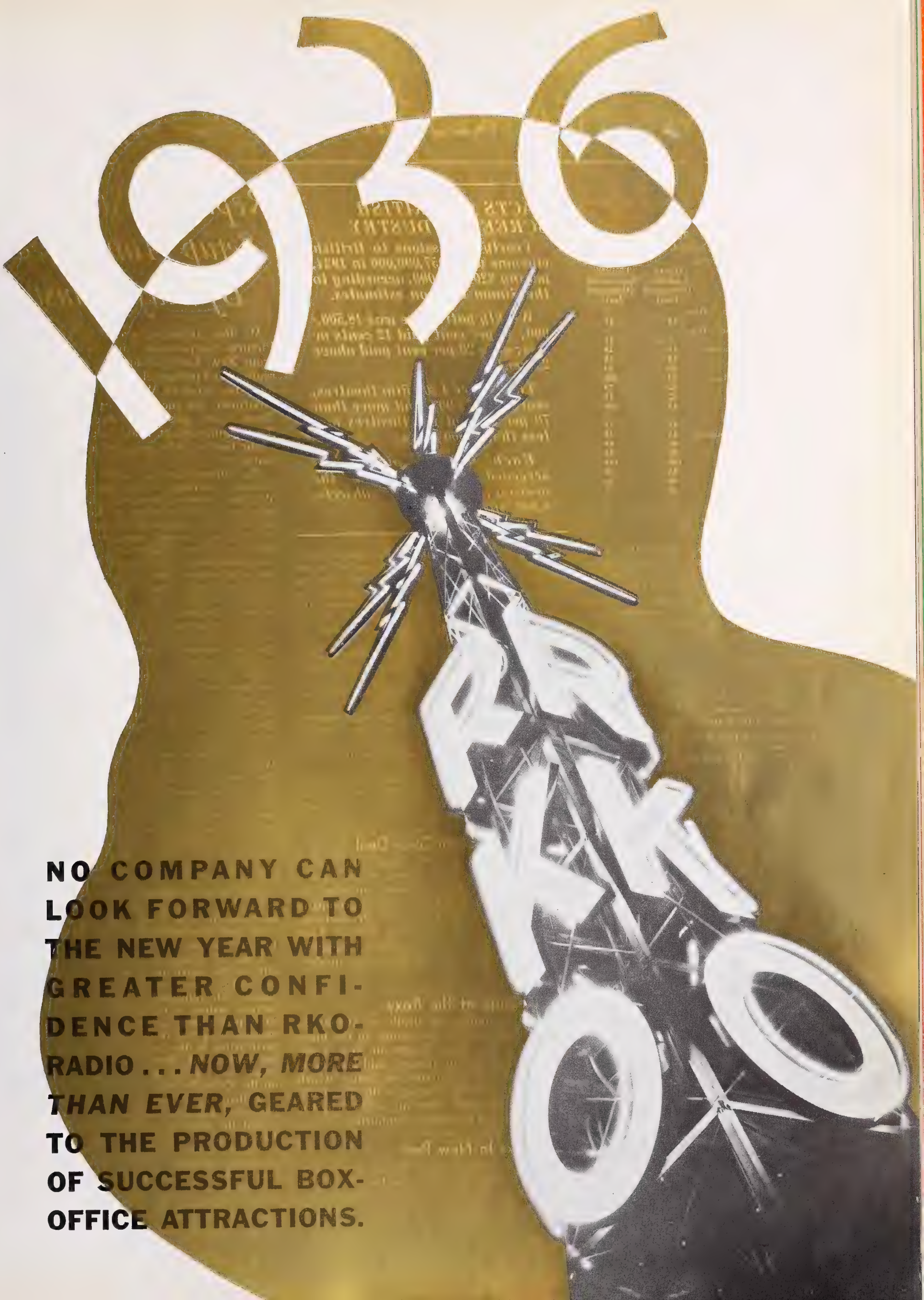
The executive and advisory council consists: Walter W. Vincent, New York; Herman Rifkin, Boston; W. Ray Johnston, New York; Nat Levine, Hollywood; C. C. Ezell, Dallas; Irving Mandel, Chicago; Arthur C. Bromberg, Atlanta; J. S. Jossey, Cleveland; Floyd St. John, San Francisco; Norton V. Ritchey, New York; Herman Gluckman, New York; Joe W. Coffman, New York; Oscar Hanson, Toronto; Nat K. Loder, New York and E. H. Goldstein, New York.

Nat Levine, production head, is back on the coast after consulting Mr. Johnston and other associates in New York, concerning story material and production plans for the balance of the current season.

Louis S. Lifton, in charge of exploitation, left for the coast for a two week's conference with Mr. Levine, on story material for next season. On returning from Hollywood, he will become eastern story editor. Mr. Lifton went to Republic from Liberty when that company merged with the newer organization and has been active in the industry for 13 years, having started with Metro. He is a former newspaper man, and at one time held a staff position on the Paris Tribune.

William L. Peirce, for a number of years connected with important coast newspapers, has joined the publicity staff of Ed Finney. Mr. Peirce was formerly in Hollywood handling newspaper and syndicate material as well as magazine contacts. At one time he was connected with the Hubert L. Voight publicity agency in Hollywood.

Albert E. Levoy, general production manager, announced the elevation of David Silverstein and Mrs. Wallace Reid to supervisory ranks.


1936
NO COMPANY CAN LOOK FORWARD TO THE NEW YEAR WITH GREATER CONFIDENCE THAN RKO-RADIO . . . NOW, MORE THAN EVER, GEARED TO THE PRODUCTION OF SUCCESSFUL BOX-OFFICE ATTRACTIONS.

NOW PLAYING . . .

IN KEY CITY THEATRES ALL OVER THE COUNTRY

★

LILY PONS *in*



"I DREAM TOO MUCH"

with **HENRY FONDA . . ERIC BLORE**
OSGOOD PERKINS . . Directed by John Cromwell
Pandro S. Berman Production . . . . . Music by
JEROME KERN . . . Composer of "Roberta"

Backed by a tremendous advertising campaign in local newspapers . . . big-space ads that will have all America talking about this attraction for months to come.

★

KATHARINE HEPBURN

as



"SYLVIA SCARLETT"

with

CARY GRANT ★ BRIAN AHERNE
EDMUND GWENN . . .
Directed by George Cukor . . . . Pandro S. Berman Production

The screen's dynamic charmer in her most bewitching role . . . . . Amazingly real as a reckless, adventurous young fellow . . . . Gloriously lovely as a beautiful girl, desperately in love.

★

. . and coming soon . . THE SUPER-DREADNAUGHT OF MUSICAL SHOWS

FRED ASTAIRE ★ GINGER ROGERS *in* **"FOLLOW THE FLEET"**

with music and lyrics by IRVING BERLIN ★ ★ RKO-RADIO PICTURES

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Philip Scheuer from Hollywood tells how one of the more hightoned actresses became greatly taken with the customs and manners of early Spanish California, and, concomitantly, of its neighbor, Spanish Mexico. Happening to dine with some friends at an atmospheric establishment up California's coast, its patio redolent of Don days, she was driven to raptures by the delicate flavor of the piece de resistance—a plate of beans! They were, she assured her companions, a *chef d'oeuvre* of such quality as the Spanish conquistadors of yesterday had smacked their lips over, and she hoped everyone was properly impressed. Every one was.

Carried away by her own eloquence the lady who had gone Spanish in a hi-falutin' manner then summoned the proprietor to her tableside, and as her own guests looked on, demanded that he provide more, much more, of the same dish for a party she was throwing in Beverly Hills, within the week.

To his purred objections that such an undertaking would require unheard-of expense, plus the dispatching of a retinue of trucks, cooks and possibly ovens from Santa Barbara to Beverly—a distance of some 100 miles—she returned that expense was no object, and in fact the least of her worries.

And so, indeed, it proved to be as expensive as the prediction of the restaurant proprietor. When the great night for feasting came, the assembled guests were treated to such a feast of Mexican beans as the hidalgos themselves would have savored with gusto; beans brown and bubbling from piping ovens shipped C.O.D. from Barbara to Beverly. So resounding was the success of the repast that the news reached even the ears of the catering proprietor, 100 miles away, who shared in it vicariously, but nonetheless happily.

Weeks, as a result, passed before he could bring himself to confide to his intimates what the lady star herself, unless she reads this, will never know: That the beans were, except for some incidental pepperings at the hands of a kitchen butcher, substantially as they had been when they were put up in cans by an American manufacturer of some sixty varieties of foodstuffs.

▽

Lowell Thomas, by virtue of his news narrations both in Fox Movietonews and on the radio receives well over 200,000 fan letters a day—not including bills. This bulky load of correspondence consists for the most part of goofy questions from goofs. Typical goofies are these:

"Did the widow of the unknown soldier ever get married again?"

"Will you kindly tell us why it is so desirable to have the cockles of the heart warm?"

"According to the *World Almanac*, Wilmington, Delaware, has three more women than men. Would there be any way I could find out who the three extra women are?"

▽

Reed Porter, motion picture critic for the Independence, Kansas, *Daily Reporter,* sends in the yarn about the Negro horse trainer who was seated reading a letter with another darky standing over him holding his hands over the squating horse trainer's ears.

"What kind of horse-play are you two fellers up to" asked their boss in passing.

"Well," answered the horse trainer, "Mose got dis yere letter from his gal, boss, but he kain't read, so he gets me to read it for him, but stops up mah ears so ah kaint hear what his gal done writ him."

▽

Ted Cook reports that the state of the drama is better than it has been in years. However, the Barrymore-Barrie farce still drags a little in the second act.

A HOLLYWOOD EXTRA PAGES GARBO, GABLE, et al

by JAMES J. MONTAGUE
in the 'Herald-Tribune', New York

Sometimes I'm a part of an army;
  Sometimes I am part of a mob;
But few films you would see
If it wasn't for me—
  I simply must keep on the job.
When actors are gathered together
  You'll find me in every group;
But I garner no fame
And I win no acclaim,
  I'm only a Hollywood "supe".

Today I am cast as a pirate,
  And pitch people over the rail.
Tomorrow, perhaps,
I'll be tricked up in chaps,
  And follow the Oregon Trail.
But whether afoot or on horseback,
  Or a part of a crowd in a hall,
I always shall know
That wherever I go
  I shall be just a super, that's all.

But what would the films do without me?
  Somebody must carry the spears;
Somebody has got
To be right on the spot
  To furnish the shouts and the cheers.
If it wasn't for me and me buddies
  To make the empyrean throb,
And boldly engage
In battles off stage,
  No actor could hold down a job.

We hear by the electric grapevine running out of Rockefeller Center that the Radio Corporation of America has in hand a rather unusual request. A wife-and-mother wrote in from her small home-town in Pennsylvania that she had a son in high school who wasn't learning as much as he should. For this reason she wished to get some information, cost, etc., regarding the Magic Brain which RCA manufactures for its radios.

▽

"Senator" William P. "Bernie" Bernfield in Kansas City, pushed his chair back from his United Artists exchange publicity desk the other day, cocked his feet at a slant, and asserted flatly that the story is true.

Some years ago when Bernie was selling film out in the Kansas prairie land, he dropped in to see an exhibitor. It was very, very cold.

"How's business?" Bernie asked Mrs. Exhibitor, by way of opening conversation.

Mrs. Exhibitor waved at some empty seats, "You can see for yourself."

Bernie peered about for a minute, and then his eyes lighted on the screen.

"Why," he said, "I do believe your pictures are actually sticking to the screen as if they had been glued!"

Mrs. Exhibitor stood back and surveyed the screen critically. "Why, I believe you're right. I'd never noticed before. As a matter of fact, I never look at the screen. What shall I do?"

"You ought to get some heavy screen oil and rub it off."

"We'll have to do that," Mrs. Exhibitor said worriedly. "Will you step in at that supply store in Kansas City and have them send us some?"

"Gladly," said Mr. Bernfield, in his most polite manner. Whereupon he retired to the sanctuary of his hotel to meditate.

▽

A yes-man is reported to have been fired in Hollywood for absent-mindedly replying "Maybe."

Ripples of laughter greeted some of the expert testimony at the copyright infringement trial brought by W. A. (Bud) Wilkie against Santly Brothers, music publishers, and Bernice Petkers, who claims her song, "Starlight," is an original and was not thefted, as charged, from Mr. Wilkie's "Confessing." The hearing was proceeding in the somber United States district court in New York, Alfred G. Coxe presiding.

Louis Nizer, executive secretary for the New York Film Board of Trade, and counsel for large distributors, as attorney for Mr. Wilkie, was interrogating Fred E. Ahlert, composer and expert counsel for the defendants, in cross-examination. Mr. Ahlert sought to prove by his testimony that the two songs were not similar.

"If there is any difference, what is it?" Mr. Nizer slyly questioned Mr. Ahlert.

"One is based on the chromatic scale, and the other on the diatonic scale," said the expert.

Mr. Nizer was flabbergasted.

Then another expert, a Mr. Behrend, was placed on the stand. With the dignity befitting the former concert master for Gilbert of the famous team of Gilbert and Sullivan, this gentleman also attempted to prove there was a vast difference between the two songs.

"One," he said, in all seriousness, "is harmony melodized. The other is melody harmonized."

Mr. Nizer quit on the spot.

▽

Judging from the high tide of speculation in Wall Street, London's theatrical *Era* gathers that the movement to give the country back to the Indians has been called off.

▽

Henry Hathaway, directing "The Trail of the Lonesome Pine," wanted to burn down a large mill on location at California's Big Bear, but the fire warden wouldn't let him do it until a heavy snow came. Snow fell but the season in the story was early fall. So Hathaway had workmen burn the snow away with torches and paint the ice brown.

▽

A very Happy New Year to all, and many, many thanks for the season's greetings that were expressed to us by:

Rubinoff, Edward McNamee, Helen Wargo, Rutgers Neilson, Diane and Bill Hendricks, Joe Weil, Walter Wanger, Marion Overbaugh, B. Sullivan, Jack Trop, Metropolitan Photos, Joseph Heppner and Morris Leftoff, Elisabeth and Jack Harrower, Leo Brady, David Wark Griffith, Pat Garyn, Harvey Day, Ben Pollack, Lucille and Sid Weiss, Bob Doidge, W. P. "Bernie" Bernfield, Paul Benjamin, Gertrude Merriam, Pat and Jimmy and Jean, Charlie Garrett, Salvatore Savarese, Joe Cook, Scott Leslie, Colvin Brown, Lew (Dribble-Puss) Lehr, Mickey Mouse and Walt Disney, Marjorie Morrow, the Boswell Sisters and the Blahas, S. Barret McCormick, Beaufort Cartier, Fred Ayer and Frank Leyendecker.

And to Arthur A. Lee, Warner Brothers, Ed Finney, George Skouras, Joe Rivkin, Charlie Einfeld and Sid Rechetnik, Irving Windsich and his missus, Bill Gunshinan, Will Whitmore, E. W. Hammons, Helen and Charlie Pittijohn, Leon Bamberger, Marguerite Benson, R. C. Ubel, Eddie Kohn, Edward Golden and his missus, "Penny, Enid and Fred," Sophie Tucker, Bill Ferguson, Evelyn and Solly Kann and "Red," the Skalniks, Ed, Laura Phyllis and Robert Selzer, Ray Bolton, the de Rochemonts, City Photo Engraving, United Artists, Buelah Livingston and Paul Gulick, Phil and Jesse di Angelis, Monroe Greenthal and Herb Berg, Universal Pictures, Gordon White, Al Pfaltz and Don Mersereau.

And to Lowell Calvert, Educational Pictures, Cornelius Sutton, Julius Haber and RCA Victor, Jim Loughborough, Bill Crouch, Joseph Dreyfuss, Al Bondy,, Triangle Engraving, Abe Waxman, the managements of the Rockefeller Center and Embassy theatres, GB Pictures, Gar O'Neill and Erpi, Dave Palfreyman, Republic Pictures and W. Ray Johnston, Ellen and Sherry and Sherry Junior Kane, RKO Radio Pictures, Allyn Butterfield and his missus, Jimmy Durante, Alice Lacy, Charles "Chick" Lewis, Andrew Edson and Trans-Lux Movies, Bert Sanford, M. W. Phillips and Hotel Astor, Columbia Pictures and Harry and Jack Cohn, Tom Namack, Ed Kuykendall and Jimmy Sileo.

CLEANING UP FROM



OPENING SOON . . .
RADIO CITY MUSIC HALL

. . . Arliss as a patcher-upper of romances is at his best . . . and his best means box-office plus.

. . . Arliss has played them all . . . Rothschilds, Prime Ministers, Rajahs, Millionaires, Cardinals . . . here's his most down to earth and most up-to-the minute role.

Physical Distribution • Fox Exchanges • Canada, Regal Films, Ltd.

GEORGE

Reveals an entirely new personality

MISTER

FROM THE PRODUCERS OF "39 STEPS"

COAST TO COAST



ARLISS

as a lovable vagabond

HOBO

DIRECTED BY MILTON ROSMER

TOPS 'EM ALL

AND "TRANSATLANTIC TUNNEL"

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Professional Soldier

(20th Century-Fox)

Comedy

As long as kids are kids, whether they are six, sixteen or sixty, there should be a ready market for this kind of a show. Although the title suggests that it might be one of those marines-have-landed affairs, it actually is decidedly otherwise. In every way, idea of story, the way it is told, style of acting, the dialogue, action and situations make it nothing but belly-laugh comedy. Geared to provoke laughter, pretty much has been made of logical production formula. Things are done the other way. In fact, the picture's opening episode, entirely irrelevant to the balance of the performance other than to introduce one of the leads in a characteristic belt-'em-around fashion, is stuck on just to present a personality of whom the producers have high future hopes. Nevertheless what happens and how, in a technique that blends first principles of picture making with the most uptodate, had the paying preview customers loudly expressing their enjoyment.

In the yarn, professional soldier Michael Donovan is engaged in trying to prevent expatriate American, Foster, from spending enough money in Paris to pay the war debt. Though the band plays "Halls of Montezuma," an entertainer sings and dances "Joan of Arkansas," which is only an excuse for Donovan to wallop about fifteen people. Hired by revolutionists to kidnap a mythical king and guaranteed $50,000, Donovan, like any other marine probably would, refuses to have anything to do with it when he finds the monarch is Peter II, a ten year old youngster. But $50,000 is a lot of money and when the king thinks Donovan and Foster are a couple of notorious American gangsters, he insists the plot go through. Then the fun begins, and resourceful Mike has a problem on his hands.

Dressed in a football suit the King wants to play baseball, but does so much like an Englishman plays cricket. The fun of the episode embellishes that of the chase escape sequence in which a couple of Rolls Royces spare the horses. Mike teaches the king to shoot craps and loses everything but his shirt. He entertains him while in exile with fabulous tales of his soldierly accomplishments which the king is smart enough to deride. Captured by revolutionists, Donovan and Foster are sentenced to a common firing squad execution as the king is doomed to die only as story book kings die. But not for nothing has Mike been a soldier. Escaping jail in slapstick fashion, he grabs a machine gun and, carrying it, wipes out most of the revolutionary forces and single handedly captures the rest, shooting the arch conspirator Gino.

Returning Peter to his throne, Mike next appears in a Marine uniform, pushes a few medals aside to make room for another and as the band agains plays "Montezuma" marches off to further adventures while everybody forgets about the $50,000 reward.

Pure fun, moving in a way that vividly suggests that McLaglen, Bartholomew and all the rest had a lot of fun while making it, it should prove a tasty tidbit for those who like to laugh and don't care how the laughter is provoked. It should have the kids standing up cheering and those more mature who are supposed to be a little dignified undoubtedly will have more than a little difficulty restraining their mirth.

Previewed at Grauman's Chinese Theatre, Hollywood deluxer, on a Saturday night. The audience, which included many studio people, gave vent to their enjoyment by applauding many times and walking out of the theatre talking about the show, its personalities and the refreshing manner in which the feature was put together.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Directed by Tay Garnett. Associate producer. Raymond Griffith. Screen play by Gene Fowler and Howard Ellis Smith. Story by Damon Runyon. Photographed by Rudolph Mate. Assistant director, Fred Fox. Art director, William Darling. Settings by Thomas Little. Film editor, Barbara McLean. Costumes by William Lambert. Sound, Bernard Freericks, Roger Heman. Musical direction, Louis Silvers. Song "Joan of Arkansas" by John W. Green and Edward Heyman. P. C. A. Certificate No. 1778. Running time, when seen in Hollywood, 78 minutes. Release date, January 24, 1936. General audience classification.

CAST

Michael Donovan.....Victor McLaglen
Peter II.....Freddie Bartholomew
Countess Sonia.....Gloria Stuart
Augusta.....Constance Collier
George Foster.....Michael Whalen
Gino.....C. Henry Gordon
Stefan Bernaldo.....Pedro De Cordoba
Valdis.....Lumsden Hare
Ledgard.....Walter Kingsford
Prince Edric.....Lester Matthews
Entertainer.....Dixie Dunbar
Cabinet Member.....Rollo Lloyd
M. Le Noir.....Maurice Cass
Mischa.....General Savitsky

The Ghost Goes West

(London Films-United Artists)

Satirical Fantasy

Originality is certainly Alexander Korda's middle name. Here the man who proved that costume could be box office very pleasantly demonstrates the even more unexpected truth that a phantom can be a film star. Robert Donat, doubling the roles of twentieth century Donald Glourie and of his disembodied predecessor Murdoch, of the 1,700's, has most of the screen and it's a fact that he catches the eye most pleasantly when he is the kilted youth who passed out 200 years ago.

This Glourie Ghost is no ordinary spook. He materializes in nightly shifts by which you could set your watch. He retains a liking for the ladies which is restrained only by the warning voice of his departed father. He goes to America and is feted. He ceases to be earth-bound as a result of proceedings in a Scottish castle in Florida constituting one of the most effective screen comedy finales in years. He looks like a box-office draw.

The peculiar flavour of the film, directed by the French screen satirist René Clair, of "Le Million" fame, is only faintly to be deduced from a recital of episodes, yet an account of the plot does indicate something of its imaginative freshness—it is remembered that Clair never loses grip of material which might easily have degenerated into near-slapstick.

Murdoch Glourie, last son of the last chief of a fighting clan, is killed while he is dallying with the maidens instead of fighting the English. His father, who passed out earlier, speaks from space and condemns him to haunt the family castle until he redeems himself by tweaking the nose of one of the MacLaggan, hereditary enemies of his family.

In the present day, Donald Glourie, last of the line, sits in the ruined castle with only creditors and the family ghost for company. Peggy Martin, spoiled daughter of a rich American business man, likes the castle, and Donald, and persuades father to buy the first and engage the second to superintend its re-erection in Florida.

On the liner bound for New York, the ghost, still bound to the dismembered stones of the old castle, does his haunting act as best he can with cabin doors as substitutes for the walls he must tap nightly. It's a big story for the ship's press man and the news is flashed to New York that a real Scottish spook is about to dock. A civic reception is arranged and brass bands escort through packed streets Martin's party and an empty car labelled: "Reserved for the Ghost."

All this publicity for Martin peeves Bigelow, another magnate who is bringing back to America nothing but a Swiss chalet. He does his best to discredit Martin's ghost, assisted by the fact that "Murdoch," running into a gun fight at the docks, has tearfully complained: "I don't like America," and been given permission, by his father's disembodied voice, to remain invisible.

The big test comes at the inaugural party at Martin's reconstructed Scottish-Floridian mansions, where the guests are greeted by searchlights, radio laid on to the figures of armoured knights and "Scots" music piped by buck Negroes in kilts. An empty chair is left for the Ghost, and Martin has persuaded Donald to impersonate him, in order to discomfit Bigelow. Things go wrong and, glorying in Martin's failure, Bigelow boasts that he himself is a better Highlander through his mother, a Mac Laggan. That is the signal for "Murdoch" to materialize with a whoop. Bigelow is chased and cornered, his nose is tweaked, and the ghost is laid.

Where there are audiences receptive to the essentially satiric flavouring of the story, "The Ghost Goes West" is a subject of excellent possibilities. The broad humour of the "ballyhoo" for the ghost, and the caricature of American new-rich infatuations with Europe are material for all classes. Donat's personal charm has certainly never been better used than in this dual role, with a soft Scots burr to give it flavour. It's a point that Scottish communities should find the joke a particularly good one.—Allan, London.

Produced by Alexander Korda for London Film Productions. Distributed by United Artists. Directed by René Clair. Camera, Harold Rosson. Trick effects, Ned Mann. Art director, Vincent Korda. Running time, 85 mins. "G."

CAST

Murdoch Glourie } Donald Glourie } .....Robert Donat
Martin.....Eugene Pallete
Bigelow.....Ralph Bunker
Peggy Martin.....Jean Parker
Mrs. Martin.....Everly Gregg
Lady Shepperton.....Elsa Lanchester
Old Glourie.....Morton Selten
Mac Laggan.....Hay Petrie
Mrs. Macniff.....Elliot Mason
Shepherdess.....Patricia Hilliard

Fang and Claw

(RKO Radio)

Jungle Expedition

The third Frank Buck production differs from its predecessors in the absence of so-called brutal scenes. In "Bring 'Em Back Alive" and "Wild Cargo" sequences of animal fights highlighted the picture. In the present version of Mr. Buck's expedition in the Malayan jungle such scenes are eliminated and only three, a scene wherein a tiger chases a native up a tree, another when a python catches a native unawares and coils around him, and thirdly, a scene showing a tiger attacking a baby rhinoceros, approach the prior releases in this respect.

The photography is excellent and on a par with that in the other two pictures and is the work of Nicholas Cavaliere and Harry E. Squire. Mr. Cavaliere was also responsible for the photography on the other pictures. Mr. Buck throughout the picture describes the scenes in a well modulated voice. The music score picks up during the absence of Mr. Buck's voice from the screen.

Exploitation directions will be determined by the situations and experiences of the exhibitor in the handling of the previous Frank Buck pictures.

Besides the aforementioned scenes there are thrilling captures of tigers and pythons, wholesale roundups of wild monkeys, a giant crocodile caught with nothing more than a pole, and there is an exhibition of the markmanship shown by Mr. Buck in bringing down a thick branch and a coiled python, with a minimum of shots. As usual Mr. Buck is more interested in capturing the animals alive than dead and while he is forced to kill at times the majority of the animals were caught alive and we are told, are now in the United States.—MOONEY, New York.

Distributed by RKO Radio. Produced by Van Beuren Corporation. Directed by Frank Buck. Narration by Frank Buck. Photographed by Nicholas Cavaliere and Harry E. Squire. Edited by Stacy and Horace Woodward. P. C. A. Certificate No. 0,736. Running time, 68 minutes. Release date, December 20, 1935. General audience classification.

Three Live Ghosts

(MGM - John W. Considine, Jr.)

Comedy

There isn't much in the way of outstanding name value in this picture, but there is in it plenty of comedy entertainment for any kind of audience, particularly the family type. Fundamentally it's the kind of show that exhibitors who really like to sell their attractions should revel in. The values it provides, both for exploitation requirements and audience necessity, are where they should be—on the screen. They are present to such an extent that an audience half way in the mood to scoff found itself whipped into a spirit of enthusiastic appreciation.

The picture is actually an hilarious delineation of many misadventures involving every character listed. Starting in a way that cleverly conceals what is to happen, providing much amusing entertainment as it runs its course, it preserves and conceals its real smash until the climax sequences. Capably directed with an intelligent consideration of what showmen and the mass public demand, the story itself and the manner in which it is acted, particularly by the central character, Beryl Mercer, is the thing that really counts. Though the title suggests something weird and eerie, there's none of that quality to the show. Similarly, though it motivates through the experiences of three ex-soldiers, it is not a war picture, that atmosphere coming only in the inclusion of a few montage combat shots.

The picture is localed in London, timed to the Armistice. Jones, Spoofy and Gubbins arrive home to find they are listed as dead. Though Mrs. Gubbins welcomes Jimmy home, her happiness is tinged with tragedy as the money-mad old lady realizes that his insurance payments will be cut off. Her grief is further tempered when she recognizes in Jones an American whom investigator Bolton has told her is a wanted man for whom there is a big reward posted. She'll make good for the loss of Jimmy's insurance money by turning him in. Harried by the exploits of shellshocked kleptomaniac Spoofy, she is also unmindful of Jimmy's pleas as she is of those of Ann, who carries the show's slight romantic thread with Jones.

The production is to be sold for the fun it provides and the excellent individual performances offered. Giving ordinary audiences what they like, solid substantial comedy entertainment, it also places in the hands of exhibitors the responsibility of selling it to their patrons along lines that capitalize that value. Offering scores of opportunities for tricky showmanship, aggressive exploitation men should be able to do much with it.

Previewed in Fox Ritz Theatre. First-run neighborhood house. The audience reacted enthusiastically.

MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Diretced by H. Bruce Humberstone. Screen play by C. Gardner Sullivan. From the play by Frederick S. Isham. Production associate, Max Marcin. Assistant director, Al Shenberg. Musical score by Dr. William Axt. Recording dirctor, Douglas Shearer. Art director, Cedric Gibbons. Associates, Gabriel Scognamillo and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Chester Lyons and James Wong Howe. Film editor, Tom Held. P. C. A. Certificate No. 1856. Running time, when seen in Hollywood, 70 minutes. Release date, January 10, 1936.

CAST

Bill Jones	Richard Arlen
Mrs. Gubbins	Beryl Mercer
"Spoofy"	Claude Allister
Jimmie Gubbins	Charles McNaughton
Ann Gordon	Cecilia Parker
Inspector Briggs	Dudley Digges
Peggy Woofers	Nydia Westman
Bolton	Jonathan Hale
Lady Brockton	Lillian Cooper
Ferguson	Robert Greig

King of Burlesque

(20th Century - Fox)

Comedy Romance Drama

Showmanship angles with which to sell this picture shouldn't be difficult to find. They're present in sufficient number to suit even those who desire the utmost diversity. They're to be found, and all ready for quick and effective adaptation in featured names, story idea, production values. In a surprising manner they are present in the new but not altogether unknown personalities who will be seen in the picture. One should find it a simple task to pick them out of the production's comedy, drama, music, dancing, situations and spectacular sequences. All are included in a manner so that they can be talked about to inspire more than ordinary patron interest.

Essentially the show is a comedy romance drama, which as the title suggests is of a honky-tonk burlesque producer who visions that the road to wealth and fame lies in dolling up the old burlesque technique against a background of class and glamour.

It naturally can't hint very much at the laugh packed comedy that Oakie, abetted by Arline Judge, contributes. Little is made evident of the romance and drama that has a real human interest content revolving around Warner Baxter, Alice Faye and Mona Barrie. Nothing is said about the spectacular features, particularly the merry-go-round and flying trapeze numbers. Then there's the line of dancing by Dixie Dunbar and a flashing footed youngster, Gareth Joplin. Ratoff's comedy offers much for laughter and the numbers featuring Fats Waller and his band, Nick Long, Jr., Shaw and Lee, the Paxton sisters and Kenny Baker are definite entertainment and selling values.

As what exhibitors need to concoct a lively, bubbling, publicity campaign is presented from opening title flash to final sequence, opportunities to engage one's attention should be restricted only by how much one desires to work plus elasticity or limitation of the exploitation budget. The spirited campaign informs the public of the show's tone and character.

Previewed in Grauman's Chinese Theatre, deluxe Hollywood first run house. Though the audience numbered a large percentage of producing studio and professional people, the paying customers found much in the picture to excite their enthusiasm.

MCCARTHY, Hollywood.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Kenneth Macgowan. Directed by Sidney Lanfield. Screen play by Gene Markey and Harry Tugend. Adaptation by James Seymour. Based on the story by Vina Delmar. Dance ensembles by Sammy Lee. Photographed by Peverell Marley. Art director, Hans Peters. Settings by Thomas Little. Assistant director, A. F. Erickson. Film editor, Ralph Dietrich. Costumes by Gwen Wakeling. Sound, E. Clayton Ward, Roger Heman. Musical director, Victor Baravalle. Songs "I'm Shooting High," "Lovely Lady," "Spreadin' Rhythm Around," "Too Good to be True," "Whose Big Baby Are You?" by Jimmy McHugh and Ted Koehler. "I Love to Ride the Horses on the Merry-Go-Round" by Jack Yellen and Lew Pollack. P. C. A. Certificate No. 1777. Running time, when seen in Hollywood, 87 minutes. Release date, January 3, 1936. General audience classification.

CAST

Kerry Bolton	Warner Baxter
Pat Doran	Alice Faye
Joe Cooney	Jack Oakie
Rosalind Cleve	Mona Barrie
Connie	Arline Judge
Kolpolpeck	Gregory Ratoff
English Impresario	Herbert Mundin
Marie	Dixie Dunbar
Ben	Fats Waller
Anthony Lamb	Nick Long, Jr.
Arthur	Kenny Baker
Stanley Drake	Charles Quigley
Specialty Dancers	Paxton Sisters
Henkle and Keefe	Shaw and Lee
Slattery	Andrew Tombes
Phyllis Sears	Shirley Deane
"Spud" La Rue	Harry (Zoop) Welch
Belle Weaver	Claudia Coleman
Miss Meredith	Ellen E. Lowe
Jake	Herbert Ashley
Frankie	Jerry Mandy
Wong	Keye Luke
The Bootblack	Gareth Joplin

The Widow from Monte Carlo

(Warners)

Comedy

Here is the story of a handsome widow who, seeking to escape the pesterings of her aristocratic in-laws, found herself in a stranger pickle when she encountered an adventure in love and got mixed up with a pair of social climbers. The locale is England; characters with one exception, a comedy relief American gangster, are presumably English. Essentially, comedy is the show's character.

Seeking a change from her humdrum existence, Inez runs out on her dignified and icy relatives, Lord and Lady Holloway and Lady Maynard, for an evening's fun at a gambling casino. There she meets Major Chepstow, and it's mutual admiration at first sight. The situation becoming known to their ladyships, they summon Eric, whom they are determined Inez shall marry.

Comedy, together with the value of featured names, is the angle that appears to be the best available to sell the picture. Average in caliber, however, it will need the benefit of other support if best box office results are to be obtained. —MCCARTHY, Hollywood.

Produced and distributed by Warner Bros. Directed by Arthur Greville Collins. Assistant director, Drew Eberson. Screen play by F. Hugh Herbert. Dialogue by Charles Belden and George Bricker. Based on play by Ian Hay and A. E. W. Mason. Photographed by Warren Lynch. Film editor, Thomas Pratt. Art director, Hugh Reticker. Supervisor, Bryan Foy. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 1708. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Chepstow	Warren William
Inez	Dolores Del Rio
Mrs. Torrent	Louise Fazenda
Eric	Colin Clive
Mr. Torrent	Herbert Mundin
Eaves	Olin Howland
Dopey	Warren Hymer
Lady Maynard	Ely Melyon

"THE INVISIBLE MAN" WAS AN EYE OPENER. THE FANS ARE STILL TALKING ABOUT IT... BUT THE "INVISIBLE MAN" WAS A PIKER COMPARED TO THE ASTOUNDING LUMINOUS MAN IN ...

The INVISIBLE RAY

starring **KARLOFF**
as the luminous man

and **BELA LUGOSI**

with **FRANCES DRAKE, FRANK LAWTON**

Walter Kingsford, Beulah Bondi, Violet Kemble Cooper, Nydia Westman

Story by Howard Higgin and Douglas Hodges

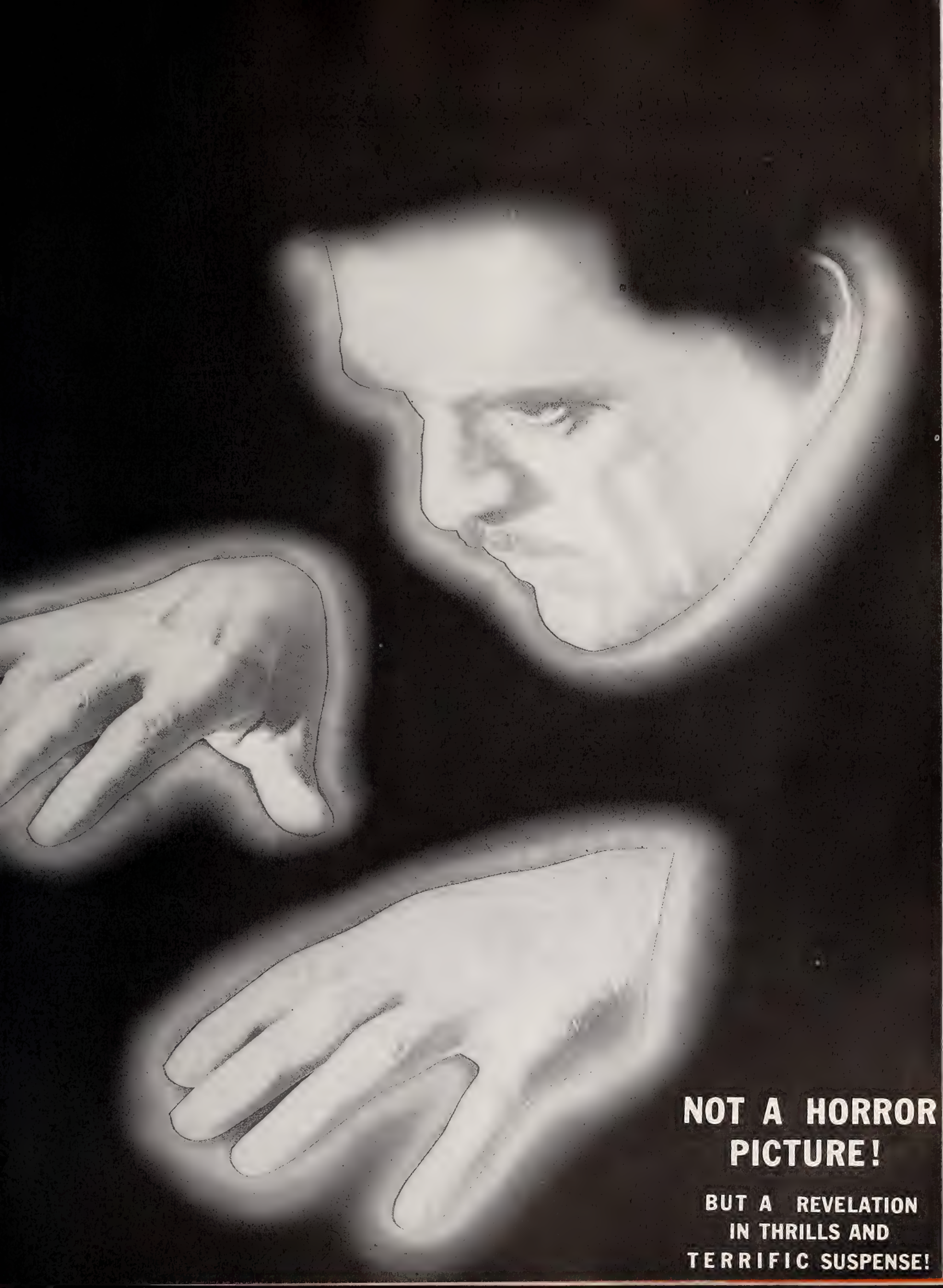
Screenplay by John Colton

AN EDMUND GRAINGER PRODUCTION

Directed by Lambert Hillyer

A UNIVERSAL PICTURE

PRESENTED BY CARL LAEMMLE


NOT A HORROR PICTURE!
BUT A REVELATION IN THRILLS AND TERRIFIC SUSPENSE!

U. S. SOCIAL SECURITY LEGISLATION NOW EFFECTIVE; NEW REGULATIONS

Every Employer of Eight or More Subject to Unemployment Tax; Employees Also Must Aid Old Age Pensions

New Year's day marked the first decisive step taken in America's first nationwide program of social security which will cost exhibitors, distributors and producers, and employers in all other industries, hundreds of millions of dollars in taxes for unemployment compensation and for pensions for the old. At the same time additional regulations governing the tax on payrolls that is provided by the federal Social Security Act were made public in Washington by the Bureau of Internal Revenue.

The great majority of theatremen appeared until a few days ago to be either unaware of the far-reaching scope of the new social security legislation or did not know what it means to them as employers.

Under the additional regulations that were made public this week, every employer of eight or more persons is required to keep, during each calendar year, such permanent records as are necessary to establish the total amount of remuneration payable to his employees in cash or in a medium other than cash, showing separately the total remuneration payable with respect to services excepted by Section 907 (c), the total remuneration payable with respect to services performed outside of the United States and the total remuneration payable with respect to all other services.

Under Section 907 (c), the term "employment" is not to include agricultural labor, domestic service in a private home, ship crews, service performed by an individual in the employ of his son, daughter or spouse and service performed by a child under 21 in the employ of his father or mother, government employes, state employees or employees of exclusively religious, charitable, scientific, literary or educational purposes.

Must List State Contributions

Employers' account records are also to show the amount of contributions with respect to employment during the calendar year paid into any state unemployment fund, showing separately payments made and not deducted (or deductible) from the remuneration of employes; payments made and deducted (or deductible) from the remuneration of employees, and payments made with respect to services excepted by Section 907 (c).

The records of employers are also to show such other information as will enable the United States Commissioner of Internal Revenue to determine whether such employers are subject to the tax and, if so, the amount thereof.

"No particular method of accounting or form of record is prescribed," it is stated in the regulations. "Each person may adopt such records and such method of accounting as may best meet the requirements of his own business, provided that they clearly and accurately show the information required above, and enable him to make a proper return on the prescribed form.

"Records are not required to show the number of individuals employed on any day, but must show the total amount of remuneration actually paid during each calendar month and the number of individuals employed during each calendar month or during each such lesser period as the employer may elect.

Records Open to Inspection

"Any person who employs individuals during any calendar year but who considers that he is not an employer subject to the tax, should be prepared to establish by proper records (including, where necessary, records of the number of persons employed each day) that he is not an employer subject to the tax.

"All records required by these regulations shall be kept safe and readily accessible at the principal place of business of the person required to keep such records, or at such other place or places as the commissioner, upon written application by the person concerned, may approve. Such records shall at all times be open for inspection by internal revenue officers, and shall be preserved for a period of at least four years from the due date of the tax for the calendar year to which they relate."

Regulations covering the tax for old age insurance, which becomes effective in 1937, probably will not be announced until near the end of 1936.

A further effect of social security legislation on the motion picture was threatened this week when the idea of levying sales taxes on luxuries—possibly on theatre admissions—to support the social program was suggested in Washington by Chairman Buchanan of the House Appropriations Committee. This would be in addition to the existing 10 per cent federal admission tax and the various admission, sales and other taxes now being collected from exhibitors by the states and municipalities.

Such levies as suggested by the Texas representative would be substitutes for the taxes on payrolls and employes that are now provided.

Two Insurance Systems

Concluding a comprehensive study of the social security problem, the New York *Times* last Sunday pointed out that basically the act, signed by President Roosevelt last August, set up two nationwide insurance systems: one against old age and the other against unemployment. But, the Old-Age Insurance Law, based on equal payments by employer and employed, will not go into operation until January 1, 1937, and no old-age pensions will be paid until 1942. The unemployment insurance tax, however, became effective this week, and benefits will be paid out of the insurance fund during and after 1938.

The administration of unemployment insurance provides that, reckoning from January 1, 1936, every employer of eight or more persons, with certain exceptions, must pay a tax of one per cent on his total payroll. In 1937 this tax will be raised to two per cent. In 1938 and thereafter it will be three per cent, although an employer may be granted a lower rate if his employment record or his reserve funds justify it. In other words, he can be rewarded for keeping his employes on the payroll. He cannot, however, deduct any part of the tax from the employe's wage or allow the employe to contribute.

Direct to Federal Treasury

If the state in which the employer conducts his business has no state unemployment insurance system he will pay his tax directly into the federal treasury. If the state has an insurance law meeting certain uniform federal requirements he will receive a rebate of 90 per cent. He must, however, pay the full federal tax on employes insurable under the federal law but not provided for in the state law. This tax, levied for 1936, will not fall due until January 31, 1937.

Funds collected by the states under state insurance plans will also be remitted to Washington, but will be placed, with a separate account for each state, in the Unemployment Trust Fund of the United States Treasury. The money in these accounts will be paid back to the states, for unemployment compensation only, as need arises. No state, however, will receive from the trust fund more than it has paid in, plus accrued interest, and no money paid into the fund by one state will be used in another state.

Pressure on States

The Social Security Act provides for a federal appropriation of $4,000,000 for the fiscal year ending June 30, 1936, and of $49,000,000 for each year thereafter. This sum will be allotted to the states, presumably in proportion to the number of employed who are eligible for insurance, and will be used for administrative purposes. It is not a gift, for the 10 per cent tax on state contributions will be more than enough to reimburse Washington for this expenditure.

According to an estimate made by the Social Security Board, which, under the chairmanship of John G. Winant, has general charge of the federal program, there were, in 1933, 14,611,000 insurable workers in the United States, and if the three per cent tax had been in effect during that year the total of payments would have been $528,060,000. In 1929, a year of relatively high employment, it would have been more than $1,000,000,000.

The intent of the federal law is to bring pressure on the States to pass unemployment insurance acts without delay, to protect the funds thus created and to insure fair and honest administration.

FETE 22D ANNIVERSARY OF "THE SQUAW MAN"

Cecil B. DeMille, who directed "The Squaw Man," was host at a luncheon on the Paramount lot in Hollywood Saturday in celebration of the 22d anniversary of the first feature length production completed in Hollywood.

William Farnum, who played the title role, was at the observance. Louise Saint Cyr, who had the part of Red Wing, was unable to attend because of stage and lecture activities in New York.

AMERICAN FILMS MAINTAIN LEAD IN EASTERN EUROPE, ASIA MINOR

Problems Presented in Several Countries by Restrictions in Favor of Local Production, by the Recent Quota Laws

by ENDRE HEVESI
Budapest Correspondent

A mixed market, for the most part favorable to American product but with handicaps presented by increasing attention to local production, quota laws, restriction of money exportation, and low rates of exchange, faces distributors in Central and Western Europe and Asia Minor, as the new year opens, according to Beno Slesin, Warner district manager for the whole of Eastern Europe, the Balkans, the Baltic countries, Palestine, Syria and Egypt.

Following is a summarization of the situation as pictured to me by Mr. Slesin:

Austria—American films have made much headway.

Hungary—A strict currency decree practically prevents exportation of money.

Poland—A very good market calls for 300 American pictures annually.

Czechoslovakia—Importation of American product was resumed this year, but vast unemployment leaves the people with little money for entertainment.

Rumania—A good market is somewhat offset by the low rate of exchange and the fact that no money may be taken out of the country.

Yugoslavia — American pictures have been getting a stronger foothold but most of the profits goes into taxes.

Greece—This very good market is free from currency restrictions.

Bulgaria—Practically all American companies have closed their local branches.

The Baltic States — American local branches have been dissolved.

Finland—An excellent market is featured by so high a standard of the conduct of business that a phone agreement is as valid as a strictly drawn contract.

Egypt—Vigorous business activity reflects an ideal market.

Turkey—American companies have no local branches.

Palestine—Three-fourths of the 200 annual releases are American.

Syria—While a small market, American product synchronized in French is preferred.

"American films," Mr. Slesin said, "still dictate the standard in international film trade, despite the growing national film production which has now started in many countries. It is we who set the standard, which has fallen in all the countries where we American companies have closed our local branches. Not every American film is good, of course, and many of the American films which satisfy the American public are flops in most European countries. Films showing typical American life, chiefly country-town life, are rejected over here as its problems, its characters and its humor are entirely lost on the European public. The cowboy films fall, too, in the bigger cities, and only the more unpretentious public of smaller towns seems to enjoy them. Films bringing real box office success over here are the ones of real literary value, or the witty, sophisticated films, or spectacular, brilliantly equipped revues.

Gangster Pictures Draw

"And, curiously enough, another type of film draws long files of spectators into movies—the gangster film. This appeals not only to the lower classes, but also to the intelligent picture-goer in most European countries. The following story is strikingly characteristic of the motives inducing a cultured man to enjoy the thrilling gangster films.

"In a big Yugoslavian town I recently met an acquaintance of mine, a clever and cultured lawyer, who told me that he had just seen a gangster film for the second time. He also explained why: 'Life is so difficult that one often feels the sudden impulse to hit, to fight, to destroy. Being a civilized creature, one naturally represses this impulse, but what a relief it is to see people fighting and hitting on the screen at least!'"

'This explanation might sound a bit too Freudian," said Mr. Slesin, "but I think it may be right."

Following is Mr. Slesin's analysis of conditions in the countries within his jurisdiction:

Austria

This German-speaking country was naturally the best market for German films. They are still imported, but owing to their inferior quality they have not the same chance in Austrian theatres as before. On the other hand, American films have made much headway, as many theatres which had not presented American pictures at all are now continually showing them very successfully. The Austrian producers complete 20 films annually and these naturally mean good successes for local markets. But Austria's 780 theatres require at least 400 films a year, and the local film industry, and the German films which hardly are shown, cannot cope with these demands.

German propaganda films are prohibited in Austria, and the inferior product is rejected by the exhibitors, so there is little left of really high quality, so that, at a rough estimate, about 200 films, the half of the total demand, may be imported from America.

The local film trade is at present no serious rival to American films, nor does it promise to be. Austrian films are produced according to Aryan requirements in order to comply with German standards. However, if producers strictly bear in mind the German demands for indisputably pure Aryan race origin of actors, directors, technical experts, and so on, they are not able to produce more than 20 films a year.

Of the American films the Austrian public prefers those with little dialogue and much action.

There are no business difficulties. The import is free except for the kontingent tax to be paid on distributed prints, which costs 1,560 schillings if the titles are made abroad, and 1,200 schillings if they are made in a local laboratory. In case of two prints, 2,160 sch. and 1,800 sch. are to be paid. Foreign currency to pay the licenses and prints is easily obtainable, and there are no difficulties whatever concerning film payments.

Opposition to German Propaganda Product Widens Market for Pictures from U. S., Dictating Standard of Quality

Hungary

This is an extremely difficult market owing chiefly to the strict currency decree which makes it almost impossible for local branches of American companies to take money out of the country. The other difficulty which American film companies have to cope with is the decree in accordance with which 10 per cent, and from January on 15 per cent, of the films shown must be Hungarian or locally synchronized in Hungarian. American distributing companies are collectively against such synchronization for two reasons. For one thing, it does not pay to have films synchonized for Hungary only. Then again, Rumania, Czechoslovakia and Yugoslavia refused for political reasons to admit films synchronized in Hungary even though the Hungarians living in these countries would gladly welcome them. Secondly, if American companies should start synchronizing their pictures in Hungarian, other smaller countries would demand the same thing, citing the Hungarian example.

There is a growing local film production in Hungary, a growing problem, according to Mr. Slesin. A Hungarian picture, in order to be profitable, must not cost more than 100,000 pengös. But more often than not this limit is exceeded by 25,000 or 35,000 pengös, and so they do not bring even an average profit. Thus the distributor can make his business profitable only by selling imported films along with the local product at a higher price than they would have fetched without a Hungarian film. But even at 125,000 or 135,000 pengös no film of high quality can be produced, and dozens of weak films, all much of the same pattern, have flooded the market, with the result that the public is already beginning to be fed up with them.

The taste of the Hungarian public is refined and American companies would be wise to import really first-rate products only, which would be sure to pay. Distributors

(*Continued on page* 56)

TWO OUTSTANDING BEST-SEL



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U. S. FILMS KEEP LEAD

(*Continued from page 53*)

have had the worst possible season from a business point of view. Whether it will pay for American companies to have branches at all in Budapest, or will be preferable to drop them, as in Czechoslavia, the next six months will tell.

Poland

This very good market requires 600 films a year. The German pictures have lost their market in Poland, for although the government is friendly to Germany the population has not much sympathy with Hitler's regime and its films. Besides, three million Jews are living in Poland and most of the film trade is in Jewish hands. About 300 American films are needed annually in Poland, for its own local production is small, about 15 films a year. Another reason for good business possibilities is the fact that Poland has many first-run theatres, twelve in Warsaw and from four to six in several other towns. In Austria and Hungary only the capitals have big first-run theatres.

Poland imposes a high duty on positive prints of imported films but hardly any on the negatives. American companies import negatives and complete the prints in Polish laboratories.

Czechoslovakia

In February, 1935, importing of American films was resumed. It is a very good market, but owing to the vast number of unemployed, people have little money to spare for entertainment. Import is free now except for a censorship on quality. The National Bank grants currency only for films of high quality which have passed the censor. The price of the kontingent ticket is 20,000 Czech crowns.

Rumania

All distributors here are under kontingent restrictions and the number of films imported is based on the import of the previous years. About 350 films are required annually, 250 of which are American. German films have lost footing and only the really first-rate ones find exhibitors. Austrian films, however, are popular and very profitable. On the whole, the Rumanian market is good, but there is no real profit to be made, owing to the low rate of exchange of Rumanian currency. Besides, no money can be taken out of the country, and the National Bank issues no currency for the purchase of films.

Yugoslavia

This small but healthy market has 170 theatres and requires 300 films annually, about 200 of which are American. Import is free and currency for films is obtainable from the National Bank. However, most of the profit goes into taxes, for there is an entertainment tax of 33 per cent on every ticket sold in bigger cities and 28 per cent in smaller ones.

Greece

Here is an extremely good market, its 200 theatres needing 300 films a year, 200 of which are American. (Some are shown synchronized in French.) The other 100 films are French, English, German and Austrian product. For American films this is a very advantageous market without any currency restrictions. German and Austrian films, on the other hand, are paid by means of clearing contracts only. The theatres are doing well.

Bulgaria

A very small market, there are only 40 theatres. Currency is not available at all. American companies, with the exception of MGM, have closed down their local branches.

The Baltic States

Latvia, Lithuania and Esthonia have no commercial significance as far as American motion pictures are concerned. No money can be taken out, and all American local branches have been dissolved. Only German and French pictures are exhibited.

Finland

An excellent market is available here. No written contract is needed; an agreement made over the phone is just as valid as a strictly drawn contract in other countries. The 300 theatres exhibit about 300 films annually. German films have suffered a setback owing to their inferior quality.

Egypt

This is the ideal film market with no kontingent requirements, no taxes on foreign companies. Out of the 300 films required annually 250 are American and they rule the market. The remainder are German and French. Business is vigorous.

Turkey

American companies have no local branches here; it isn't worth their while. They only sell licenses for local distributors.

Palestine

Of the 200 pictures released annually, 150 are American. The others are English and Austrian. German films are naturally not admitted, but recently a movement has been started aiming at prohibiting Austrian films as well, which are produced much on the same lines as the German films employing pure Aryans only.

Syria

This market prefers American films synchronized in French.

"Rose of the Rancho" Benefit

Mrs. Vincent Astor has named an entertainment committee consisting of Lucrezia Bori, Elsa Maxwell, George Burns, Gracie Allen, Eddie Duchin, Jimmy Durante, Abe Lyman, George Jessel and Eve Symington in preparation for the opening of Gladys Swarthout's "Rose of the Rancho," her first picture, at the New York Paramount theatre January 7th. The committee has taken the entire house that night at advanced prices, proceeds to go to the Musicians' Emergency Relief.

Pope Lauds Bishops For Legion Results

In a cablegram to all Catholic Bishops in the United States, Pope Pius XI has felicitated the Roman Catholic hierarchy for the Legion of Decency movement, initiated two years ago in the interests of films of higher moral standard. The cablegram was signed by Cardinal Pacelli, Secretary of State of the Holy See, and referred to the recent renewal of the Legion of Decency pledge by Catholic congregations.

The cablegram said:

"It is requested that this message be communicated to all Ordinaries. On the eve of the Sunday designated for the renewal of the pledge of the Legion of Decency, the Holy Father, moved by the deep conviction of the immense power of motion pictures for good or evil and the vital necessity for the continuance of efforts to cleanse and improve the screen, gladly seizes this opportunity to felicitate warmly the American Bishops upon the magnificent results already achieved through the admirable spirit of union and solidarity shown by all dioceses in their aims and methods, so essential to lasting success.

"With fervent prayer that, under the auspices of the Immaculate Mother of God, Pledge Sunday may result in a veritable plebiscite proclaiming the undying vigor of Christian moral principles, the Sovereign Pontiff from his heart imparts to the entire American episcopate, to priests, religious promoters and pledge signers his paternal apostolic benediction."

Marchetti Expands Distribution Abroad

Major Roger Marchetti, west coast attorney and counselor for American motion picture interests, returned from London Tuesday after a hurried trip to British studios.

Major Marchetti consummated reciprocal arrangements with British studio executives which assure more amicable relations between American and English motion picture producers and distributors.

Agreements were arrived at whereby American producers will have a far wider market for distributing their product in the British Empire, and the product of Great Britain's makers will find a greater outlet in the United States, the Major reported.

A plan has also been worked out whereby American artists may be exchanged for British stars for use in England, and the British artists made available to producers in Hollywood at reasonable salaries.

Major Marchetti will remain in New York for several days before proceeding to the Coast, holding temporary headquarters at the Waldorf-Astoria.

New Marx Brothers Contract

The Marx Brothers, who just finished "A Night at the Opera" for Metro-Goldwyn-Mayer, have been signed to another contract calling for another picture to be made by the same company. No date for production has been set.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 28, 1935, from 100 theatres in 17 major cities of the country reached $841,149, a decrease of $44,886 from the total for the preceding calendar week ended December 21, 1935, when 101 theatres in 17 major cities of the country aggregated $886,035.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	25c-50c	"Freckles" (Radio) and "East of Java" (Univ.)	5,000	"The Great Impersonation" (Univ.) and "His Family Tree" (Radio)	5,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Millions in the Air" (Para.) and "Scrooge" (Para.)	4,000	"Coronado" (Para.) and "Charlie Chan's Secret" (Fox)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Crime and Punishment" (Col.)	8,000	"Mister Hobo" (GB Pictures)	11,000	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" (6 days) 5,500
Loew's Orpheum	2,970	25c-55c	"Whipsaw" (MGM) and "The Perfect Gentleman" (MGM)	14,000	"Rendezvous" (MGM) and "She Couldn't Take It" (Col.)	14,000	.....
Loew's State	3,537	25c-55c	"Whipsaw" (MGM) and "The Perfect Gentleman" (MGM)	13,500	"Rendezvous" (MGM) and "She Couldn't Take It" (Col.)	14,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Littlest Rebel" (Fox) (plus stage show) (8 days)	24,000	"Stars Over Broadway" (W. B.) (plus Al Norman and stage show)	21,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Millions in the Air" (Para.) and "Scrooge" (Para.)	6,000	"Coronado" (Para.) and "Charlie Chan's Secret" (Fox)	7,000	High 1-6-34 "Lady Killer" and "Girl Without A Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Whipsaw" (MGM)	9,500	"In Old Kentucky" (Fox)	13,000	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"The Payoff" (F. N.) and "Moonlight on the Prairie" (W.B.)	5,100	"Navy Wife" (Fox) and "I Live for Love" (W. B.)	6,000	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"In Person" (Radio)	7,599	"Frisco Kid" (W. B.)	10,085	High 11-16 "Mutiny on the Bounty" 22,000 Low 12-22-34 "Gentleman Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	30c-50c	"The Perfect Gentleman" (MGM)	4,000	"I Found Stella Parish" (F.N.)	6,300	High 5-19-34 "The House of Rothschild" 18,000
Lafayette	3,300	25c	"Three Kids and a Queen" (Univ.) and "East of Java" (Univ.)	8,500	"The Girl Friend" (Col.) and "The Public Menace" (Col.)	6,300	Low 12-28 "The Perfect Gentleman" 4,000 High 10-19 "She Married Her Boss" 17,000 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Metropolitan" (20th Century) (3 days-2nd week)	1,500	"Metropolitan" (20th Century) (1st week)	4,200	High 9-8-34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" (re-issue) 3,000
Chicago	4,000	35c-68c	"The Littlest Rebel" (Fox) (plus stage show)	28,000	"I Found Stella Parish" (F. N.) (plus stage show)	27,300	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess" 19,000
Garrick	900	25c-50c	"I Found Stella Parish" (F.N.)	4,000	"Crime and Punishment" (Col.)	5,100	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"The Payoff" (F. N.) (plus stage show)	14,200	"She Couldn't Take It" (Col.) (plus vaudeville revue)	15,200	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"The Great Impersonation" (Univ.) (on stage: Judith Allen and stage show)	8,200	"Transatlantic Tunnel" (GB Pictures) (plus stage show)	15,700	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Collegiate" (Para.) and "Little Ameriea" (Para.)	11,500	"So Red the Rose" (Para.)	9,900	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Ship Cafe" (Para.) (plus stage show)	10,600	"The Case of the Lucky Legs" (F. N.) (plus stage show)	12,600	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Mutiny on the Bounty" (MGM) (4 days-5th week)	7,700	"Mutiny on the Bounty" (MGM) (4th week)	14,800	High 11-30 "Mutiny on the Bounty" 34,100 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Escape from Devil's Island" (Col.) (4 days)	2,750	"The Payoff" (F. N.) (4 days)	2,000	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
					"Grand Exit" (Col.) (3 days)	1,000	
Hippodrome	3,800	30c-42c	"The Littlest Rebel" (Fox)	13,000	"Seven Keys to Baldpate" (Radio)	5,750	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"Miss Pacific Fleet" (W. B.) (plus stage show)	12,000	"Annie Oakley" (Radio) (on stage: Judith Allen, Louise Beavers and revue)	13,500	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Rendezvous" (MGM) (5 days)	6,500	"Hands Across the Table" (Para.)	9,500	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"The Virginia Judge" (Para.) (5 days)	2,500	"Coronado" (Para.)	3,000	High 11-23 "Mutiny on the Bounty" 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Your Uncle Dudley" (Fox) (3 days)	800	"Charlie Chan's Secret" (Fox)	2,200	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Unfinished Symphony" (GB Pictures) (3 days)	300	"Broadway Hostess" (F. N.)	1,000	.....
Denham	1,500	25c-40c	Revival Week	2,500	"Coronado" (Para.)	3,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"Here Comes the Band" (MGM) (3 days)	1,500	"Whipsaw" (MGM)	5,700	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"The Perfect Gentleman" (MGM)	2,000	"Seven Keys to Baldpate" (Radio)	4,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Guard That Girl" (Col.) and "New Adventures of Tarzan" (Burroughs-Tarzan) (3 days)	1,500	"Navy Wife" (Fox)	2,000	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Whipsaw" (MGM) and "Red Salute" (U. A.)	8,000	"Your Uncle Dudley" (Fox)	8,500	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"The Rainmakers" (Radio) and.. "Another Face" (Radio)	3,500	"To Beat the Band" (Radio) and "The Great Impersonation" (Univ.)	4,000	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"The Payoff" (F. N.) and..... "Personal Maid's Secret" (W. B.)	8,800	"Miss Pacific Fleet" (W. B.)....	9,800	High 9-8-34 "Dames" 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"The Littlest Rebel" (Fox).....	4,500	"In Old Kentucky" (Fox)..... (3rd week)	3,000	High 9-7 "Steamboat Round the Bend".. 8,000 Low 5-4-34 "Thunder in the East"..... 1,600
Circle	2,800	25c-40c	"Seven Keys to Baldpate" (Radio) and "Scrooge" (Para.) (6 days)	3,000	"Millions in the Air" (Para.) and "Little America" (Para.)	2,500	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"The Bride Comes Home" (Para.)	4,500	"Mister Hobo" (GB Pictures).....	4,500	High 9-28 "Top Hat" 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Broadway Hostess" (F. N.)..... (plus vaudeville)	7,000	"Frisco Kid" (W. B.)	8,500	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"She Couldn't Take It" (Col.) and "Crime and Punishment" (Col.)	3,000	"Perfect Gentleman" (MGM)..... and "Whipsaw" (MGM)	3,700	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Seven Keys to Baldpate" (Radio)	2,900	"Broadway Hostess" (F. N.)..... (6 days)	3,100	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"It's in the Air" (MGM)..... (6 days)	7,000	"Whipsaw" (MGM)	10,500	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"The Bride Comes Home" (Para.)	10,500	"Stars Over Broadway" (W.B.)..	6,000	High 9-29-34 "Belle of the Nineties".... 14,000 Low 4-13 "Rocky Mountain Mystery".. 3,500
Tower	2,200	25c-35c	"The Calling of Dan Matthews".. (Col.) (plus vaudeville)	6,300	"Three Kids and a Queen" (Univ.) (plus vaudeville)	6,200	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"The Littlest Rebel" (Fox) and.. "Your Uncle Dudley" (Fox) (9 days)	7,400	"Transatlantic Tunnel" ..... (GB Pictures) and "Music Is Magic" (Fox) (5 days)	2,400	High 10-27-34 "Judge Priest" 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (3rd week)	2,800	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (2nd week)	4,200	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Crime and Punishment" (French) (3rd week)	650	"Crime and Punishment" (French) (2nd week)	1,450	.....
Hillstreet	2,700	25c-40c	"The Rainmakers" (Radio) and.. "Another Face" (Radio)	3,500	"To Beat the Band" (Radio) and "The Great Impersonation" (Univ.)	3,600	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Whipsaw" (MGM) and..... "Red Salute" (U. A.)	10,000	"Your Uncle Dudley" (Fox).....	10,500	High 4-7-24 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Coronado" (Para.) and ..... "Nevada" (Para.) (plus F. and M. stage revue)	13,800	"Crime and Punishment" (Col.).. (on stage: Major Bowes' Amateurs)	15,000	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love".. (on stage: Cab Calloway and band) 12,200
W. B. Downtown	3,400	25c-40c	"The Payoff" (F.N.) and..... "Personal Maid's Secret" (W.B.)	7,500	"Miss Pacific Fleet" (W. B.)....	13,250	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"Music Is Magic" (Fox).....	1,500	"The Last Outpost" (Para.).....	1,500	High 12-14 "Show Them No Mercy".. 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"Thanks a Million" (20th Century)	13,000	"A Night at the Opera" (MGM)	12,000	High 11-9 "The Crusades" 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"If You Could Only Cook" (Col.)	6,000	"In Person" (Radio)	5,500	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Coronado" (Para.)	5,500	"Frisco Kid" (W. B.).....	5,500	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Scrooge" (Para.)	3,000	"Harmony Lane" (Mascot)	4,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Peter Ibbetson" (Para.) and..... "Millions in the Air" (Para.)	11,000	"The Last Days of Pompeii" Radio) and "To Beat the Band" (Radio)	10,000	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Forbidden Heaven" (Republic)and "Marie Des Angoisses" (French) (plus stage show)	5,000	"Bonne Chance" (French) and.... "Waterfront Lady" (Mascot) (plus vaudeville unit)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Two Fisted" (Para.) and..... "The Virginia Judge" (Para.) (plus stage show)	12,500	"Jalna" (Radio) and..... "Little Big Shot" (W. B.) (plus vaudeville unit)	10,500	High 12-8-34 "Six-Day Bike Rider" 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Metropolitan" (20th Century) and "Your Uncle Dudley" (Fox)	12,500	"Mutiny on the Bounty" (MGM) (3rd week)	6,500	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Remember Last Night?" (Univ.) and "East of Java" (Univ.) (4 days)	3,000	"The Melody Lingers On" (U.A.) and "Men of the Hour" (Col.)	6,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"A Night at the Opera" (MGM) (5 days-3rd week)	19,600	"A Night at the Opera" (MGM) (2nd week)	36,000	High 11-16 "Mutiny on the Bounty".... 76,300 Low 12-29-34 "The Band Plays On" 4,500
			"A Tale of Two Cities" (MGM) (2 days)	17,200			
Palace	2,500	25c-75c	"Frisco Kid" (W. B.) and..... "Seven Keys to Baldpate" (Radio)	9,000	"Thanks a Million" (20th Century) and Personal Maid's Secret" (W.B.)	7,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Coronado" (Para.) ..... (5 days)	8,500	"Millions in the Air" (Para.)....	10,000	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
			"The Bride Comes Home" (Para.) (on stage: Glen Gran and Orch.) (2 days)	17,000			
Rivoli	2,200	40c-99c	"Show Them No Mercy"..... (20th Century) (5 days-3rd week)	9,000	"Show Them No Mercy"..... (20th Century) (2nd week)	26,000	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"The Littlest Rebel" (Fox) ..... (plus stage show)	86,000	"In Person" (Radio) ..... (plus stage show)	56,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	$1,000 a Minute" (Republic)..... (plus stage show) (5 days)	18,000	"The Great Impersonation" (Univ.) (plus stage show)	32,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman".. 13,700
Strand	3,000	25c-55c	"Broadway Hostess" (F. N.).... (5 days-2nd week)	1,900	"Broadway Hostess" (F. N.).... (6 days-1st week)	7,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Omaha							
Brandeis	1,200	25c-40c	"Seven Keys to Baldpate" (Radio) and "The Calling of Dan Matthews" (Col.)	3,300	"Broadway Hostess" (F. N.) and "Man of Iron" (F. N.) (6 days)	2,700	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"So Red the Rose" (Para.) and.. "Music Is Magic" (Fox) (6 days)	4,600	"Stars Over Broadway" (W.B.).. and "This Is the Life" (Fox)	4,500	
Orpheum	3,000	25c-40c	"Mister Hobo" (GB Pictures) and "Three Kids and a Queen" (Univ.) (5 days)	5,800	"Frisco Kid" (W. B.) and..... "Remember Last Night?" (Univ.)	8,350	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"If You Could Only Cook" (Col.)	7,000	"Crime and Punishment" (Col.).. (4 days-2nd week)	3,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Mutiny on the Bounty" (MGM) (2nd week)	4,500	"Mutiny on the Bounty" (MGM) (1st week)	6,000	High 1-6-34 "Duck Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Whipsaw" (MGM-2nd week).... (4 days-2nd week)	5,500	"Whipsaw" (MGM) ..... (1st week)	12,000	High 1-6-34 "Little Women" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Broadway Hostess" (F. N.)..... (plus stage show)	14,500	"One Way Ticket" (Col.)..... (plus stage show)	13,500	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"The Littlest Rebel" (Fox)..... (plus stage show)	31,000	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (plus Dave Apollon stage show)	15,000	High 12-28 "The Littlest Rebel" 31,000 (plus stage show) Low 7-28-34 "She Was A Lady" 7,000
Karlton	1,066	25c-40c	"Freckles" (Radio) ..... (4 days)	1,500	"The Perfect Gentleman" (MGM)	2,700	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Mister Hobo" (GB Pictures)....	2,200	"A Night at the Opera" (MGM).. (4 days-2nd week)	1,300	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"The Bride Comes Home" (Para.)	15,000	"Millions in the Air" (Para.).... "Coronado" (Para.) ..... (4 days)	10,000 4,500	High 11-23 "Mutiny on the Bounty" 25,000 (2nd week) Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Show Them No Mercy"..... (20th Century) (3 days-2nd week)	2,500	"Show Them No Mercy" ..... (20th Century) (1st week)	7,200	High 12-7 "Frisco Kid" 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"The Irish in Us" (F. N.) and.... "Bright Lights" (F. N.)	1,700	"Alice Adams" (Radio) and..... "We're in the Money (W.B.)	1,700	
Broadway	1,912	25c-40c	"A Night at the Opera" (MGM)	7,500	"Whipsaw" (MGM) ..... (2nd week)	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"She Couldn't Take It" (Col.) and $1,000 a Minute" (Republic)	3,000	"Powder Smoke Range" (Radio) and "The Payoff" (F. N.)	3,000	High 12-7 "His Night Out" 5,000 (plus stage band) Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Collegiate" (Para.) and..... "Show Them No Mercy" (20th Century)	7,000	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"The Littlest Rebel" (Fox) and.. "Millions in the Air" (Para.) (2nd week)	8,000	"The Littlest Rebel" (Fox) and.. "Millions in the Air" (Para.) (1st week)	8,500	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"A Tale of Two Cities" (MGM).. (2nd week)	7,000	"Mutiny on the Bounty" (MGM) (4 days-6th week)	4,000	High 4-28-34 "House of Rothschild" 9,800 Low 8- 4-34 "Paris Interlude" 3,700
					"A Tale of Two Cities" (MGM).. (3 days-1st week)	3,000	
San Francisco							
Clay	400	25c-35c	"Peasants" (Amkino) ..... (2nd week) (15c-55c)	2,500	"Peasants" (Amkino) ..... (1st week)	1,400	
Embassy	1,400	15c-35c	"Mister Hobo" (GB Pictures) and "Man of Aran" (GB Pictures)	3,750			
Fox	5,651	10c-35c	"Kind Lady" (MGM) and..... "Nevada" (Para.)	6,000	"East of Java" (Univ.) and..... "Happiness C.O.D." (Chesterfield)	5,300	High 7-27 "The Murder Man" 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Seven Keys to Baldpate" (Radio) and (plus stage band)	13,000	"Another Face" (Radio)..... (plus stage band)	12,700	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Paramount	2,670	25c-40c	"Charlie Chan's Secret" (Fox) and "Morals of Marcus" (GB Pictures) (6 days)	9,500	"Mary Burns, Fugitive" (Para.).. and "Millions in the Air" (Para.)	12,000	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"Mutiny on the Bounty" (MGM)	9,000	"Frisco Kid" (W. B.)..... (2nd week)	8,000	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Mimi" (First Division)..... (6 days)	2,500	"Splendor" (U. A.)..... (2nd week)	5,000	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"The Littlest Rebel" (Fox) ..... (plus stage band)	22,500	"Mutiny on the Bounty" (MGM) (plus stage band) (2nd week)	26,000	High 10-5 "I Live My Life" 35,000 (plus stage band) Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"The Three Musketeers" (Radio) and "Stormy" (Univ.) (5 days)	2,850	"Mutiny on the Bounty" (MGM) (4th week)	3,750	High 2-17-34 "Roman Scandals" 7,500 Low 7- 7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	5,500	"Whipsaw" (MGM)	7,100	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-35c	"Bar 20 Rides Again" (Para.) and "Scrooge" (Para.) (10c-35c) (6 days)	3,150	"Ivory Handled Gun" (Univ.) and "Escape from Devil's Island" (Col.)	3,650	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Whipsaw" (MGM)	2,950	"So Red the Rose" (Para.).....	3,400	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"Miss Pacific Fleet" (W. B.)..... (5 days)	4,900	"Mary Burns, Fugitive" (Para.)..	5,850	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Broadway Hostess" (F. N.) and "Storm Over the Andes" (Univ.) (5 days)	4,200	"Personal Maid's Secret" (W. B.) (on stage: Cab Calloway and band)	8,900	High 12-21 "Personal Maid's Secret".. 8,900 (on stage: Cab Calloway and band) Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"Old Man Rhythm" (Radio)..... (plus vaudeville)	3,150	"Spanish Cape Mystery" ..... (Republic) (plus vaudeville) (4 days)	1,500	

Out Monday!

BOX OFFICE CHECK-UP

of 1935

● An annual record and analysis of the Box Office Champions from August 1934 to November 1935, defining values, personalities and factors that have gone into the making of the leading Box Office successes of the past year.

Also included are the results of the Motion Picture Herald's annual poll of the nation's exhibitors, determining the biggest money-making stars of 1934-35.

BOX OFFICE CHECK-UP

QUIGLEY PUBLICATIONS • 1790 BROADWAY, NEW YORK

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 4: (Answers copied directly from the Bluebook will not be considered. Put your answers in your own words). (A) What is meant by an air gap; a shunt; racing; a polarity switch; overshooting? (B) What serious condition is induced by worn motor or generator bearings? (C) What is meant by "angle of refraction?" (D) To what is depth of focus proportional?

Answer to Question No. 291

The answer to Bluebook School Question No. 290 will appear next week. Question No. 291, answered herewith, was: (A) Assuming the screen to be well protected from light, accept of course that from the lens, and its surroundings to be black for 19 inches, shading into gray, and further out not too light colors for ten feet on either side, with no lights on the front wall, what illumination is recommended for the auditorium? Screen lighting at center 13 foot-candles. (B) Is or is it not good policy to provide seats beside the motion pictre projectors? (C) Is white or amber color light best for use in the auditorium?

I don't quite know what happened, but I find the file contains no answer from the engineers to any of these questions. It has been my procedure to relay the questions to the engineers each time as soon as the list is formed, and to file their answers when received. Either a cog slipped this time or no answers were returned. I therefore must answer them myself, with the understanding that my answers merely represent my own views, formed, however, from long years of study and observation. If our engineers or any of the Bluebook School students object to my observations, I shall be well pleased to hear from them.

(A) In my judgment no value can be fixed in foot-candles, for the reason that any illumination measured thus depends for its effect, at least to a considerable extent, upon the color of th auditorium walls, ceiling, et cetera. If for example we fix a foot-candle standard of illumination, we then must also fix the value of the light from scources other than the lens, including light reaching the screen from auditorium lights, either direct or by reflection.

Moreover, the light reflected from screen surroundings and the front wall, as well as from glare spots has a decided effect upon the appearance of the screen image to the eyes of observers. I therefore hold that in order to effectively standardize auditorium illumination we must standardize everything that affects vision of the screen image by patrons of the theatre.

That is not all, for in order to secure the same effect in different theatres, not only must auditorium illumination and all those other things named be standardized, but screen illumination also must be, or else we must name a standard of auditorium for every variation in screen illumination, because with, for example, a 15 or 17 foot candlepower screen-center illumination, a decidedly higher auditorium illumination is possible than with a lower one. viewing distance remaining the same—assuming the effect to patrons to be equal in all cases.

Gentlemen—including the SMPE committee—having this matter under consideration, I don't believe any single standard of auditorium illumination can be recommended for all theatres. What I regard as the most practical suggestion made up to this time is that auditorium illumination should be such as will enable persons of normal eyesight to find seats with reasonable comfort after a period of two minutes in the auditorium. A very loose definition, truly, but perhaps as close as we shall be able to come to the correct values until auditorium conditions themselves have been at least to some extent standardized, rather than as now left to the fancy or ideas of architects and others, many of whom are not too well posted upon the optics of motion picture theatres.

(B) My view is that there should be a good seat—a stool will serve—anchored in immovable position beside each projector; also there should be no other seat permitted inside the projection room. My reason for this is very simple. Projectionally it is near-criminal for a motion picture projector to be permitted to operate with an audience present and no projectionist beside it. It is not only bad, but very bad in every respect.

There is absolutely no valid objection to a seat beside the projector. The idea that men standing will be more alert may have some value in a way, but of what value is their alertness if a film breaks and they are ten feet away from the projector? If they are beside the projector, "alert" or not, they can and will become alert in less than one-tenth of one second if anything happens, and they are right there all ready for business. In a theatre of my own I would install at least a cushioned stool beside each projector. The projectors can be handled just as well and effectively from a seated or from a standing position.

(C) I myself believe a fairly light amber light to be best. Its effect on the picture (light striking screen, I mean) is not so great. It will affect the blacks far less than white light and not affect the whites perceptibly. Moreover, the effect of any glare spot of white is very measurably reduced if the light be changed to amber.

I think it best not to embarrass some very excellent projectionist students by publishing the very few answers to this one that could by any stretch of imagination be called correct, or even acceptable. Out of more than 900 answers, only seven "got past," and three of even these just squeezed past, but lost some skin doing it.

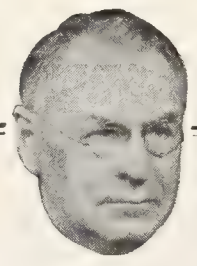
(A) William C. Brown, a South Dakota man, says: "As I did not know the recommended illumination for auditoriums I referred to my new Bluebook of Projection and found it to be 0.18 foot-candles. (SMPE recommendation. See my remarks.—F. H. R.) This is sufficient to enable patrons to find seats and read programmes."

Messrs. Evans and Rau, British Columbia, say: "Auditorium illumination should be such as will provide sufficient light while the show is running that patrons may find their way to seats with comfort. This may be provided by having a two (2) watt white light for every 100 square feet of floor area, the same to be evenly distributed and with the screen and patrons' eyes well shielded from the rays. Auditorium clearing light should not be less than one watt per square foot of floor area."

All of which is set forth without comment. It may be right and probably is approximately so.

(B) W. C. Brown says: "A seat beside each projector is not only good policy but also a necessity. A projectionist can attend to his projector just as well and efficiently seated beside it as standing. Seated he is subject to less fatigue and fatigue tends to lower efficiency in his work. Moreover, a seat tends to encourage the projectionist to remain beside his projector, where he should be."

(D) A surprising number of projectionists favor amber light for auditorium illumination.



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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

IMPROVED RECEIPTS AND PRODUCT LEAD THE PARADE IN REVIEW OF 1935

Acceleration of the forward movement of theatre receipts as well as in standard of product from the studios gave a more sprightly tempo to the business of the motion picture in the outgone year. The biggest money making star of the 1934-35 film year was Shirley Temple. In the field of the courts, outstanding was the acquittal of Warner-First National, RKO and Paramount in the criminal anti-trust action at St. Louis. The year also saw the coup de grace administered painfully yet none the less effectively to the National Recovery Administration by the United States supreme court decision in the Schlechter case, the lowly chicken proving mightier than the Blue Eagle. The Paramount reorganization was finally approved; Joseph M. Schenck and Darryl F. Zanuck moved Twentieth Century Pictures into an integral part of Fox Film; Mary Pickford became president of United Artists on resignation of Al Lichtman, who moved into the Loew-MGM sector; Stuart W. Webb resigned his Pathe presidency; John E. Otterson left Electrical Research Products, Inc., to become president of Paramount, with Adolph Zukor as chairman; Winfield Sheehan resigned from Fox; Alexander Korda became fifth producer-owner in United Artists and a member of the board; Floyd B. Odlum named Peter N. Rathvon to reorganize RKO, and Leo Spitz was made president, M. H. Aylesworth being named board chairman and resigning as president of National Broadcasting Company in favor of L. R. Lohr; J. Cheever Cowdin obtained an option to buy Universal; Neil Agnew succeeded George Schaefer as Paramount vice-president and Watterson Rothacker became production head; Sam Briskin joined RKO Radio as chief of production; Edgar S. Bloom was named Erpi president; Republic, after several mergers, ended the year with Nat Levine in charge of production and Budd Rogers sales manager succeeding Edward Golden, who joined Chesterfield. Other highlights, as revised from a compilation of *Motion Picture Daily,* were as follows:

JANUARY

January 4
"The Little Minister" established a house record at the Music Hall, New York, grossing $110,000.
January 7
St. Louis investigation seen as test of anti-trust laws with films as experimental case.
Treasury Department refuses to permit importation of "Ecstasy."
January 12
Officers and executives of Warners, RKO and Paramount indicted by the grand jury in St. Louis, charged with "unlawfully engaging in conspiracy in restraint of trade."
January 15
Millions required for reorganization of RKO and no financially responsible group has proposed plan, is statement made by Carl Newton of counsel for RKO trustees.
January 16
First producer-distributor dispute to come before local code authority of the Motion Picture Industry for settlement heard by committee comprised of Austin C. Keough, Paul Burger and Joseph Seider.
January 19
"Great confidence" in future of Paramount expressed by Percy H. Johnston of Chemical Bank & Trust Co. at hearing on reorganization.
January 23
FWC suit ended and way paved for filing of reorganization.
14,552 houses in this country operating, or gain of 816 over previous year.
January 24
Los Angeles zoning plans halted when distributors refuse to accept admission prices as basis.
January 25
Investigation of Electrical Research Products, Inc., definitely indicated with introduction in Senate by Senator Wheeler (Montana) of resolution providing $750,000 for use by Federal Communications Commission in inquiry into A. T. & T.
January 28
Financial interests in Paramount Publix reorganization win sweeping victory in weekend meetings at which complete and presumably final makeup of initial board of directors is resolved. Two management men, Adolph Zukor and George Schaefer, named.
January 29
Complete elimination of Kuhn, Loeb & Co. from Paramount affairs seen as brought about by important reorganization factors.

FEBRUARY

February 1
Preliminary approval of plan for reorganization of Paramount given by Judge Coxe.
February 4
With Los Angeles zoning accepted by the Code Authority, efforts get under way in other cities to set up zoning schedules for official approval.
Drastically reduced rates for domestic recording of "dubbed" versions, foreign versions and trailers made by Erpi with Paramount and Warners.
February 5
Emanuel Cohen dropped as Paramount vice-president in charge of production.
February 6
Henry Herzbrun and Ernst Lubitsch to take over mantle of Emanuel Cohen at Paramount studios.
February 7
Austin C. Keough named vice-president of Paramount's producing subsidiary.
February 8
Way seen for the disposal of clearance in other spots since adoption of Los Angeles plan.
February 9
Warners wins coast fight on clearance.
February 12
Control of Chicago operators' union taken over by George Browne, president of IATSE.
February 14
Joseph M. Schenck negotiating as individual for Fox Metropolitan Playhouses.
Sidney E. Samuelson re-elected head of Allied at the annual meeting of board in Washington.
February 16
Wage and hour provisions of studio labor contracts revised in agreement reached by Pat Casey and unions.
February 19
U. S. Supreme Court dismisses appeal of Fox Film from decision of Minnesota supreme court holding standard contract to be illegal.
February 20
Reorganization of Allied Owners, large Paramount Publix creditor, given preliminary approval in New York Federal court.
February 21
President Roosevelt urges Congress to extend NRA for two more years.
February 23
Joseph M. Schenck and Fox Theatres Corporation each acquire 50 per cent of new stock of reorganized Fox Metropolitan Playhouses. Mr. Schenck becomes president of Fox Metropolitan.
February 26
Coupled with anti-trust suit, I.T.O. of Kansas prepares to seek investigation of local trade practices.
Ed Kuykendall reelected at M.P.T.O. convention in New Orleans.
February 28
Threats of state investigation made by Ohio Governor Davey at annual banquet of I.T.O.
February 28
"It Happened One Night" awarded five of the annual awards of the Academy of Motion Picture Arts and Sciences.

MARCH

March 1
Revamping of Code Authority to be asked MPTOA convention decides. FWC petition delays reorganization for two weeks.
March 2
Morris Ernst opposes approval of Paramount setup.
March 5
U. S. supreme court voids William Fox's Tri-Ergon patents.
Pathe's plan for new setup gets approval.
March 8
Paramount setup gets general creditor aid.
William Fox may ask for a rehearing on his patent cases.
March 11
Fox Metropolitan offer is 75c on the dollar for bonds.
March 14
Loew aims at 20 houses in Chicago move.
W. Ray Johnston again elected to head Monogram.
March 15
High rentals stir agitation in Great Britain.
March 16
Louis B. Mayer says industry will quit coast to avoid taxes.
March 19
Kansas City showmen join fight on fake claim racket.
March 21
Harry Brandt of ITOA moves to end double features and raise prices in New York.
Pennsylvania legislature passes 10 per cent tax bill.
March 23
Loew's to get three Allied owner houses.
March 25
Robert Lynch to set Loew Chicago deals.
March 27
Will H. Hays predicts more classics will appear on screen.
Canadian music fee increase stirs uproar.
Early trial of Government's monopoly suit against Ascap sought.
March 29
William Fox wavering on his Tri-Ergon court appeal.
Majors agree to double features in Kansas City houses.
March 30
William Fox petitions for rehearing in Tri-Ergon case.
Bill introduced in Senate calling for extension of NRA for two years.

APRIL

April 2
Fox loses his last move on Tri-Ergon.
April 3
Allied talks fight on Loew's Chicago theatre move.
April 5
New Paramount setup approved; court supervision ends.
April 8
Pools in offing for all sections; revival set for beginning of new season.
April 10
United Artists theatre expansion in England seen.
Erpi to reach a decision soon on general theatre servicing.
April 11
Dove of peace seen soaring over Keith-Albee-Orpheum.

(*Continued on following page*)

MANY CHANGES IN FILM PERSONNEL

April 15
Cancellation privilege expansion to be pushed by Ed. Kuykendall for MPTOA.
April 16
Stuart W. Webb resigns as Pathe head.
April 18
Giveaways in New York stir protest.
April 19
General Hugh S. Johnson defends working of code.
Darryl F. Zanuck would end B films and halve output.
April 20
Michael Balcon feels British and American entente has begun.
Si Fabian's buying of Fox Metropolitan's notes is heard in court.
April 22
NRA drifting toward rocks.
April 24
Atlas Corporation to make offer for all of new Paramount issue.
California's corporation tax advanced.
April 25
Stanley Bergerman out at Universal; unit system adopted.
Paramount's board accepts Atlas' finance offer.
April 27
Senate moves to hold the NRA until March 1.
April 29
Postoffice bars publications carrying advertisements on Bank Night.
Paramount after new stock in Famous Players Canadian.

MAY

May 1
New 1 per cent gross tax up in California.
May 3
Paramount creditor groups favor Zukor regime.
May 4
M-G-M expected to hold to 52 features again.
Time is extended on submitting of Fox Metropolitan offers.
May 6
Double featuring provisions hank on U. S. court appeal.
Last of FWC units taken out of bankruptcy.
May 8
American Society of Composers, Authors and Publishers offer present pacts to end of year.
Carl Milliken and Martin Quigley begin London production code talks.
May 9
Canadian ticket tax raised unexpectedly.
May 10
Joseph M. Schenck's Fox Metropolitan plan given approval of court.
May 11
Frank F. Kolbe says Pathe will continue support of First Division.
May 14
Dr. Herbert T. Kalmus is busy on European deals for Technicolor.
May 15
New move afoot to settle projection booth costs in New York.
Pennsylvania has a new plan for Sunday shows.
May 16
Will H. Hays signs a new five year contract as MPPDA president, MOTION PICTURE DAILY reports.
May 20
Paris facing shutdown in tax fight.
Marked gains shown in theatre field.
Allied convenes in Atlanta; code and block booking taken up.
May 21
Sol. A. Rosenblatt says he will quit his NRA post in month.
Legal ban on Loew Chicago move sought.
May 22
Local 306 men ask for extended IATSE supervision.
May 23
Allied votes to seek W. H. Hays' aid to end theatre "aggressions."
May 24
Allied drops Hays aid idea and will try litigation.
Plans revived for pooling in New York.
May 27
Allied moves to fight RKO in Northwest.
May 28
Joseph M. Schenck quits United Artists to take Twentieth Century over to Fox.
NRA declared unconstitutional.
May 31
Sales heads favor retaining code contracts. Voluntary codes seen as a stop gap.

"I am opening Harrisville, New York, January 1st.
I don't understand how any theatre can get along without MOTION PICTURE HERALD — *whether the theatre is in a city or, like mine, up in the "sticks".*

KENNETH HIGGINS,
21 Anderson Avenue,
Deferit, N. Y.

JUNE

June 1
Joseph M. Schenck says he will be Fox studio "coordinator."
John Hamrick and FWC pool Seattle and Portland holdings.
June 5
John E. Otterson quits Erpi to head Paramount; George J. Schaefer stays as vice-president.
June 6
Edgar S. Bloom will head Erpi as president.
Darryl F. Zanuck to be one of the Big Three in Twentieth Century-Fox.
June 10
End of the NRA seen as brake on mergers.
June 11
M-G-M peace pact foreseen in Chicago.
June 12
Voluntary code delayed by trade's legal doubts.
June 14
Allied heads talk to W. H. Hays on theatre "aggressions."
June 15
Ernst Lubitsch to stay on at Paramount with Henry Herzbrun as studio associate.
Skourases sign contract with National Theatres.
June 17
New federal film investigations stirring.
Loew decides on giveaways; RKO shies off.
June 18
Receiver's move in Pathe ended.
June 19
David O. Selznick to quit M-G-M to join United Artists.
June 22
Film leaders mourn the loss of Lee Ochs.
June 24
Films escape California's legal upheaval.
June 25
London hails move for New York production code service.
June 26
Arthur and David Loew resign from Loew directorate.
June 28
Fox Metropolitan's plan given full sanction of court.
June 29
R. E. Anderson, formerly with Erpi, goes to Paramount.

JULY

July 1
Paramount finally free of court rule.
July 2
M-G-M battle in Chicago subsiding.
July 6
Paramount counsel fees jump up $3,222,226.
July 8
RKO theatres to shy clear of premiums. Bank Nights stir problems on percentage engagements.
July 10
M. Neville Kearney of the English Film Group says British require a Hays organization.
July 11
Theatres hit hard by floods in upstate New York.
July 12
John Hertz denies Lehman Bros. seeks merger of Paramount and RKO.
July 13
Government's case in St. Louis holds over until fall.
July 17
Circuits seek contract ban on duals, cut rates.
July 18
Winfield Sheehan leaves Fox; Darryl F. Zanuck to succeed.
July 19
Twentieth Century-Fox to be the new name of the merged companies.
July 20
"Guild Shop" is objective of screen writers.
July 22
Distributors shy clear on duals and giveaways contract move.
July 24
Code affairs end July 31; refunds due.
Swift spread of giveaways hits industry.
July 25
One-tenth of preferred and one-half of all Fox common goes to Twentieth Century in merger.
July 30
Move begun to probe Twentieth Century-Fox merger; stockholders' committee to seek aid of the attorney general.

AUGUST

August 1
New York Independents join to fight major circuits and form 72 theatre chain. Sixty other operators to study project.
August 2
Stockholders' committee asks Fox "B" shares get same exchange value as "A"; change sought in merger terms.
August 6
Bronx police close down on giveaways on reported order issued by Commissioner of Licenses Moss.
August 8
William Fox sues Fox Film, Fox Theatres, G. T. E. and Chase for $20,958,333 charging agreements of original sale had been violated.
August 12
American Society of Composers, Authors and Publishers to keep its present fees for another year.
August 13
Local 306 resumes picketing as talks are resumed. Circuits make charges of discrimination.
August 14
Loew's drops chance games in eight houses; action taken to ward off police.
August 16
Twentieth Century-Fox merger overwhelmingly approved. Opposition is spirited, but represents only 2,000 shares.
August 17
Will Rogers and Wiley Post killed in airplane crash in Alaska.
August 21
Warners selling to independents in New York. Century circuit gets first contract following Warner break with RKO.
August 26
Winfield Sheehan will get $375,000 under contract settlement with Fox.
August 28
Film bills forgotten as the 74th Congress adjourns.
August 30
American Society of Composers, Authors and Publishers begins move to fight Georgia taxes; regarded as start of national battle.
August 31
RKO follows Loew's in double featuring in New York.

SEPTEMBER

September 3
Warners and RKO get together on film buys. Deal national in scope.
September 4
New season starts with rush. Boxoffice receipts spurt.
September 6
Alexander Korda named fifth producer-owner in United States and elected to board.
"Top Hat" at $131,200 establishes new high for Radio City Music Hall.
September 7
New York circuits return to chance games. Loew's and Consolidated plan resumption.

THEATRES SHOW GAIN IN EARNINGS

September 12
Atlas is again eyeing RKO.
Representative Pettengill says new block booking bill will be pressed at next Congress.
September 13
George Skouras sues Fox and RKO on New York zoning.
"Top Hat" sets record at Radio City Music Hall with $244,700 in two weeks.
Russell Hardy, special assistant district attorney files particulars in Government's case in St. Louis; details charges against RKO and Ned E. Depinet.
September 16
Paramount theatre partnerships to be kept. Renewals scheduled after Sept. 28.
B. & K. start moves to alter clearance in Chicago.
September 17
Major and independent pools set for the new season.
September 18
British exhibitors study Kinematograph Renters Society opposition to booking combines.
September 20
Circuits and union set up $1.86 per hour wage scale for circuits or a cut of 26 cents an hour.
Government seeking $3,566,583 in income tax from William Fox.
September 21
Palace, New York, one time goal of all vaudeville players, soon goes to all-film policy.
September 24
MPTOA warns unrestrained competition is proving ruinous and finds standards are succumbing.
September 26
New York Independent Theatre Owners Association moves to sue over film delays, charging 1934-35 features being held up.
Industry turns out at AMPA luncheon to pay tribute to Martin Quigley on his 20th anniversary as publisher.
September 27
Seven different groups reported seeking to acquire the Roxy.
Paramount renews theatre partnerships with Wilby and Kincey and Lucas and Jenkins.
September 28
Mickey Mouse celebrates his seventh birthday today.

OCTOBER

October 1
Music licensing agreements between exhibitors and ASCAP expire.
October 2
St. Louis trial off for one day.
Fox Metropolitan fees totaling $876,011 go before the court.
October 3
Jury picked at St. Louis.
October 5
Testimony of Harry C. Arthur opens Russel Hardy's attack in St. Louis. Arthur is first Government witness.
Al Lichtman to quit presidency of United Artists after tilt with Samuel Goldwyn.
October 10
"A Midsummer Night's Dream" opens simultaneously in New York and London.
October 11
Arthur W. Kelly and Harry D. Buckley moved up as vice-presidents to take over Al Lichtman's duties at United Artists.
David L. Loew quits his Loew's post to become vice-president with Hal Roach who is making expansion plans.
October 14
Atlas and Lehman purchase 50 per cent RCA interest, including management and two year option on remainder.
October 15
Mary Pickford named president of United Artists.
October 16
Representative Sirovich launches fishing expedition into patents in New York. MOTION PICTURE DAILY points out David G. Berger, committee's counsel, is also counsel in six damage suits against A. T. and T. totaling $27,000,000.
October 18
Floyd B. Odlum names Peter N. Rathvon to revamp RKO.
October 19
The Sirovich patent inquiry comes to an unexpected halt.
October 23
England is contender for Hollywood honors, says Winfield Sheehan on arrival.
October 24
Al Lichtman gets a high M-G-M post.

CLOSES THEATRE; BLAMES CENSOR

Ray Peterson, of the Pantages, Birmingham, Ala., will close his theatre this week, laying the blame on Mrs. Horace A. Adams, city amusement inspector.

According to the Birmingham Post, Mr. Peterson charges that, "Since we've reopened, Mrs. Adams has seen fit to cut something from every show we've had. She may be an amusement inspector but she has ceased to be funny to me. What's the use for me to go out and get a real show? By the time Mrs. Adams gets hold of it she will cut out all the parts that made it a real show. I might as well close up," he was quoted.

In his complaint, Mr. Peterson refers to the sanctioning of Earl Carroll's "Vanities," which was referred to as "art" by the inspector, and which he claims contained material similar to that presented in his theatre, but which is continually eliminated.

October 25
Clayton P. Sheehan quits foreign sales post at Fox.
October 31
Hays office places ban on "G Men" films.

NOVEMBER

November 2
Universal gives option to buy in financing deal with Standard Capital and Charles R. Rogers. Option date to run out Feb. 1.
November 5
New England exhibitors file 10 new anti-trust suits. Morse and Rothenberg circuit asks $1,000,000 from major companies.
November 6
Philadelphia leads the way in voting for Sunday films in Pennsylvania.
November 7
C. R. Rogers not to join Universal unless option is exercised.
November 8
Leo Spitz, Chicago lawyer and former power in Paramount, elected president of RKO; M. H. Aylesworth becomes board chairman as David Sarnoff resigns.
November 12
St. Louis jury acquits defendants in anti-trust case. H. M. Warner, Gradwell Sears, Herman Starr, Ned E. Depinet, George J. Schaefer and Warners, Paramount and RKO freed after the jury deliberates 34 minutes.
November 15
Joseph M. Schenck now controls new Fox Metropolitan. Through United Artists Theatre Circuit he buys remaining 50 per cent.
November 16
Paul M. Lazur and Herbert Bayard Swope resign from the RKO board.
November 19
Philadelphia jubilant over Sunday shows. Despite storm, over 200,000 attend first showings.
November 20
Karl Hoblitzelle's operating agreement with Paramount extended to year's end.
Distributors, except Universal, approve 2,000 foot reel. Effective date, April 1.
November 21
Governor Davey assures Ohio ITO three per cent tax will stay. This dispels fear of return of 12 per cent levy.
New General Theatre Equipment plan gets court approval.
November 25
Balabans get seven year pact with Paramount. Operating deal includes percentages.
Warners on black side of ledger. Net is for fiscal year $674,158.
November 27
George J. Schaefer resigns at Paramount. Neil F. Agnew named successor.
Warners quit ASCAP to deal independently.
November 29
Neil F. Agnew to keep his sales post in his new position as Paramount vice-president.
November 30
IATSE puts ban on work with the IBEW; refuses to allow rival union in theatres.

DECEMBER

December 2
Jurisdictional union fight threatens national theatre strike of operators.
December 3
IATSE ends strike moves pending an industry parley.
December 4
Paramount to make 65 next year, says J. E. Otterson.
December 5
M-G-M signs Felix F. Feist to new contract. He stays as general sales head.
Legion of Decency films to be listed in one national list out of New York.
December 6
Government said to have frowned on Atlas-Lehman move to buy Chase Bank's Twentieth Century-Fox holdings.
December 9
RKO may take two Radio City houses again. Move part of the settlement of the Rockefeller claim.
December 10
IATSE given closed shop and studio jurisdiction again. Strike averted.
Ed Kuykendall, MPTOA head, demands cut in ASCAP tax.
December 11
Studio labor pact for five years signed. All crafts must have their IATSE cards by Jan. 1; IBEW influence wanes.
George Ormsby and W. A. Parker join Loew board.
December 12
Exhibitors favor new 2,000-foot reel.
Theatre grosses hit new high in 30 key spots with $1,766,910.
December 13
Sydney S. Cohen, former nationally known exhibitor association leader, succumbs to heart attack.
December 14
Watterson R. Rothacker made head of Paramount studio. Ernst Lubitsch and Henry Herzbrun are associates.
December 16
IATSE seeks closed shop in east. Laboratory and studio control is aim.
December 18
Walter J. Hutchinson made foreign head for Fox; fills C. P. Sheehan's vacancy.
December 20
Sam Briskin goes to Radio as head of production: Spitz to be president of picture company and J. R. MacDonough, vice-president.
December 21
Government vs. ASCAP trial taken off the calendar. Future moves indefinite.
December 23
Department of Justice says dropping of ASCAP case is merely postponement.
December 24
Expansion by Minnesota Amusement Company. Paramount northwest subsidiary, planned.
Twentieth Century-Fox closing with Chase for latter's stock in National Theatres and will become 100 per cent owner.
December 26
RKO creditor claims cut to $2,618,198. Stipulations are subject to approval of court.
December 27
Walter Vincent, exhibitor, made board chairman of Republic. John Golden named to Paramount directorate.
December 28
Shirley Temple is Best Money Making Star, independent exhibitors of America vote in *Motion Picture Herald's* ballot.
Lenox Riley Lohr succeeds M. H. Aylesworth as head of NBC; Aylesworth becomes vice-chairman of board.
Budd Rogers and Jack Fier to divide Republic sales.

Hearst Says Films and Autos Give Most to World Happiness



The illustration above and the editorial below constituted a full-page piece on behalf of the institution that is the motion picture as the "March of Events" page in last Sunday's edition of the New York American, *in William Randolph Hearst's "Buy America" campaign. The editorial follows, in part:*

"The best moving pictures, as the world knows, are made in America.

"Good moving pictures stimulate and feed the imagination, stir up the mind, promote thought.

"Besides entertainment, movies provide an inexpensive means of relaxation after a long day at the office, in the store or factory, on the farm, or in the kitchen over a hot stove.

"There are movies for boys and girls, men and women, young and old.

"Mickey Mouse and Silly Symphonies for the kiddies . . . and grown-ups, too.

"Travelogues for those who never have the opportunity to enjoy adventure in foreign lands and other places of interest.

"Newsreels for the current news events all over the world, with actual sound.

"Full-length dramatic features . . . with elaborate stage presentations . . . for those who want the finest.

"They all provide a safety-valve for any pent-up emotions and enable folks to 'live' the many romances they miss in actual life.

"The two great industries contributing so much to happiness in this world are the moving-picture industry and the automobile industry. Fortunately, America stands far beyond the rest of the world in both.

"The twenty-four million people who read the Hearst morning and Sunday newspapers are spending over four million dollars every week just to see American movies.

"They are spending one million dollars every week to get to the movies and to get back home again.

"Some go in street-cars and buses, some go in taxicabs, some go in private limousines. . . .

"They are the type of American citizens who are leading this country out of the doldrums to a new and greater prosperity . . . "

Film Companies Seek Dismissal Of St. Louis Case

Sam B. Jeffries, counsel for Warner Brothers in St. Louis, filed a petition last week in the federal court seeking dismissal of the Government's application for a preliminary injunction against the company for assertedly refusing to service three Fanchon and Marco theatres in St. Louis. Paramount, through William R. Gentry, is scheduled to file a similar motion.

As in the Radio-Keith-Orpheum petition filed two weeks ago, Warner holds that the issues involved in the civil suit are identical with those disposed of by the jury acquittal on criminal indictment charges on November 11. With the filing of three petitions, Federal Judge Joseph West Molyneaux of Minneapolis is expected to devote the entire day of January 6 to arguments by defense counsel and Russell Hardy, prosecuting attorney, on the legal status of the preliminary injunction hearing.

Neil Agnew, vice-president and general sales manager of Paramount; Warner Brothers Pictures, Inc.; Warner Brothers Circuit Management, Inc.; Vitaphone, Inc., and Harold S. Baresford were served with subpoenas in New York in connection with the suit. John E. Otterson, president of Paramount; Spyros Skouras, general operating head for National Theatres; Joseph Bernhard, president of Warner Brothers Circuit Management, Inc.; E. K. Hessberg, an assistant secretary of Warner Brothers Pictures; Jules Levy, vice-president and general sales manager of RKO Distributing Corporation; Cresson Smith, western and southern sales manager of RKO Distributing Corporation, and RKO Distributing Corporation will be served later, it was said at the United States Marshall's office.

Eight attorneys will represent the Government. Headed by Russell Hardy, the Government's legal array will include District Attorney Harry C. Blanton of St. Louis, Walter Rice, William R. Benham, Harold L. Schilz, John S. Claggett and two other Washington men. The trial is expected to last from six to eight weeks, according to legal opinion. This estimate is based on the intention of the Government to go over the same ground covered in the criminal action in addition to the period from January 11, 1935, the day indictments were handed down, to the present date.

All New York lawyers interested in the case are scheduled to arrive in St. Louis late this week. Defendants and subpoenaed witnesses from all parts of the country are expected to convene a day or two before the date of the hearing. The serious illness of Samuel W. Fordyce of the law firm of Fordyce, White, Mayne and Williams, is not expected to delay the trial. Mr. Fordyce, who was personal counsel for George J. Schaefer, formerly vice-president and general manager for Paramount, in the criminal case that resulted in a verdict of not guilty for Mr. Schaefer and all other personal and corporate defendants, was expected to participate in Paramount's part of the defense against the equity petition.

J. C. Jenkins--His Colyum

Omaha, Nebraska

Dear Herald:

If it wasn't for the gambling spirit there is in the human race there would be fewer people at a horse-race than usually attend a Sunday School picnic. The only people who particlarily care for a horse-race are the man who owns the horse and the one who has money on him. We are reminded of the fellow who was at a race once and after the race started he got up and waved his hat and yelled, "Come on somebody, come on, somebody," and a fellow turned to him and said, "What are you saying 'Come on somebody' for?" and the man replied, " 'Cause I've got money on all of 'em."

A man will shake dice with the girl at the cigar counter to win one cigar, no matter if it costs him fifty cents. If he gets one cigar free he thinks he's ahead. We shook dice with a drayman once to see which one would go and call on a brunette at the ribbon counter and that doggone guy won. Since then we have confined ourself mainly to jaw-bone poker.

▽

The Missouri river here keeps running down stream toward Kansas City just like it always did and it divides Omaha from Council Bluffs, and only for that Council Bluffs would be quite a town. In fact, it is quite a town anyhow.

▽

A Good Meeting Place

This town is quite a place for the theatre boys to gather. We have met a lot of them here and every one of them was sober, probably because the most of them brought their wives along. It is wonderful what a sobering influence these ladies have on them.

Joe Swobada of the two theatres in Schuyler, Nebraska, was here. In addition to being strong for the HERALD, he is also strong for good pictures and fresh buttermilk. Joe says business is picking up in Schuyler. It ought to, for Joe has a couple of theatres that Schuyler is proud of.

Ralph Faulkinburg was also here. Ralph operates two theatres in Lexington, Nebraska, and Lexington is located in the heart of the alfalfa country. Ralph says a theatre man from the New York office came out there recently and he took him out and showed him an alfalfa field, the first he ever saw. Then he showed him a farmer milking a cow and he asked, "Is that where milk comes from? I thought you had a milk brewery out here." Ralph said, "No; we get some from cows and some from milkweed."

▽

Dale Goldie was here from Cherokee, Iowa. Cherokee is where the Cherokee Indians used to hold their pow wows, but after Dale built his theatre and began charging an admission of 35 cents the Cherokees all moved down to the Cherokee nation in Oklahoma. Cherokee is located in the best agricultural sections of northwest Iowa, and northwest Iowa is the finest agricultural section on earth (outside, of course, the Elkhorn river valley in Nebraska).

▽

Dale must be an American citizen for he has a cutout of an American flag out over the canopy. Whenever you see that flag in front of a theatre you will know that you can always see a good show.

▽

We know a radio star who, if he would get himself an orchestra that could play something besides imitating the squawk of a duck, the squeal of a pig and the bray of a jackass, he would put on quite a program.

▽

That Man Micky

We saw Micky Larson here from Oakland, Nebraska. Micky operates Oakland's favorite playhouse. It was Micky who asked us once to go up to Nels Benson's apartments and help him move a piano. We went up to help him and Nels came in with something that would hold about two quarts. We asked Micky how Nels was and he shocked us by saying that Nels passed away about a year ago. That just about knocked the wind out of us, then we glanced around and saw Nels sitting close to us and laughing. Doggone that Micky anyhow.

▽

Billy Youngclaus came in but he brought his wife along with him. Billy operates a theatre in Grand Island, Nebraska, which probably accounts for why Grand Island don't take a back seat for any town except Neligh. Billy was perfectly sober all the time he was here; in fact, he usually is, and it isn't at all necessary for Mrs. Youngclaus to keep an eye on him. We generally do that ourself when we are in Omaha.

▽

Bert and Walter Creel operate the Beacon theatre out on the north side of town. Bert used to go to college in our home town, and while he was there he was rated a pretty fine chap, but since coming to Omaha his politics have gotten all screwed around until now he's got some funny notions in his head. Bert needs fixing.

▽

If you have any business to transact when you come to Omaha you better transact it before you call on Bob Ballentyne and Gus Harms of the Theatre Equipment Company or you are liable to overlook it. These two boys are counted the best entertainers west of the Mississippi. They also carry a full line of theatre supplies. Bob tells the stories and Gus tells the truth.

▽

Splendid Crops, Too

We saw Mr. Van Wey from Gothenburg. We were out there a few days ago and we saw Gothenburg but we didn't see Mr. Van Wey. He must have heard that we were coming, for when we got there we found his theatre locked up, also his house. Van says that business has been rather above the average, which probably is due to the splendid crops they have out there in the Platte valley. Gothenburg is surrounded pretty largely by alfalfa hay stacks. We counted 296 before we got to the next town.

▽

The railroads are not hauling very much film out of here. George Rogers has beaten the railroad to it. He delivers film to the boys in a radius of 175 miles of Omaha and is giving service that the railroads can't meet.

▽

We were told that the Victoria theatre, a suburban house, had a fire recently in the booth which burned up several reels of film and did considerable other damage to the house besides burning the operator so that he had to be taken to the hospital.

▽

If you ever hear a crooner crooning a love song with a jazz orchestra accompaniment, be patient. Just remember what Job went through.

▽

The other day they screened Shirley Temple in "The Littlest Rebel," and, while we didn't get to see it, we are of the opinion, from the reports, that this one is the best picture she has ever made and will most likely rank well up to the top of the season's best.

▽

We called on our old friend Van Housan of the Western Theatre Supply Company. Van used to sell us film back in the days when they put two subjects on one reel and when "Bronco Billy" had a private graveyard of his own. We used to trade Van jackrabbits for film back before they got to making two reel features "Deluxe." Van says he has a skyoodle dog that he wants to sell the Government to use out on that "shelterbelt." Van predicts a dry season next year.

Should we not have remembered you with our Christmas greetings we trust you will remember that it goes for you with no less sincerity, and we hope that you had a Merry Christmas and that the New Year will bring to you and yours, much of happiness and prosperity.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
THE HERALD Covers the FIELD Like an APRIL SHOWER.

Rhode Island Considers Tax

The General Assembly of Rhode Island, to convene next month for its 1936 session, will consider a ten per cent tax on theatre admissions proposed by its recess commission on Ways and Means. The potential tax is one of nine suggested to give Rhode Island more than $5,000,000 in the coming year. It would affect passes, it is expected, as well as regular admissions. Theatremen are lining up opposition to the plan.

CHICAGOANS MAY TURN BANKS INTO THEATRES

Twenty-five to 50 Film Houses May Develop in Buildings Formerly Occupied by Banks

by BILL CROUCH
Chicago Correspondent

Conversion of closed bank buildings into theatres may give Chicago anywhere from 25 to 50 new theatres. More than 70 corner buildings erected during prosperous years housing banks which have closed are being investigated as possibilities for theatres seating 1,000 to 5,000.

Charles Sedell, theatre and real estate promoter, has an option on eight buildings, it is understood, with plans for rebuilding into theatres, and intends to get many more.

Other concerns also are interested in the idea, which provides an opportunity for good locations in buildings suitable for conversion. There is a large demand for theatres here, with plenty of money now becoming available for remodeling on a 20-year lease basis, according to reports.

▽

What happened to the annual "Christmas Week" business is the question local exhibitors are asking one another. Usually this seven day period brings the healthiest grosses of the year. This year the business was not up to average in most cases.

One reason was the sub-zero weather on Christmas Day. Yet, when the mercury did rise, grosses failed to follow in ratio. Stores report the largest sales in a dozen years.

The small neighborhood houses suffered a great deal. Many said releases were so arranged that the larger houses got all the breaks.

▽

Harry Holquist, formerly associated with *Quigley Publications,* has accepted a position with Red Devil Products Company, 565 West Washington boulevard. He is a member of the sales staff.

▽

Marion Hepburn, sister of Katharine, is in Chicago spending two months in social service work at the famous Hull House on the West Side.

▽

Nat Saland, en route to New York by plane, was forced to spend Christmas Day in Chicago when plane schedules were cancelled and trains were many hours late. He left the day after Christmas.

▽

Charles Trompe, manager of the Midwest Film Exchange in Milwaukee, is Coast-bound to spend the winter.

▽

Olsen and Johnson, comedians, opened at the Marbro this week. The lads who started on their stage careers after leaving Northwestern University played their first major engagement at the Rialto theatre on State street more than 20 years ago. Since that time they have played in more than 4,000 theatres.

▽

Roy Kalver has received a leave of absence from the Roosevelt theatre and goes to Decatur, Ind., to assist his father with the operation of his two theatres. He plans to be gone at least six months.

▽

The Grove theatre in Elgin is being reopened by Great States. The 600-seat house, which has been dark seven years, will be completely remodeled and refurnished. Sound equipment will be installed and the house will be ready to open about January 15th.

▽

William K. Hollander and his wife left this week for Mexico City where the B & K publicity chief will spend two or three weeks enjoying the sunshine and scenic beauties of the neighboring republic.

▽

Fred McQuigg replaces Joe Lawler as assistant to Charlie Koterba, amusement editor of the *Herald-Examiner.*

▽

Evelyn Ehrenborg, PBX-pert of the Universal office, is going to spend the winter in California. She plans to leave next week for the Coast. She will be gone until May.

▽

Jean Goldfarb of the Twentieth Century-Fox exchange spent Christmas in Havana. She will take a boat around through the canal to California before returning to Chicago.

▽

"The Man Who Broke the Bank at Monte Carlo" is doing such a good business at the Garrick that B & K has decided to rush it into the "A" houses a week ahead of time.

▽

Larry Stein, Harry Turrell, Max Slott and Charlie Ryan entertained the Warner theatre managers, their assistants and their wives at the New Year's party.

▽

Allan Usher, Paramount sales manager, spent the Christmas holiday in Milwaukee.

▽

A "Truckin' " contest will be held at the Stratford theatre next week. If the contest proves a good attraction Warner theatres will sponsor a series of them in their houses here. As an attraction to youngsters the 17 Warner houses here have booked "Snoozer, the dog who thinks." A tie-up with Wilson Packing Co., makes it possible to get the attraction at a low cost.

▽

Johnny Jones, of Jones, Linick and Schaefer, is spending several days in Toledo on business.

▽

John Kneebone of Wilding Pictures Company is in St. Louis on a selling trip. He reports that the Wilding company plans to have new studios on the old Essanay lot open in about two weeks. The stages are completed and new equipment is now being installed.

▽

Theatre managers playing "Barbary Coast" report that the "pink ticket" restriction on the picture here is hurting business some, as members of the Catholic Church have been repeatedly advised against seeing the film.

▽

Margot Napier, the Nevada Duse, is spending the holidays in Chicago. She returns west soon.

▽

Irving Mack, local trailer tycoon, is moving into the second floor of the old Vitagraph building soon after the first of the year. He will put in new equipment and probably a film laboratory.

▽

At the B & K offices a gala Christmas party was held and more than 360 guests attended.

▽

Lester F. Martin, former manager of Allied Theatres of Iowa and Nebraska, is in the Hines Memorial hospital, recovering from an appendectomy.

▽

Herb Ellisburg is in charge of plans for the big key smoker planned by the Chicago Association of Press Agents for the night of January 16. This affair will be limited to an attendance of 200 and will have many of the important personages in the amusement field as guests. Tickets for the party will be $5.00 each.

▽

The present rage of local radio fans is Jack Hylton and his Orchestra. The British bandmaster, it is understood, is turning down many bids from film companies for the use of his star singer and entertainer, Pat O'Malley. Hylton and his company may make a picture here before returning to England.

▽

Faye Dyson, who tried to teach Ely Culbertson how to play bridge—before she found out who he really was—is Sam Morris' new secretary. Miss Dyson hails from Ottawa.

▽

Mrs. C. A. Hahn, wife of C. A. Hahn, general manager of J. E. McAuley Manufacturing Company, was buried here Tuesday. Mr. Hahn has been identified with the motion picture business for many years.

SHORT PRODUCT PLAYING BROADWAY

Week of December 28

ASTOR
Neptune Mysteries ..... RKO Radio
Hunting Season ..... RKO Radio

CENTER
Santa Claus' Work Shop... United Artists
The Night Before Christmas, United Artists

PARAMOUNT
Paramount Pictorial, No. 6. Paramount
Popular Science, No. 3.... Paramount
Vim, Vigor and Vitality.... Paramount

RIALTO
You Gotta Be a Football Hero ..... Paramount

RIVOLI
Broken Toys ..... United Artists
Red Nichols and His World Famous Pennies ..... Vitaphone

ROXY
P's and Cues..... Vitaphone

STRAND
Fire Alarm ..... Vitaphone

"Spancs" Advance Plans

The "Spancs," new association of press agents and newspaper correspondents in Hollywood, held their third meeting in Hollywood, late last week at the Beverly Hills Athletic Club with about 40 members in attendance. A committee of six was appointed to work out additional details of the organization and another meeting was set for late this week at the Cafe de Paris on the Twentieth Century-Fox lot.

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Saved this picture for my Thanksgiving program. It lived up to all the many nice things that have been said about it in "What the Picture Did for Me." Personally I think it the best comedy production in the past two years. It is so far ahead of the other comedy features that it practically stands alone. Running time, 83 minutes. Played November 28-30.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Very good, for one day. Played December 10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—This is easily the best of "The Case of—" series. The dialogue is snappy and witty and brings many laughs. The murder mystery is well developed and intrigues and misleads as to the identity of the slayer. Played this on a double bill and it brought more favorable comment from patrons than a picture much higher rated by the critics. Running time, 77 minutes. Played December 12-14.—W. J. Powell, Lonet Theatre, Wellington Ohio. Small town and rural patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—A refreshing comedy of the type that we haven't seen for a long time. While it didn't draw particularly well, it pleased everyone who came. Played December 15-16.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—Right up my alley. Thought it a very good musical, but received divided opinions. Did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—It's a wow. Excellent business on this. The cash customers sure got a kick out of this picture. Played December 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PAYOFF, THE: James Dunn, Claire Dodd—Fair one day. If they don't give Dunn better stories he'll soon be washed up. He will deliver if he has half a chance, but can't make good without something to work on. Played December 17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Top notch entertainment for everyone. Drew a good business at a time of the year when nothing else is clicking and only ten days before Christmas when little is expected. Patrons think Powell improves with each picture. The supporting cast is excellent and the musical recording is the very best. This is a picture that an exhibitor can well be proud to show. Running time, 108 minutes. Played December 15-17.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WHILE THE PATIENT SLEPT: Guy Kibbee, Aline MacMahon—Not up to the average programer. Played to below average midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Good entertainment and well produced. Good for best days. Played December 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Most are English. We should have cancelled this as English players don't go with us. Picture might have been passable with American players. Played November 8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Good business on this musical. It is a very satisfactory picture. However, it is not the world beater that Leo would have you believe. Played December 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny—If this picture had been released a year ago it would have been a sensation, but coming along with a bunch of poor musicals, it suffered the fate of the rest and did nothing much more than average. Without a doubt, the best of any musical yet released, but thousands of dollars were lost because of the lateness of release. Running time, 103 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Tops for entertainment and played to fair business in spite of pre-Christmas slump and bad weather. Running time, 103 minutes. Played December 15-17.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—A light pleasing comedy drama in every respect. Music, laughter, suspense of a sort; some unusual twists, a grand finish. Business just a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Suppose this is okay but somehow we'd like to see Joan get out of this frivolous feather-weight stuff and sink her teeth into something dramatic. Brian Aherne does nicely and gets across better in this one. Played December 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel, Ted Healy—Good entertainment. Played December 6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—A nice little comedy drama that pleased generally. Nothing big but good entertainment, which is all that matters. The public is not interested in what a picture cost, but whether they like it or not and whether it is entertaining. Running time, 80 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Excellent comedy that pleased 100%. Did fair business on this. Played December 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—A good comedy feature. The stratosphere flight is a wow, with Ted Healy doing great work. Played December 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—A bad disappointment to my patrons. Whose idea was it to mix low comedy with high-brow singing? Singing was okay for its type, but Marx Brothers fans do not care for it. What they wanted was more harp and piano playing by the Marx Brothers. Might have cost a million, but who cares? Running time, 96 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye—I personally thought this a rather good musical, but our answer was: it played to the poorest business this fall. Never saw it worse. It didn't click with our patrons; lacked action.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Ye gods! What a title! Business slightly better than nothing on this. Could have done more business on a western. Played my best nights and flopped.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—A rather drab and dreary affair. Some customers said "good picture" and more of them remarked "hogwash." Also rank business. Worst weekend for some months. Played December 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PENTHOUSE: Myrna Loy, Warner Baxter—A well-produced picture that gave us average business. Those who came rejoiced.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Two good stars with a good story. Excellent entertainment. Stars are made over night. This makes Miss Russell. Hope to have her often. Played December 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Was skeptical about repeating this, but did more business than when first released. Comments fine.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

Paramount

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—Played this first four days of week. Opened big on Sunday to less than average the remaining three days. It is a fine evening's entertainment, but it has been shown in all the nearby towns so they come up to the ticket office and say this about the great "Big Broadcast:" "I do not know whether I have seen this or not." The answer to my prayer is lower rentals, or newer pictures.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EAGLE'S BROOD, THE: William Boyd, Jimmy Elison—Excellent for Saturday. Played December 14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

EAGLE'S BROOD, THE:. William Boyd—Prepare for a disappointment on this one. The first "Hopalong" was great and I expected this to be even better, but it turned out to be just another western. Had none of the music and light comedy that characterized the first. Played December 13-14.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Not colossal but more entertainment than any picture played in weeks. Only average business but the picture is swell. Good enough for Sunday in any town. Running time, 80 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—A good western picture that did extra good business on Saturday and Sunday nights. Good story, good acting, and plenty of action. Played December 7-8.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael—We agree with someone else who reports on this one as fine, if we didn't know the story so well. All in all a good picture though, with plenty of action and some love interest. Played December 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE AMERICA: Byrd expedition—Build this around a good program of shorts. Had the school sell tickets and my share was 50% over average business. Many favorable comments. Played midweek. Running time, 55 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—No names in the cast but a most pleasing show. An ideal show for Bank Night.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

PETER IBBETSON: Gary Cooper, Ann Harding—If the picture is a flop and the public does not like it, the producers call the picture a piece of art. This picture is the biggest kind of art we have seen in many a day. Make a run for the basement just before this is over unless you can take it.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—The locale being in the South, this picture should score below the line. The stark tragedy of the Civil War is realistically done and the cast is excellent. With the exception of the first reel, or before the war started ravishing the southland, the grim story precludes comedy relief. Technically the picture is all that could be desired, but the theme does not make for entertainment and our sohisticated youth of today failed to grasp the significance of the anguish, heartaches and sacrifices endured for a cause. Business below weekend average and patrons were noncommittal. Running time, 83 minutes. Played December 19-21.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TWO FISTED: Lee Tracy, Grace Bradley—Very good comedy for a dual. Running time, 59 minutes. Played December 18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TWO FISTED: Lee Tracy—A good picture to average business. The story is different and well played. Played December 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO FISTED: Lee Tracy, Grace Bradley—They got to be better than this one. We cannot stay in business with this kind of feature product. Single or double, it makes no difference.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Unfortunately this one meets with little response from Bing's followers. The story is light and failed to click. The songs are good and the cast tries hard but it's a losing game. Business weak. Played December 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—A good action picture for a small town. My audience seemed to enjoy this one. Played December 5-6.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

WINGS OVER ETHIOPIA: Special—Save your money. Played December 18-19.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

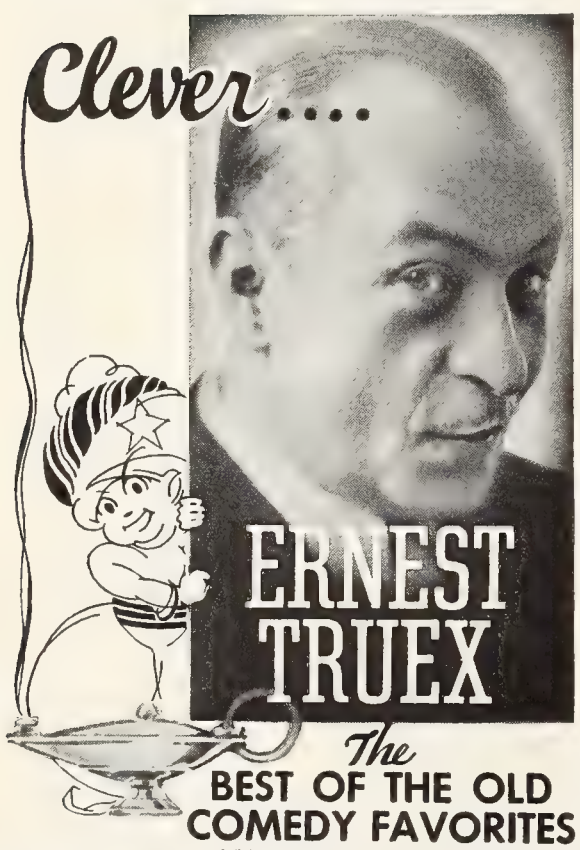
Republic

TUMBLING TUMBLEWEEDS: Gene Autry, Lucille Browne—Here's a company that all independents should patronize if they care to show a profit at box office. Their film rentals believe in "Live and let live."—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

RKO

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—A very good picture that failed at the box office. Hepburn pretty much washed up in our town. Played November 30-December 1.—W. J. Carter, Croswell, Mich. Small town patronage.

GIGOLETTE: Adrienne Ames, Ralph Bellamy—Just a fair program picture that pleased about eighty per cent. It will get by on your bargain nights. Played December 10-11.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.



AND BEST WISHES FROM US ALSO

"We hope that our fellow exhibitors shall enjoy a prosperous New Year, and continue to support this department as they have in the past. It is the duty of every small town exhibitor to express himself in this department, just as much as it has been referred to when booking and buying product. It is a credit to the publishers for making this department. Now! it is up to us exhibitors to give it 100 per cent to support."

—HARLAND RANKIN
Plaza Theatre, Tilbury, Ont., Can.

INFORMER, THE: Victor McLaglen—This picture is a little different. Some wonderful acting by McLaglen. Liberty gave this picture four stars. Personally did not like the picture and the box office was below average. Not the kind of a picture that our customers like. Played December 17-18.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—Very well produced story. Greatest drawback seemed to be a lack of interest in it from the ladies. If they could only know that it is really a dandy human interest story they'd go for it. Those who came were well satisfied. Played December 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NITWITS, THE: Wheeler and Woolsey—One of the best from Wheeler and Woolsey, but did not draw at the box office. Plenty of comedy and wise cracking in this one, but it's what the people seem to like. Played December 14-15.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson—A very good western. If RKO is smart they'll team up these three musketeers, Carey, Gibson and Williams, and give us some more pictures of this type. Played December 18-19.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—This picture did not show up very strong at the box office with us, though it was well liked by those who saw it, particularly the younger set. Dancing and singing was good, but there was little of interest in the plot. You will make no mistake by playing it, but don't expect too much.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

SHE: Helen Gahagan, Randolph Scott—Not a small town picture. Did not gross enough to pay for the picture. Better pay for it and leave it on the shelf. I don't know why they make such pictures. Played December 3-4.—W. J. Carter, Croswell, Mich. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Paul Lukas, Margot Grahame, Heather Angel—Done fair. Weather was very bad. Played December 1-2. I have used RKO pictures for over two years. Eighty per cent are money-makers for small towns.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage. (This report is repeated from the issue of December 14th in which, because of typographical error, Sherman's conclusions were incorrectly stated.)

WEST OF THE PECOS: Richard Dix—Another western, not as popular with us as Ken Maynard or Buck Jones. Did below average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century - Fox

CHARLIE CHAN IN EGYPT: Warner Oland, Pat Paterson—Charlie is losing ground here. However, the picture went over without much complaint.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Very clever of the Chan series, which has a good following in this situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—This struck a delightful refreshing note. In these days of rapid transit up to speed of four miles a minute it is quite a relief to picture the calm peaceful era of four miles an hour by way of a canal boat trip, and plenty things happen in this picture even if it did take place in those socalled quiet and peaceful times. Drawing power a good average for a Sunday and Monday when we usually get a drop being so close to the Christmas holiday. Double billed this with a Buck Jones picture, "Border Brigands."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—A very good musical. Entire cast played their respective parts to perfection, but Ned Sparks walked off with the show. The corridors throughout the prison are still ringing with "Don't call me Snooky!" This one completely outdistanced last year's "Scandals." Cliff Edwards knocked the boys for a row of Japanese cuspidors with his "Dream." We couldn't have made a much better choice for our pre-Christmas show. Running time, 83 minutes. Played December 21.—J. A. Reynolds, Director of Education, State Prison, Trenton, N. J.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Poison for the small town. The trailer on this kept them away. As far as Martini's singing was concerned, he is wonderful, but we don't have enough that appreciate this class of singing; 36 adults and 3 children. Played December 13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—Played this on a double bill with "The Pay Off" and had a program that just got by. "Navy Wife" is episodic and jumpy. Alan Dwan has done lots better directing than displayed in this picture. Looks like it was rushed through. Claire Trevor overacts in the emotional scenes. Most of the women will like it in spite of its faults. Running time, 72 minutes. Played December 19-21.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Only fair. Just gets by. Played November 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—Believe me if you crave action here it is. No one will go to sleep on this show. Personally I thought it was one of the best of its kind I have shown in many a day.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

SILK HAT KID: Lew Ayres, Mae Clarke—One of our outstanding pictures from Fox.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

THIS IS THE LIFE: Jane Withers—Good entire family picture. Played November 9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—The Squire goes to town to get the lowdown on the gal, driving his horse and sleigh down the river. Meets men on river cutting ice two and a half to three feet thick. That very night the ice goes out of the river. Dope that one out. Fairly good picture that failed to draw. Played December 4-5.—R. E. Quady, Isle Theatre, Minocqua, Wis. Small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—An excellent attraction, at least for around these parts, that provides lots of the type of story that gets across. Everyone well pleased and business okay. Played December 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Seemed to please our patrons. Played December 11-12.—D. E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—This epic did just 70% of film rental.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—A good melodrama of its kind. Pleased the male patrons but too rough for the ladies. Drew very light business, resulting in film rental taking approximately half my three days' receipts. Had several patrons compliment the picture as being an exceptionally fine production, but compliments don't pay help and rent. Running time, 89 minutes. Played December 1-3.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Universal

BORDER BRIGANDS: Buck Jones—This has the ingredients that make Westerns popular. I would class it an above the average western. While this was double-billed with "The Farmer Takes a Wife" in this double bill town, "Border Brigands" held up its end nicely, as business was better than expected for a Sunday and Monday ten days before Christmas.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warners

ALIBI IKE: Joe E. Brown—Excellent comedy. Pleased all and did very good business considering the punk weather we had on this date. Played December 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Very good musical. Played November 23. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Several said this was the best western we had ever run. Foran's singing excellent. Give us some more as good as this. Mountains beautiful. Takes me back when I landed in the Rockies in Colorado in 1896, in the La Plata mountain district. Played December 7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell —Good comedy feature that the cash customers all commented favorably on. However it's a mistake to waste Dick Powell on a role that could be filled by a thousand others. Played November 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell —Business was lower than we usually get on the Warner specials which I naturally attribute to the holiday season. The picture as a whole has much in it to entertain. It was not a drawing card or we would have done more than we did. The picture has class and a lot of money was spent on it and pleased those that saw it. Played December 12-14.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Miscellaneous

TRAIL'S END: Conway Tearle—Not a bad western. Acting just so-so. Did not draw much on account of Christmas entertainments. Running time, 55 minutes. Played December 21-22.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

Short Features

Educational

AMATEUR HUSBAND, THE: Ernest Truex—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

AMATEUR NIGHT: Terry-Toon—An excellent black and while cartoon and good for any spot.— C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BIRD LAND: Terry Toon—So-so cartoon, not above average.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIRD LAND: Terry-Toon—A black and white cartoon that will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CLEVER CRITTERS: Treasure Chest—An interesting reel showing some cute and clever animals. Running time, one reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRIKES AND SPARES: Oddities—With Pete Smith doing the talking and wisecracking, world's champion Variapa, bowler, showed us all the plain and fancy tricks with the galloping maples and oversized cue-ball. If you like bowling, this one is a perfect strike with room to spare!—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

TRAINED HOOFS: Miniature—A very good "Miniature" that fully justified the top spot I gave it. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

E-FLAT MAN: Star Personality Comedy—Will get by but not as good as the other Keatons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STYLISH STOUTS: Tom Howard—A poor comedy. This team is only funny when given excellent lines to deliver. This one just "ain't."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOYLAND: Terry-Toon—The distributors sent us this one in answer to our S. O. S. for a Christmas short, and we owe them a million thanks. It was chockful of the old Christmas spirit neatly interwoven with ample laughs. Running time, 7 minutes.—J. A. Reynolds, Director of Education, State Prison, Trenton, N. J.

Metro-Goldwyn-Mayer

BARNYARD BABIES: Happy Harmony—Color poor. Would have been very good cartoon had it been in black and white.— D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BEAUTIFUL BANFF AND LAKE LOUISE: Fitz-Patrick Travel Talk—Another great colored travel picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talk—A fair number in a pretty good series. The color is fine and helps lots to create the atmosphere needed to put across an entertaining travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talk—Excellent.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HONEYLAND: Happy Harmony—A very fine colored cartoon. All about the bees. Will please old and young.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talk—Just a waste of time and space to continue raving about the excellence of these FitzPatrick Talk Talks, but blamed if I can help it. Played this one on same program with Mickey Mouse "On Ice" and with "Broadway Melody" for the feature. Boy, what a show! Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLE SINNER: Our gang—One of the best "Our Gang" we ever had.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

METROTONE NEWS: Newsreel—Minus so much political stuff this could be a good newsreel. Leans heavily on the side of propaganda, though mostly good otherwise.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NURSE TO YOU: Charley Chase—An average Chase comedy. Not as good as Charley can give, but gets a few laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD PLANTATION, THE: Happy Harmony—Another excellent cartoon from the best series of cartoons we are using.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POOR LITTLE ME: Happy Harmony—Very good. The color in these shorts is wonderful. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PRO FOOTBALL: Oddity—The best football single reel we have ever played. Running time, 8 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa.

SLIGHTLY STATIC: Todd-Kelly—Generally liked. These girls are prime favorites here. "Slightly Static" is a mess stirred up in a broadcasting station. Good with any heavy program. Running time, two reels. —W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

STARLIT DAYS AT THE LIDO: Oddity—Excellent entertainment. Beautiful color. Enjoy seeing Cliff Edwards again; come again soon, our patrons like you.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STARLIT DAYS AT THE LIDO: Henry Busse, Cliff Edwards—Certainly the best musical that Metro has made and one of the best that anyone has made. Wake up, Leo, and star Cliff Edwards in a series of light musical short subjects. He was a panic in "Red Salute," and is a favorite the world over.— Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

TRAINED HOOFS: Miniature—The life of a race horse. Just an ordinary filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

EXCUSE MY GLOVES: Jack Doyle, Betty Jane Cooper, Ted Husing—Excellent one-reeler any day any time. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

JUDGE FOR A DAY: Betty Boop—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

KING OF THE MARDI GRAS: Popeye the Sailor —One of the best Popeyes we have played.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

KING OF THE MARDI GRAS: Popeye Cartoon— The best series of black and white cartoons on the market, and this one of the best. My people eat 'em up.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

PARADE OF THE MAESTROS: Red Nichols, Ferde Grofe, Emery Deutsch—Good with any feature. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SPORT ON THE RANGE: Grantland Rice Sportlight—Excellent. It refers to the western cow country. At that it's good any time any day.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

MAJOR BOWES AMATEUR THEATRE OF THE AIR: Number 2—This is far superior to number one and makes a good short. However, I don't think this nor "March of Time" are worth any more than any two-reel subject. Running time, two reels.— Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

NEWLY REWEDS: Flash Comedy—Another one of those "gets by" comedies. We'd sure like some improvement in these socalled comedies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WORM BURNS, THE: Radio Flash Comedy—This one deserves all the panning one is able to find words for. Patrons will not sit through one like this. The day of this kind of stuff is positively over, and if there is any more like this one, RKO will not get any more two-reel comedy playing time from me.— W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Twentieth Century - Fox

FOX MOVIETONE NEWS: Newsreel—Minus so much political talk-talk this would be an okay news. Sports by Ed Thorgensen is its highlight.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

ON ICE: Mickey Mouse—For genuine entertainment this one has never been excelled; in class with "Mickey's Band Concert" and "Who Killed Cock Robin," and got more laughs. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Universal

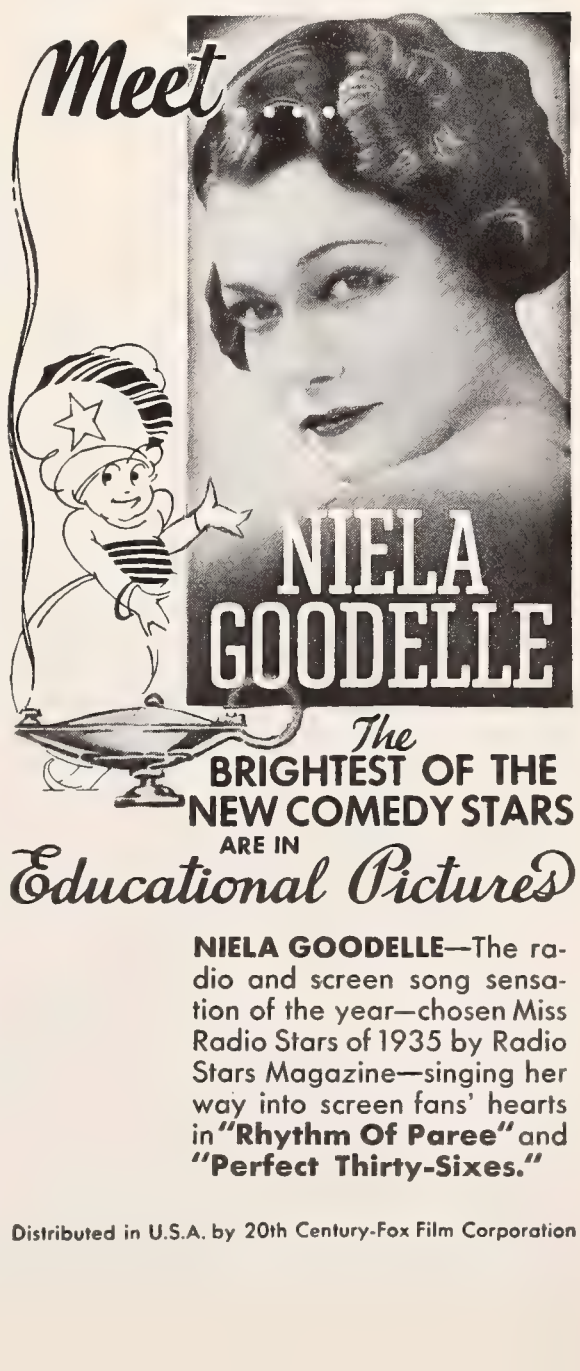
AT YOUR SERVICE: Oswald Cartoon—A good subject. These "Oswalds" can be relied on for plenty of good fun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ELMER THE GREAT DANE: Oswald Cartoon— A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOING PLACES: Number 8—A usual travelogue. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOWNE HALL FOLLIES: Oswald Cartoon—A good cartoon with plenty of fun for anyone.—L. A. Irwin, Palace Theatre Penacook, N. H. General patronage.

(Continued on following page)



Vitaphone

DOORMAN'S OPERA: Charlotte Arren, Johnny Broderick—A very good musical. Staged with a chorus and excellent vaudeville.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DUBLIN IN BRASS: Morton Downey—A pretty good musical in spite of Downey. He can make more faces before a camera than a wrestler with a toe-hold. Supporting talent is good.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

FLOWERS FOR MADAME: Merrie Melodie—An excellent colored cartoon, and deserves preferred time. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FREDDY MARTIN AND HIS ORCHESTRA: Melody Master—Good band but poor number in a series that should sparkle and add pep to any show. Most of them do; this one doesn't.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOHNNY GREEN AND ORCHESTRA: Melody Master—An excellent band act with good singing and dancing.— C.L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JOHNNY GREEN AND ORCHESTRA: Melody Master—Very good.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

KEYSTONE HOTEL: Big V Comedy—Believe it or not, this is the first time our house has roared with laughter over a two-reel comedy in years. Old Timers, come again with another one. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KEYSTONE HOTEL: Old Timers—If you haven't shown this one already, by all means do so! If the pie-slinging sequence doesn't bring tears of laughter to your eyes, laughing pains to your stomach, and plenty of shoulder vibration, then you had better pay a visit to your nearest psychiatrist. Running time, 21 minutes.—J. A. Reynolds, Director of Education, State Prison, Trenton, N. J.

PHIL SPITALNY ALL GIRL ORCHESTRA: Melody Master—Boys, here's one don't overlook in booking.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

SEEIN' STARS: Easy Aces—Easy Aces in a slight story with the usual gags. Will get by nicely for a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHOW KIDS: Broadway Brevities—They ate it up. None better made.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

VODKA BOATMEN: Yacht Club Boys—Just a fair comedy. Pass it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

'WEE' MEN: Singer's Midgets—Not so hot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Supply Company Moves In Boston

The National Theatre Supply Company has moved to new quarters in the film district of Boston. The firm was formerly located some distance away from the center of motion picture activities. A projection room is one of the features of the present setup.

Bader's Plans Indefinite

Dave Bader, who resigned from Universal, said his immediate plans are indefinite upon his arrival last week on the Georgic from London. He plans to go to the Coast after the first of the year and then back to England. This Christmas is the first he has spent with his family in seven years.

Schultz Opens Law Firm

Joseph Schultz announces that, after January 1st, he will no longer act as general counsel for Macfadden Publications and affiliates. In association with Henry E. Schultz, he will continue in the practice of the law, under the firm name of Schultz Brothers.

Zeidman Schedules Five

The first five productions to be released by B. F. Zeidman Film Corporation will be "St. Elmo," "Sweethearts of the Navy," "In His Steps," "The Gold Bug" and "The Rogue's Gallery," in the order named.

Walkathons Barred By City's Council

The city council of Quincy, Ill, has voted to instruct its ordinance committee to draft an amendment to the license ordinance barring walkathons.

The decision followed disclosures in connection with a recent walkathon at Highland Park which resulted in the fining of eight "walkathon persons," the eviction of several from the city, the remanding of one to federal authorities for prosecution on a "white slave" charge, as well as police action that sent one minor girl home to her parents in northern Illinois and prevented another contestant from leaping to her death from a bridge, according to the Quincy *Herald Whig.*

Latchis Circuit Grows To Fourteen Houses

Latchis Theatres, Inc., with headquarters at Kenne, N. H., has increased its circuit holdings to fourteen houses in the past year. Peter D. Latchis is head of the company.

Holdings in Vermont include two theatres at Brattleboro, the Palace in St. Johnsbury, the Gem in Lyndonville, and the recently acquired Strand at Windsor. In New Hampshire the circuit has taken over the Orpheum at Woodsville and also has the Latchis in Claremont and the Latchis and the Colonial in Keene, which were a part of the original circuit. In Massachusetts the Latchis company has acquired the Plymouth and the Rialto in Leominster and in Greenfield Mr. Latchis also controls the Lawler theatre.

Clair and Pommer to America

Having seen the world premiere in London of his initial film in English, the Alexander Korda production of "The Ghost Goes West," Rene Clair is preparing to sail for America on his first visit to this country. He will be accompanied by Eric Pommer, producer, who was recently signed by Mr. Korda under a long term contract.

Wells Film in Cutting Room

With Alexander Korda's production of the H. G. Wells screen play, "Things to Come," ready for cutting and editing, the cost of the picture is estimated as in excess of $1,200,000 and represents the most costly picture ever produced in England, according to United Artists, which will release the picture in this country.

THREE SHOWMEN JOIN REPORTERS

The constantly growing numbers of exhibitors reporting to "What the Picture Did for Me" add three showmen to the list this week. They are:

Guy P. Colier, Orpheum Theatre, Mitchell, Indiana

R. E. Quady, Isle Theatre, Minocqua, Wisconsin

W. M. Nolan, Colonial Theatre, Monroe City, Missouri

Read the reports of these showmen in forthcoming issues of the HERALD.

TRAVELERS

GILBERT MILLER left New York for Hollywood.

RENE CLAIR and ERIC POMMER are due in New York January 7 to attend the premier of "The Ghost Goes West," January 8, at the Rivoli.

ROLAND YOUNG left New York for Hollywood to start work on the forthcoming Pickford-Lasky production, "One Rainy Afternoon."

H. G. WELLS arrived in New York from the Coast and sailed on the *Majestic* for England.

A. SCHREIBER, president of Celebrated Pictures, and THEODORE ALLEN LLOYD, vice-president in charge of production, are back in New York following a holiday trip to Atlantic City.

SHERMAN KRELLBERG returned to New York From Florida.

TOM MIX and MRS. MIX and MR. and MRS. MAX BAER arrived in New York from the Coast aboard the *Santa Rosa.*

LOUIS PHILLIPS returned to New York after a vacation.

CARL LAEMMLE is due in New York from the Coast shortly.

SI SEADLER left New York by plane for the Coast.

HALL JOHNSTON'S choir left New York for the Coast to sing in Warner's "The Green Pastures."

ADRIENNE AMES is in New York from Hollywood.

COLVIN BROWN has returned to New York from the Coast.

E. B. HATRICK left New York for Miami and a vacation.

SAMUEL and BELLA SPEWACK, playwrights, sailed on the *California,* Coast bound via the Panama Canal.

KING CHARNEY is in New York from Hollywood.

DAVID LOEW left New York for the Coast.

ARTHUR LOEW returned to New York after a visit with his son in Tucson, Ariz.

PATSY KELLY left New York for Hollywood after a week's vacation.

EDDIE CARRIER of MGM's exploitation division left New York for the Coast.

ARTHUR GOLDBERG, assistant to Leo Spitz in Chicago, was visiting in New York over the week end.

HENRY HENIGSON is in New York from the Coast.

LEO SPITZ arrived on the Coast from Chicago to confer on the new RKO studio setup.

CHARLES SKOURAS is due in New York soon from the Coast.

PATRICIA WILDER, radio comedienne, left New York for the Coast. She has been signed by RKO Radio.

EDWARD SMALL is due in New York from the Coast to attend the opening of "I Conquer the Sea," at the Rialto.

JAMES BECK, JR., MPPDA representative at London, is in New York for his annual visit.

JACK OAKIE left for Hollywood after spending a week's vacation in New York.

WILLARD MCKAY is spending a brief vacation in Florida.

HARRY GRAY, Republic musical director, returned to Hollywood after concluding negotiations in New York with Santley Brothers, music publishers, for the publication of two numbers from the Republic production, "Dancing Feet."

LORI BARA and WARD WING sailed on the *President Roosevelt* for Europe.

JACK MERSEREAU, associate GB producer, who has been spending the holidays in New York, returns to his post at Shepherd's Bush, January 8, aboard the *Aquitania.*

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THEY DO, INDEED

The honor of winning a Quigley Plaque has often meant promotion, numerous instances of which have been reported in these pages. But what of the "Firsts" and "Honorable Mentions"? Do the winners of the Sheepskin Certificates also receive real recognition from their superiors? They do, indeed.

To recipients of the "Firsts" and "Honorables" this department recently directed an inquiry asking whether these successes had in any way improved their situations or enhanced their personal prestige. The first returns are eloquent:

Twenty-five per cent report bonuses and salary increases; 20 per cent say their personal prestige definitely enhanced, and 12 per cent write the "Mentions" have aided in developing finer cooperative spirit among their personnel.

Other letters credit the Competitions with improvement of general picture exploitation, with helping theatremen to prepare for better jobs and with acting as a stimulant to bigger grosses.

It is a fine thing to know the industry acclaims the purposes of the Quigley Awards. It is also fine to know that through the Competitions, accomplishments of those taking down the "Mentions" are also so gratefully and practically recognized.

▽ ▽ ▽

BIG CITY HEART

Folks being folks in big burg or village, there isn't a lot of truth in the oft repeated line that the Big City, too occupied with its own affairs, has little time and less consideration for the unfortunate and needy. New York, of course, has as much heart as any other place and as good a spot as any to observe its operation is the annual drive put on by metropolitan theatre circuits to give underprivileged youngsters a break at holiday time.

Just to name a few that come to mind, Messrs. Frisch and Rinzler of Randforce Theatres have recently sponsored their fifth canned-goods party to an audience of over 80,000 eager-to-aid Brooklyn children. And Loew's Theatre heads also did a bit of hosting with Messrs. Sidney, Moskowitz and Vogel on the "receiving line" to greet some 50,000 juvenile guests in the New York area.

Not so long ago we said that theatremen make it possible for a lot of nice people to have something to be thankful for on Thanksgiving. It may also be noted that sincere and helping theatre hands reach out as gladly in the Big City to help make a not too merry Christmas very much merrier.

"CUT YOURSELF A PIECE OF THROAT"

It's no lodge secret that the deplorable condition in which many a manager finds himself today is due in great part to the attitude displayed by a species of theatreman(?) toward his brother manager and the job of managing.

Oh, yes, we know the situation is aggravated in a heap of situations where the manager's every action is dictated and that he does only what he is told to do and when. We also know of a certain executive who spoke frankly when he said today the average manager is only a custodian. And we know further that too many exhibitors look upon the operation of a theatre as they do any conventional form of merchandising in which the hiring of cheap help is merely considered good business.

But after discounting all of this, the fact still remains that there are man only too eager to undermine the other fellow, work for half his salary, allow whatever self-respect they may have had to be ground into the dust just so long as they are on a payroll.

From a Round Tabler in a nearby state comes a bit of finger-pointing on the matter and from his letter in which the member gets it properly off his chest we quote a few paragraphs:

"Theatre manpower will never get a break as long as many of the would-be's have the idea that the other man's job is sweeter than theirs and that $25 or $30 is sufficient wages for their labors, experience and the handling of a quarter-million investment. Right in my own organization I discovered an assistant writing to the home office that he could do the job better than the manager at half the salary.

"So you tell me the answer as to the logic of trying to protect fellow-workers or theatre manpower when the powers-that-be tolerate this chiseling. The answer as I see it is that the head of the John Doe circuit knows his files of applications hold many requests for a $25 managerial connection . . . "

The smartest job that exhibition can do for the safeguarding of its future is to take definite steps to rid the business of the motley army of so-called theatremen whose slogan is "Cut Yourself a Slice of Throat" and whose emblem is the chisel and dagger.

A. Mike Vogel



At the recently held "Produced In Canada" exhibition in Montreal, George Rotsky's Palace Theatre booth reproduced above aroused great interest. Animated display in center contained miniature theatre showing four different scenes with figures gowned in copies of dresses worn by Joan Crawford in "I Live My Life." In addition to stills and posters, exhibit was further decorated attractively with flowers, rugs and soft chairs.

Advance Campaign Announced For U.A.'s "Strike Me Pink"

Beginning week of January 12 and continuing until January 26, United Artists are breaking 1,000-line rotogravure ads to appear in 41 leading newspapers on Eddie Cantor's new picture, "Strike Me Pink."

Also is announced is a hookin with Lux Soap for a series of 500 and 1,000-line ads to break day and date with the local openings. Ads will feature the Goldwyn Girls and scenes stills.

Make 1936 The Big Year

U D C President-General Cooperates With Smith

For the opening of "So Red the Rose" at the Paramount, Hot Springs, Ark., Manager W. Clyde Smith obtained the unlimited cooperation of Mrs. Wm. E. Massey, President General, United Daughter of the Confederacy, resident locally. Mrs. Massey approved the script before the picture was filmed and at the U. D. C. convention held in Hot Springs gave the date further favorable publicity.

Private screening was arranged for the convention delegates at which time were presented flowers from Margaret Sullavan and Randolph Scott. Smith reports the wire services as well as the local sheets carrying convention stories which included news of the screening.

The public opening was very gala what with special front of lattice work and cutout roses, American, Confederate and state flags, flood lights and National Guard of honor on opening day. Also obtained by Smith was a lobby display (see photo) of civil war relics of all descriptions.

Papers carried stories and photos of the opening with extra publicity on society page. Endorsement letter from Mrs. Massey was also published and used in display ads. Other stunts included window display with girl wearing dress fashionable in time of picture and another window held a display worn by models of old and new styles.



Clyde Smith's "Rose" Honor Guard

Make 1936 The Big Year

Localize "Oakley" Date To Cincinnati Opening

Famed Annie Oakley starting her career in the Ohio metropolis, E. V. Dinerman, RKO Theatres Cincinnati ad head, tied in the date at the Palace with showing of stills carrying local copy. Additionally, large banner was spread, copy as follows:

"It Happened in Cincinnati back in the days when Eden Park was a bicycle path . . . and the Vine Street horse car special took you 'Over the Rhine.' . . . Back in the good old days when 'Annie Oakley' came to Cincinnati to start her career.

Make 1936 The Big Year

Metro-Goldwyn-Mayer Announces Two Serials

For "Last of the Pagans," MGM has made available a 12-chapter and also a three-instalment serialization. The 12-chapter version comes in two full-length columns, each with two-column illustration; the three-instalment in four three-quarter column instalments each with three-column illustration.

On "Small Town Girl" serial is illustrated with black and white drawings by James Montgomery Flagg. Blowups of these are also furnished for lobby, bookstore and newspaper office display.

Invites Prominents To Record Laughter

Neat space grabber conceived by Manager Ed Siegel, Davis, Pittsburgh, Pa., was a tiein with local radio station and company sponsoring new type recording equipment to record laughter of leading citizens. Stunt was put on in the theatre lobby between one and three for three afternoons ahead as builder-upper on "Two Fisted."

Siegel sent out letters to 300 prominents inviting them to stop by and have their voices plated with proper introductions to be made by popular radio commentator. Ed wrote that best of these recordings would be forwarded to Lee Tracy, star of the picture, which of course was mentioned, and also promised that all records would be broadcast from the cooperating station. Among those taking part was the city's Director of Safety.

Though Pittsburgh papers have an agreement against publicity stunts, Ed managed to crack sports, radio and theatre columns with mention of the gag. Title and theatre were also announced at local fight rings.

Make 1936 The Big Year

Regent Horthy Attends Budapest "Dream" Premiere

Starting two months ahead, Charles Bergus, Budapest Warner Bros. manager, built up an elaborate campaign at the Radius Theatre on "Dream." This included a new angle in that sector of direct communication with headmasters and professors of local high schools asking them to draw their pupils' attention to the date. Language schools and English instructors were also advised.

By arrangement with post office officials, phone operators rang thousands of subscribers, informing them of the attraction and all apartment houses were covered with heralds. Radio concerts of Mendelsohn's incidental music to the picture were broadcast and prominent Hungarian poet was engaged to lecture on the film.

Opening night was distinguished event with local celebs in attendance headed by Regent and Mrs. Horthy. Wired greetings from Reinhardt were read from the stage.



Budapest Front on "Dream" Plugs Director

1936 AWARDS CONTEST NOW OFFICIALLY OPEN

Rules . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted on pictures played during that month.

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted on pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. . . .

Silver and Bronze Plaques Will Again Be Given Monthly In the Third Year of Quigley Awards; Industry Executives Accept Places As Judges

by A-MIKE VOGEL

Definitely established as the theatreman's own competition to select and honor outstanding showmanship, the Quigley Awards now sweep into the third year as managers all over the world again set themselves to bring home the well known bacon in 1936. Enthusiasm is rife and it is expected that the New Year will see a new high reached in the short but stirring history of these unique monthly contests.

Again, the Silver and Bronze plaques will be awarded monthly as will First and Honorable Mentions, winners to be selected as previously by majority vote of the monthly Judging Committees. Grand Awards also are offered in 1936.

Consensus of opinion from last year's entrants indicates hearty approval of the doubling in 1935 of the monthly and yearly awards. Expansion of the prize list undoubtedly stimulated interest among theatremen to enter the 1935 Competitions which will result in 24 campaigns receiving consideration for the 1935 Grand Awards.

Top Names to Judge

Almost without exception it is pleasing to note how the various industry leaders in the distribution, advertising and exhibition branches again agreed to serve upon the 1936 Committees.

The majority of these have served enthusiastically in both 1934 and 1935 and as it is to be noted are as eager to act in 1936. Three different judges will be asked to form each monthly committee and from the entire list of these names will come the Grand Awards jury.

The rulings and regulations are practically unchanged and are published in column to left for the information of those already familiar with them and newcomers to the Competitions. The rules are simple and present no obstacles to interested theatremen in any part of the world.

As the gun sounds for the start of the 1936 Quigley Awards, a warm invitation is again extended to previous winners, non-winners and theatremen everywhere to enter the new year's Competitions. Big town, small town, circuit and independent showmen in the United States and every other part of the world are hereby told the "latch is out."

Remember it's not how much is spent on a campaign or how elaborately it is presented to the Judges that counts. The quality of showmanship is the only factor taken into consideration.

Judges . . .

NEIL AGNEW, Distribution
E. L. ALPERSON, Exhibition
LEON J. BAMBERGER, Distribution
CARTER BARRON, Exhibition
MORT BLUMENSTOCK, Advertising
H. D. BUCKLEY, Exhibition
NED E. DEPINET, Distribution
OSCAR A. DOOB, Advertising
JOHN DOWD, Advertising
S. CHARLES EINFELD, Advertising
EDWARD M. FAY, Exhibition
FELIX F. FEIST, Distribution
W. R. FERGUSON, Advertising
ED FINNEY, Advertising
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
LOUIS FRISCH, Exhibition
ROBERT M. GILLHAM, Advertising
JAMES R. GRAINGER, Distribution
JOHN W. HICKS, JR., Distribution
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
H. M. KALMINE, Exhibition
LIONEL H. KEENE, Exhibition
H. F. KINCEY, Exhibition
IRVING LESSER, Exhibition
AL LICHTMAN, Distribution
M. A. LIGHTMAN, Exhibition
CHARLES E. McCARTHY, Advertising
S. BARRET McCORMICK, Advertising
ARTHUR MAYER, Exhibition
DAN MICHALOVE, Exhibition
CHARLES C. MOSKOWITZ, Exhibition
M. J. MULLIN, Exhibition
R. J. O'DONNELL, Exhibition
SAMUEL PINANSKI, Exhibition
PHIL REISMAN, Distribution
RICK RICKETSON, Exhibition
SAM RINZLER, Exhibition
SI SEADLER, Advertising
HARRY F. SHAW, Exhibition
A. W. SMITH, JR., Distribution
HARRY H. THOMAS, Distribution
W. H. VAN SCHMUS, Exhibition
J. R. VOGEL, Exhibition
HOWARD WAUGH, Exhibition
A. P. WAXMAN, Advertising
DAVID E. WESHNER, Exhibition
GORDON S. WHITE, Advertising
R. B. WILBY, Exhibition

1936 JUDGES ENDORSE AWARDS

NEIL AGNEW

Vice-President
Paramount Pictures Inc.

I will be most happy to serve as one of the judges of the Quigley Awards Competition for 1936.

I am pleased to learn that these are to be continued next year, as I firmly believe that all branches of the industry are benefitted by this competition.

W. RAY JOHNSTON

President
Republic Pictures Corp.

I should be very happy to serve as one of the judges on the committee for the Quigley Awards Competitions. Congratulations on the way in which these competitions have been conducted. They have had a very fine effect on the industry as a whole. I trust that their success will be greater than ever in the future.

J. J. FITZGIBBONS

General Manager
Famous Players Canadian Corp.

We are happy to know that you are to continue the Quigley Awards Competitions in the Motion Picture Herald through the Managers' Round Table Club during the year 1936.

I will be happy to serve as a judge and do everything possible to encourage our managers to take advantage of this splendid medium for stimulating merchandising effort in selling motion picture entertainment and, too, it gives each manager who takes advantage of this opportunity a chance to exploit his personal ability.

M. J. MULLIN

Partner, Mullin & Pinanski Circuit
Boston, Mass.

I am very glad to learn that the Quigley Awards are to be continued for 1936 and I will be very happy to serve for another year on the Judges' committee whenever my presence in New York makes it possible to attend your meetings.

It has been a source of gratification to Mr. Pinanski and myself that so many M & P managers have received awards and honorable mentions during the past two years. The boys, also, are very proud of them. Recognition for work well done is always to be commended. I believe that the Quigley Awards have become a badge of honor to all managers.

OSCAR A. DOOB

Director Advertising and Publicity
Loew Theatres

Of course I'll be glad to act as a judge in the Quigley Awards Competition for 1936. I think the Herald is doing a fine thing in continuing this idea, which, undoubtedly, does a lot to stimulate theatre exploitation efforts. Best of luck for the coming year.

R. J. O'DONNELL

General Manager, Interstate Circuit
Dallas, Texas

I have your letter of the 19th and will be very happy to act as a judge in the Quigley Awards competitions if it develops that I will be in New York at the time—as I feel that this activity has been most worthwhile and deserves the cooperation of every theatre organization.

RICK RICKETSON

General Manager, Rocky Mountain Division
Fox West Coast Theatres

It will be a pleasure to serve again as a Judge on your committee for Quigley Awards for 1936. I think the Quigley competition furnishes one of the most needed stimuli to theatre management in the country. It inspires initiative and resourcefulness in showmanship and competition among exhibitors who otherwise wouldn't have the opportunity of comparative effort, and if there is anything that is needed for 1936 in exhibition, it will be sound showmanship developed to get the maximum results out of every picture at a minimum advertising cost.

JOHN DOWD

Director of Advertising and Publicity
RKO Theatres

I have your letter of December 18th requesting that I continue as a judge on the Quigley Awards Committee for 1936. I shall be most happy to do so and I want to thank you for the fine cooperation we have received from you this year. It is indeed very nice of you to extend this honor to me.

A. W. SMITH, JR.

General Sales Manager
Warner Bros. Pictures

The Quigley Awards for the best advertising and exploitation campaigns of each month are certainly a most constructive force in the moving picture industry. I consider it a great honor to serve as a judge on the committee and shall be very happy to do my bit for 1936.

LEON J. BAMBERGER

Sales Promotion Manager
RKO Distributing Corp.

I shall be very happy indeed to accept your kind invitation to serve as a judge on the Quigley Awards Committee for 1936. It has been a great pleasure to me in the past to join with the other members of your committee in studying the great number of splendid exploitation campaigns that have been submitted and to have the privilege of rewarding the most meritorious.

The Quigley Awards, in my opinion, have proven of immeasurable value to the entire industry and have brought home most forcibly the obvious fact that the most vital element in showbusiness is showmanship.

HOWARD WAUGH

Zone Manager, Warner Theatres
Memphis, Tenn.

Naturally it will be an honor to act as a Judge for the Quigley Awards Committee. There is no question about the award idea stimulating exploitation activities among theatre managers.

JOHN W. HICKS, JR.

Vice-President
Paramount International Corp.

I will be very glad to accept your invitation to serve as a judge on the Quigley Awards Competition Committee for the year 1936. In my opinion, I consider the Quigley Awards a great medium for stimulating box office grosses, and encouraging the advertising and exploitation efforts of our men in the field, as was evidenced by the fact that our Mr. Armstrong in England won first prize with his campaign on "Lives of a Bengal Lancer," and our Mr. Lebreton of our Paramount Theatre, Paris, also came in for a prize for his campaign on this picture.

SALARY BOOSTS GIVEN WINNERS

LOUIE CHARNINSKY
Manager, Interstate Capitol
Dallas, Texas

The Quigley Competitions are one of the greatest assets in the show world. It makes one get up and do things. I have won two Honorable Mentions the past year and I know that it helped me in my bonus check from the big bosses of Interstate. More power for the Quigley Awards for 1936.

L. A. WARREN
Manager, Sipe's Criterion
Anderson, S. C.

Great business, lots of publicity, created plenty of good will, became more popular and raise in salary.

MIKE GUTTMAN
Manager, Colonial
Watertown, N. D.

The Quigley Awards have made me more exploitation minded, i.e. going after detail in window tieups as well as selecting choice spots. There is no doubt as to increased box office value. I found even small towns go for the "something different."

Have been fortunate in receiving an increase in salary since winning Honorable Mention, no doubt as results of it bringing my name to attention of the office.

ERNIE PETCH
Manager, F P Canadian Strand
Brandon, Canada

Quigley Competitions are a great help in many ways. First they give us something to go after and then if we win an award our winning campaign has certainly been a big factor in putting our picture over and thereby stimulating box office returns. And even if our campaign has not won an award, it has helped our business. Our company is just as proud of our gaining an award as we are ourselves.

HARRY W. CRULL
Manager, Loew's Valencia
Jamaica, L. I.

Aside from the personal satisfaction in winning a Quigley plaque and Honorable Mention, the pleasure in hearing from old friends, words of congratulations, doubly compensated me. An added touch of pleasure was the fact that the little daily paper in the Indiana village of my boyhood copied the story from the Herald.

E. A. STEINBUCH
Manager, Loew's State
Cleveland, Ohio

I have found the Quigley Awards as a great stimulant to greater efforts towards exploitation. There is no question but the Awards I have won enhanced the prestige of myself and Loew's Theatres.

"MENTION" HELPS TO WIN RAISE

"The winning of an Honorable Mention certainly helped for soon after the writer received a 15 percent raise in salary and only the past Saturday the Boss handed me a check in the sum of $500 for a bonus and Christmas present as a token of work accomplished during the year. Many of the selling points were obtained from your splendid pages.

"Let's keep the Quigley Awards going during 1936 and thanks to your magazine for the help during 1935."

L. O. DANIEL, JR.
Manager, Delman,
Houston, Texas

GUY W. MARTIN
Manager, Publix Colfax
South Bend, Ind.

Without doubt, the Quigley Awards, in some cases go a long way in promoting various activities from theatre managers. For the past several years I have been both theatre manager and district manager for a group of houses in Indiana and I have had the experience that awards of this sort are instrumental in proving to managers that good campaigns do sell pictures.

LLOYD A. HELDMAN
Manager, Burns
Newport, Vt.

Anything that induces a theatre manager to work out a real exploitation campaign for better grosses is worthwhile. The Quigley Awards are tops as a stimulant. I feel that my Honorable Mention on my "Curly Top" campaign deserves plenty of credit for my increase in salary at the time I staged the campaign.

LESTER POLLOCK
Manager, Loew's Rochester
Rochester, N. Y.

Personally, competing in the Quigley Awards has aided me no end. It's been fun sending in my campaigns, receiving Honorable Mentions and finally the Silver plaque. It's something to work for and needless to say, added exploitation efforts show up at the box office. The Awards have kept me going and I hope they will continue to do so for a long, long time.

JULIUS LAMM
Manager, Warner's Uptown
Cleveland, Ohio

Your Quigley Awards are a stimulant to improve business. I've tried many times, but have had only two Honorable Mentions, one in 1935 and one in 1936—but I WON'T GIVE UP THE SHIP!

H. D. GROVE
Manager, Tri-States Fort
Rock Island, Ill.

Mr. A. H. Blank, president of the Tri-States Theatres Corporation, and Mr. G. Ralph Branton, general manager, have notified all their managers that they will give a suitable award to every manager from the Tri-States organization who wins any award in the Quigley Competitions. The writer, having been fortunate enough to obtain one of your Honorable Mention Certificates, wishes to say that they have kept their word in a very fine manner.

Every manager should enter these Competitions, and should stick to it, regardless of whether he wins or not, because this kind of exploitation requires constructive thinking and honest effort; and cannot help but make a man better fitted for his present position and help to prepare him for still better positions in the future.

LARRY WOODIN
Manager, Arcadia
Wellsboro, Pa.

Quigley competitions are to the theatre manager what a bromo is to that next morning feeling. Taking part in them and winning a plaque has been one of the most satisfying things I did all year. Hitting a winner in a small town such as mine has resulted in at least waking the industry in this territory up to the fact that even we small towners have a few good tricks in showmanship up our sleeve that will click off the old ducats to the tune of new house records.

KEN GRIMES
Manager, Warners
Morgantown, West Va.

The keen competition created by the Quigley Awards among theatre managers everywhere has in my opinion caused a general improvement in picture exploitation. Personally, my knowledge of exploitation has been increased by my two years of experience in competition with other managers and through the activities of other managers reported on the pages of the Managers' Round Table Club.

FRED C. SOUTTAR
Manager, Fox Lincoln
Belleville, Ill.

I'm only sorry that I didn't get into the plan earlier and wasn't in oftener. Any competitive plan is bound to bring forth extra effort. And, with a plan such as the Quigley Award, it is well directed for the theatreman's own benefit. And don't overlook the prestige and satisfaction we all have in seeing our names on the list of the month's best campaigns.

The Quigley Awards help in the creation of new advertising ideas and the study of the winning campaigns is a source of worthwhile knowledge to us all.

Moss Dresses Staff In Chinese Costumes

Accompanying photo shows how attractively Dick Moss, Egyptian Theatre, Long Beach, Cal., dressed part of his staff for "Oil for the Lamps of China" a week ahead of opening.

For "Accent on Youth", Dick announced that at a certain matinee every lady would be presented with a rose which had been promoted from local florist. Stunt was plugged in newspaper ads.

Make 1936 The Big Year

Burnett Stages Gala Opening on "Splendor"

Through the cooperation of local Chamber of Commerce and the retail association in Dayton, Ohio, Martin Burnett at Loew's Theatre arranged a formal night week on "Splendor." Mayor Brennan attended opening night and special invitations were sent to all social leaders in city. Cards plugging "the week" were distributed at all local stores.

Theatre was decorated with bunting, flags and special valances, ushers dressed in tux and cashier in formal wear. Searchlight played on theatre opening night, mikes were placed in lobby and radio station ran 15-minute description of event. Another highlight was tieup with department store which resulted in models displaying latest evening attire in lobby. Window displays carried scene stills, another store got out window on fashions with blowups of Miriam Hopkins and leading jeweler arranged attractive display tying in with picture.

Make 1936 The Big Year

Neat Copy Tiein

Plugging his two-feature bill with a smart bit of cooperation on chewing gum, Manager Louis Christ, Arlington, Santa Barbara, had the gum people make up a lot of sample slices each with a lettered card in paraphine envelope. Copy said gum was as pure as the snow in "Little America" and fresh as the blossoms in "Way Down East."

Make 1936 The Big Year

Lamm's "Wild" Theatre Party

A theatre party was arranged by Louie Lamm, Palace Theatre, Lorain, Ohio, on "Call of the Wild" for Boy Scouts and their friends. Boys sold tickets and enlisted aid of their friends in putting it over. Department store featured window of scout uniforms and equipment and a display of flags, pup tents, fireplace, utensils, etc., was planted in lobby with picture tiein copy.

Make 1936 The Big Year

Cooper Stages Fashion Show for "Redheads"

Max Cooper at the Fox Theatre in Hackensack, N. J., launched his "Redheads on Parade" campaign by advertising in local dailies for redheads to model in his fashion show. Each cooperating merchant contributed $30 for his share of the expenses and garments to be worn by models in the show were displayed in lobby ten days ahead.

Girls who were hired were taken on a shopping tour in bannered cars, going to the various merchants' shops to select the coats and gowns they were to wear. Merchants' ads plugged event and newspapers came through with stories. First five redheaded persons to enter theatre each day during engagement were admitted free. For street bally usher on bannered tandem bike with one of the redheads toured shopping districts.



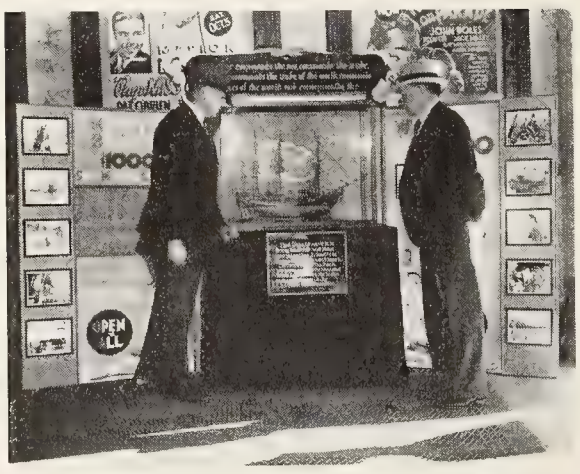
Moss' Staff Dressed for "Oil"



Mensing's "Bounty" Atop Marquee



Levitch's Walking 6 Sheet



Silver's "Mutiny" Lobby Display

Mensing Plants "Bounty" Flasher Atop Marquee

Under Charley Mensing's direction at the Empress in Owensboro, Ky., for "Mutiny on the Bounty," ship was built for marquee display which completely wired on flasher system, made a nice night flash (see photo). Gang in front of theatre are members of the local high school band and football team who staged a pep rally in theatre prior to their big football game.

Make 1936 The Big Year

Brown Ties Jeweler To Treasure Hunt

Harry Brown, Jr., publicity director for downtown M. & P. Boston theatres, made a newspaper ad tie-up and 10,000 no cost heralds with the opening of new jewelry store. In this connection treasure hunt was staged at the store in which prizes were 20 $50 diamond rings and wrist watches locked in treasure chests at merchant's shop.

The treasure chest keys were distributed to patrons of the Paramount, Fenway, Modern, Olympia and Scollay Square theatres the opening days. Through newspaper ads and heralds the public was generally informed that to obtain keys to try at the store they had to attend one of these theatres.

Make 1936 The Big Year

Warren Builds New Front For "Harmony Lane"

Nick Warren, Criterion Theatre, Anderson, S. C., for "Harmony Lane" converted his front into a log cabin box-office by using slabs of bark on them and putting pine bush around the cabin and pine straw in lobby. Sign over the door read "My Old Kentucky Home."

Private screening was held for local celebrities. Copies of the six songs composed by Stephen Foster were tacked up around town and hits plugged over radio with theatre and playdate mention.

Make 1936 The Big Year

Walking 6-Sheet Plugs "Seas"

L. Levitch at the State Theatre in Rochester, N. Y. used the services of four boys and one 6 sheet to plug "China Seas". Each boy carried a part of section of the sheet to different vantage points in city, where two more boys would ring a gong and the four boys would get together with their respective sections and assemble the walking sheet. Levitch says he gained a little extra publicity by having the boys appear at football field before crowds.

Make 1936 The Big Year

Paper Ties In With Silver On "Mutiny" Ship Contest

Through tieup with *Evening Leader* in Lowell, Mass., Nat Silver at the Strand put on a ship model contest for "Mutiny" with cash prizes awarded winners. Accompanying photo shows Capt. Volney Phifer and Charles Gallagher, editor of paper, viewing display in lobby.

Five and ten featured theme song with window and counter display of stills, papers ran stories and mats, book stores plugged copies of the book and large upright display with cutout of Gable was used in inner lobby week ahead.



Botwick's Marine "Mutiny" Display

Botwick Invites Captains To Preview "Mutiny"

Featured newspaper stunt put on by Manager Harry Botwick, State, Portland, Me., on "Mutiny," was a special preview for local sea captains in the Port of Portland. Dailies broke three-column cut and story on this and Botwick said the showing helped sell the entire waterfront on the date.

Lobby set piece was given unique treatment with nautical equipment promoted from local ship chandler's company for maritime atmosphere. Blinking bulbs in the ships' running lights posted at each corner of the display attracted attention (see photo) and further accessories as follows:

Anchors, eight ships' lights, dory sails draped from railing, coils and drapes of tarred rope, the latter giving off a real sea odor, says Harry. Also included were ship model, helm, life preservers, propeller and deck cleats. Green rayon around the base set off the display nicely.;

Make 1936 The Big Year

Lobby Peep Show Features McBride's "Night at Opera"

Penny arcade machines were installed in lobby of Loew's State in Syracuse by Eddie McBride for "Night at Opera" (see photo). Lever was fastened back so that no deposit was necessary and patrons looked at 8x10 stills of the Marx Brothers, which dropped through machine continuously. Eddie says the stunt created plenty of laughs and was a great plug on picture week in advance.



McBride's "Opera" Lobby Peep Show

WHO WILL STEM THE TIDE?

Massachusetts Member Sets Down His Opinions On Encroachments Of Radio Upon Theatre Grosses

by CHARLES S. BASSIN
Manager, Oriental, Boston, Mass.

What is opposition? Webster defines it in part as an obstacle; a hostile or contrary action or condition; in politics, the party opposed to the party in power."

Good old lexicographer though he was, Webster completely forgot show business when compiling his famous reference volume. Opposition, as we know it, is any attractive force of an external nature that affects the sale of tickets at the theatre box office adversely.

One of these forces, probably in itself more potent than all others combined is radio. Heretofore we have taken radio more or less for granted, accepting it as a natural amusement parasite, against which combat was futile and unnecessary. Occasionally, in some remote corner of our showmanship planet, rumblings of an upheaval against it would be heard, only to die down before gaining momentum. All well and good up to the present. But now that radio has descended upon Hollywood much the same as a hawk descends upon ye barnyarde fowle, and the bloodstream of showbusiness is about to become contaminated, can we afford to overlook the future?

A fortnight or so ago NBC opened a new studio in Hollywood with an hour and one-half broadcast. In "Viewpoints" of December 14th's MOTION PICTURE HERALD, Martin Quigley aptly sums up the entire situation in one sentence by saying, "Coincidentally with the broadcast, some fourteen thousand motion picture theatres throughout the country were seeking—and seeking to serve—customers." And generally speaking these theatres were probably doing more seeking than serving.

Radio didn't go Hollywood for the sake of the cinema. Radio went Hollywood for the betterment of radio. Henceforth we can look forward to having our audiences entertained by *our* stars and *our* pictures via the air waves without the customers even going through the formality of securing a pass.

Scoffs at Disbelievers

Many a disbelieving Daniel will remark "Pecans" to the thought that radio is going to put a crimp into the theatre business, but these will be the self-same gentlemen who yelled "Walnuts" when mere mention was made of the fact that talking pictures might hurt the legitimate stage.

Soon will come the time when we are ready to offer our friends a nice juicy gem of entertainment. With pride bursting thumbs thrust in none too dependable galluses we'll stand in our lobbies and await the storming ticket buyers in blissful anticipation. Only there aren't going to be many ticket buyers. Most of them will be sitting beside the fireside comfortably slippered and amply tobaccoed with their superheterodynes tuned in on everything the motion picture business has to offer.

Radio will sell Hollywood an idea that the publicity involved in permitting stars to broadcast will put pictures across as they have never been put across before. Overrich commodity executives flattered by having top names advertise their product will dangle national debt salaries, perfumed with long term contracts, in front of our celebrities and the panic will be on. Soon it will be a battle of who'll pay the most, Little Miss Hollywood or Persuasive Mr. Broadcaster, and the spending orgy will be in full swing with the poor little theatre carrying the bag of increased production costs.

Must we have radio? Of course we must. It is here and here to stay. And rightfully so. Little can we expect the average person to traipse to the theatre night after night. All we ask is our share. Radio brings lots of pleasure to many shut-ins and other unfortunates.

Then there are the commercial reasons. Properly used, radio is a good advertising medium for a variety of product, including picture productions, when it (radio) is used to *advertise* pictures and stars and not present them.

Radio and theatre are both purveyors of amusement much the same as wine and whiskey are sirens of inebriation, but the former don't mix any better than the latter.

Says Hollywood Has Yielded

No overnight seduction will this be. The harm that radio in Hollywood will do the picture industry will be transitional. It may take several years. It may only take several months. But it is coming unless someone stems the tide. Going into the future a bit, what will happen when radio suddenly unfolds television and with one clean blow severs the head of exhibition from the torso of production. One day will come an announcement that Miss Verree Glorious will appear in her latest motion picture via television. And an attraction that would have put bread and butter into the mouths of many cinema industry employees for months will be given to the country in one hour's time through the courtesy of the Brides' Biscuit Company.

But who will stem the tide? Not production. Hollywood has already yielded to the supplications of radio revelry. Exhibition can stick its finger into the hole in the dyke, but will it? If it does, will production cock an ear from its almighty pedestal and listen to the theatres? It never has and only time will tell.

Make 1936 The Big Year

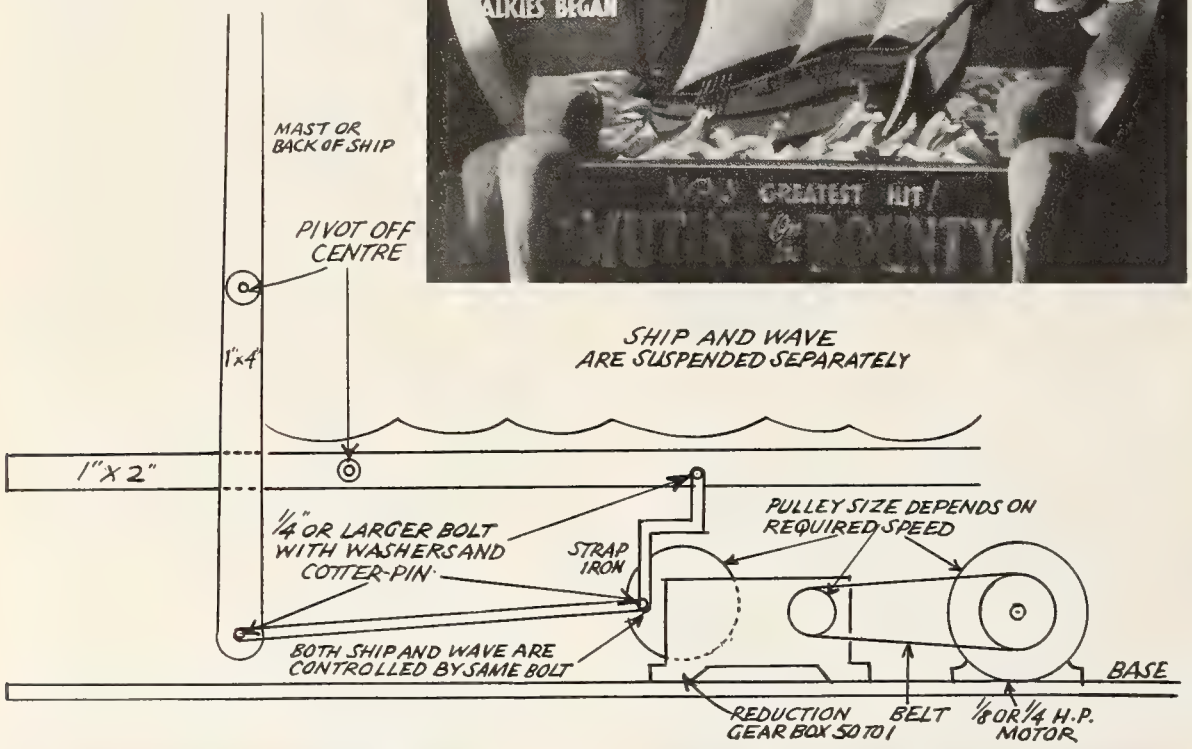
Circularizes Vets for "Bees"

To usher in his "Keeper of the Bees" date at the State, Harrisonburg, Va., Sam Roth circularized Vets of Foreign Wars and Legionaires stressing angle in picture. Broadcast was devoted to life of author, special cards were posted in libraries and letters were also sent to all city and county school principals.

"MUTINY" ANIMATED DISPLAY

To right and below are reproduced finished lobby display and working plan of ship animation used on "Mutiny" by Manager Jerry DeRosa and district publicist, Perry Spencer, at Loew's Paradise, New York. It attracted a lot of deserved attention and Spencer states the plan may be adapted without difficulty to other situations.





"Diamond Jim" Plays Santa Claus

Al Beckerich assisted by publicist Mort Goodman at Warner's Hipp, Cleveland for "Diamond Jim" ran a teaser campaign in paper for three days stating that man dressed as the former playboy would circulate through streets picking out folks at random who looked as though they could stand a little "gift." Cash was awarded the lucky ones and stunt drew plenty of human interest stories from newspapers.

Accompanying photo shows street bally of two girls in old-timey togs on bannered tandem bike which toured streets. Display of actual jewels worn by Arnold in picture were displayed in store window, cigar store windows included stills from picture showing star smoking and soda fountains featured orange drinks.



Beckerich-Goodman "Jim" Tandem

Make 1936 The Big Year

European Trips Offered On "Tale of Two Cities"

Highlighting the 15-page exploitation section in MGM's "Tale of Two Cities" press book is the nationwide essay conests engineered by Bill Ferguson, the main prizes being three first-class round trips to London and Paris, all expenses paid. 200 other prizes are also available.

Also again featured are the wood cut co-op ads first used successfully on "Copperfield" and a flock of Dickens tieup suggestions, newspaper contests, novelties and a page of tieup style photos posed by Allan.

Make 1936 The Big Year

For Will Rogers Fund

Another civic activity receiving aid of Manager Phil DePetro, Jamaica, Jamaica Plain, Mass., was aiding local branch of funds for the Will Rogers Memorial. Boston papers carried stories and photos of Phil accepting check from president of Board of Trade.



Leo T. Parker



M. Marvin Berger

Law and Your Theatre

THEATRE owners in serving the general public are natural targets for lawsuits of every kind. Construction violations, accidents to patrons and other countless legal hazards constantly confront the showman.

BETTER THEATRES regularly presents carefully selected material on legal phases of theatre operation.

LEO T. PARKER analyzes high court decisions in cases especially selected for their peculiar interest to theatre owners and managers.

MARVIN BERGER contributes concise articles in tabloid form on specific divisions of the law bearing directly on the affairs of theatres.

FOLLOW these articles regularly in *Better Theatres*. They are written in laymen's terms and help you build a legal back-ground that may save you from costly suits. This is one of the reasons why you should maintain a file of *Better Theatres*.

QP

Better Theatres

1790 BROADWAY, New York

YOU ARE INVITED TO JOIN UP

VINCENT WADE

manages the Tampa Theatre, Tampa, Fla., having started there five years ago as usher, he was later promoted to publicity director. Vince then went to the Grand Theatre in Orlando, Fla., as manager two years ago and was recently transferred to his present house, having worked under such men as Paul Short, J. L. Cartwright, Jack Fitzwater and Jack Hodges.

▽

FRED F. CONDON

is the assistant manager of the RKO Shore Road Theatre in Brooklyn, N. Y., close enough to club headquarters to drop in and get acquainted. We haven't heard from you since you joined up, Fred, which means you haven't assumed your obligation to the Club. Therefore, we look forward to accounts of your activities at the Shore Road.

▽

DOMINICK LUCENTE

manages the Alhambra Theatre in Philadelphia, Pa., started in show business with the West Virginia Amusement Co., in Fairmont, West Va., as usher, then doorman at the Alhambra for a while and then was promoted to assistant, later assuming the managerial job. We shall be glad to publicize accounts of your campaigns, so be sure to advise us what's doing down your way.

▽

AL MIER

is down in Fort Meade, Fla., managing the Fox Theatre. Started as doorman of the Victoria Theatre, New Smyrna, Fla., where he also learned to operate the booth. Later left to go to the Vero Theatre, Vero Beach, as projectionist and assistant and thence to other houses in that vicinity, ending at the Riverside in Jacksonville before coming to his present assignment.

▽

EMERSON CARTER

is the assitant at the Playhouse, Statesville, N. C., and comes highly recommended by his boss, A. J. Sams. Emerson's background is mighty interesting, having been principal of the high school in Hickory, N. C., for a number of years. Last year he decided to enter showbusiness and started under Sams as usher, chief of staff and now assistant. Apparently you're going places, Carter, and we wish you all good luck.

▽

BEN F. DE DICI

assistant at the New Fox Mesa, Los Angeles, has played in leading cities of Europe and the Orient as actor-manager. Ben owned his own shows and played with Theodore Roberts and others, has handled concert parties in France and took active part of performer. Ben was educated in England and is a member of the Eagles, Canadian Legion and Veterans of Foreign Wars.

▽

ED C. SERRAULT

acts as assistant manager of the Fox Watson in Salina, Kansas, where we have many friends, so we are glad to list another to the roster from there and shall await word from the Watson on recent activities there.



These beautiful poster heads of Katharine Hepburn, Herbert Marshall and Jean Harlow painted in oils in natural colors were created by Marguerite Beiter, co-artist with her husband Andy, at the Tampa Theatre, Tampa, Fla.

R. A. PASSMORE

manages the Lee Theatre in Cuthbert, Ga., having started in showbusiness at a tender age when he acted as "handy" boy at the Adams Theatre in Perry, Fla. Left theatre work for a period of four years and then the lure of the silver screen was too strong and he was back again working with the Georgia Amusement Company as projectionist, which position he held for different circuits for a number of years, until a few months ago he assumed the managerial reins at the Lee.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

SIDNEY L. BOWDEN

is in Norfolk, Va., managing the Newport Theatre. Sid started there as doorman in 1934 and a short time later was assigned the duties of House Superintendent. In 1935 he was promoted to his present job and that's quick work in anybody's language. How about letting us in on what you do at your house to keep the cash register humming?

▽

WILLIAM CLAUDE LAND

now manages the Home Theatre in Washington, D. C., having started with Warners about three years ago as usher at the Earle Theatre, then chief of staff and was later transferred to the York Theatre there as assistant from there to the Central in the same capacity and thence to the Home as manager. Quick work, Bill, how's it about keeping in touch with us?

▽

WILLIAM W. PENNOCK

manager of the Mission Theatre in Clayton, New Mexico, joined the Club a short time ago as assistant and before we had a chance to get his biography written up for this page, he was promoted to manager. Bill is now a full fledged member, has his club pin and is off to a good start.

▽

JOHN FALLOURE

manager of the Rialto Theatre, Refugio, Texas, is welcome in our midst, the theatre is now signed up 100% Round Table so there's no reason why we shouldn't be kept informed of how you put on your shows. Let's hear from you, John, and remember your obligation to us doesn't end with having signed on the dotted line.

SOME RECENT EXPLOITATIONS

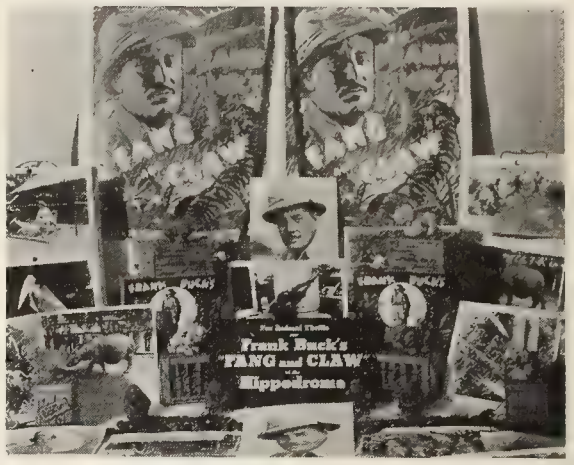


Young's Santa Claus Lobby

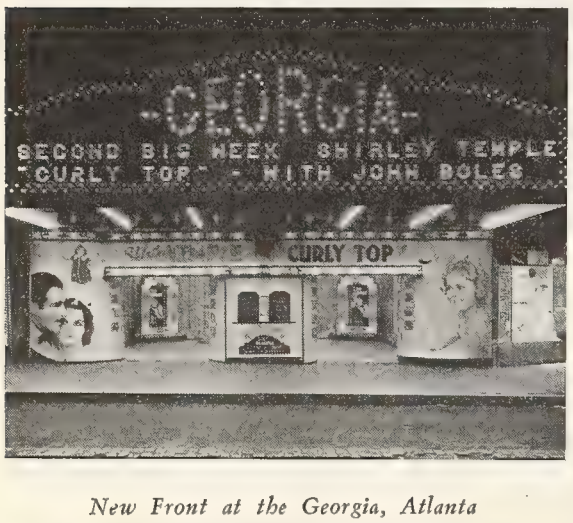
(Left) To sell his coming attractions with the proper holiday atmosphere, Manager LEO YOUNG, Strand, Portland, Me., decorated a corner of the lobby with tree, fireplace, cutout Santa and packages bearing names of outstanding attractions and play dates.

(Right) Baltimore window on "FANG AND CLAW", new Frank Buck picture at the Hippodrome, not only carried scene stills and posters but also included specially prepared Lester Gaba soap sculptures of animals in the film.

▽ ▽ ▽



Baltimore Window on "Fang and Claw"



New Front at the Georgia, Atlanta

(Left) New front of the Georgia Theatre, Atlanta, is done in cream and brown enamel with inside boxes to match. Well executed is cylindrical effect trimmed in transparencies. Manager O. H. BRADBURY sold Temple with 24-sheet cutouts, using no copy.

(Right) Manager RODNEY COLLIER, Stanley, Baltimore, for foyer display on "Stars Over Broadway" placed star cutouts and other art work against black velvet background. Figures were natural colored blowups lighted by two baby spots.

▽ ▽ ▽



Collier's Setpiece on "Stars"



It's All Withers in Lexington, N. C.

(Left) Folks down in Lexington, N. C., were effectively advised of the date on "Ginger" at the Carolina with this smart front created by Art Director HALL SHIRLEY. Display also plugged Jane Withers with reference to her work in recent picture.

(Right) Manager SOL SCHWARTZ' street bally on "Thanks A Million" at the RKO Albee, Brooklyn, N. Y., produced a flock of giggles, bearded pickets calling attention to the Allen-Rubinoff laff imbroglio with "unfair" signs and heralds.

▽ ▽ ▽



Picket Laff Gag in Brooklyn



Wyeth Oil Painting for "Mutiny"

(Left) Topping the various book windows for "Mutiny on the Bounty" at Loew's, Wilmington, Del., was this display promoted by Manager ROSCOE DRISSEL. Unusual background was the marine oil painting by N. C. Wyeth and valued at $1,600.

(Right) LOUIS CHARNINSKY creates a lot of excitement at the Capitol, Dallas, with his Western fronts, the accompanying photo on "Nevada" doing a good job of selling the Zane Grey feature. Note cowhand hitching shed and stuffed animals on either side of lobby. Height and depth of lobby allows room for striking displays.



Charninsky Front in Dallas

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
I Conquer the Sea	Steffi Duna	Dec.	28†		
Coming					
Inter-national Crime					
Millions for Defense					
Murder in Chinatown					
Revolt of the Zombies					
Secret of Scotland Yard					
Slave Ship					

AMBASSADOR

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct.	5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr.	20		
Timber War	Kermit Maynard-Lucille Lund	Nov.	20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug.	7		
Coming					
Call of the Yukon	Kermit Maynard	Feb.	15,'36†		

CELEBRITY

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Coming					
For Love of You	Franco Foresta			6 rls	
Kiss Me Goodbye (G)	Magda Schneider-Arthur Riscoe			62	Dec. 14

CHESTERFIELD

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct.	15		
Coming					
August Week-end					
Below the Deadline					
Dark Hour, The	Ray Walker-Irene Ware				
Little Red Schoolhouse					
Mother of the World					
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook				

COLUMBIA

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June	28	61	
Air Hawks	Ralph Bellamy-Tala Birell	May	7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)					
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug.	25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20	70	
Black Room, The	Boris Karloff-Marian Marsh	July	15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec.	10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct.	15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June	18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov.	20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan.	4,'36†		
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov.	10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct.	17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov.	30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July	31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct.	25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept.	20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept.	26†	59	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec.	30†	72	
Justice of the Range	Tim McCoy-Billie Seward	May	25	58	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec.	28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec.	31†		
Love Me Forever	Grace Moore-Lee Carrillo	June	27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov.	25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May	15	57	May 25
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec.	22†		
Public Menace, The	Jean Arthur-George Murphy	Sept.	30	63	
Riding Wild	Tim McCoy-Billie Seward	June	28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct.	20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept.	19	91	
Superspeed	Norman Foster-Florence Rice	Sept.	1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr.	8	62	
Together We Live	Ben Lyon-Sheila Manners	Aug.	16	70	
(See "In the Cutting Room," Nov. 3,'34.)					
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov.	23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June	14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr.	20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov.	15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug.	25†	57	
Coming					
Cissy	Grace Moore-Michael Bartlett				
Devil's Squadron	Richard Dix-Karen Morley				
Hell Ship Morgan	George Bancroft-Ann Sothern	Jan.	20,'36†		
Law Rides West, The	Ken Maynard-Geneva Mitchell				
Mine with the Iron Door, The	Richard Arlen				
Money Mad	Bruce Cabot-Ann Sothern				
Mysterious Avenger	Charles Starrett-Jean Perry	Jan.	17,'36†		
No More Yesterdays	Ruth Chatterton-Otto Kruger	Jan.	14,'36†		
Opera Hat	Gary Cooper-Jean Arthur				
Rolling Along	Rochelle Hudson-Harry Richman				
Wedding Present	Lew Ayres				

COMMODORE

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Aces Wild	Harry Carey	Jan.	2,'36†	6 rls	
Kid Courageous	Bob Steele	July	26†	6 rls	
Loser's End	Jack Perrin	Aug.	26	6 rls	
Rider of the Law, The	Bob Steele	Oct.	26†	6 rls	
Ridin' Through	Tom Tyler	Nov.	28†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov.	1†	6 rls	
Silver Bullet	Tom Tyler	May	11	6 rls	
Smokey Smith	Bob Steele	Sept.	26	6 rls	
Terror of the Plains	Tom Tyler	June	27	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov.	1†	60	Oct. 28
Tombstone Terror	Bob Steele	Apr.	25	6 rls	
Western Justice	Bob Steele	June	14†	6 rls	
Wolf Riders	Jack Perrin	Dec.	26†	6 rls	
Coming					
Ghost Town	Harry Carey	Feb.	15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb.	15,'36†	6 rls	
Scream in the Dark	Lon Chaney, Jr.			6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
College Boys of Igle	Marica Gerval	Sept.	3†	85	
Father Knows Best	Szeke Szakall	May	14	80	
Homely Girl	Javor Murathy	Sept.	1†	88	
Honor Among Thieves	Kabos-Csikos	Sept.	10†	73	
Hussar Romance	Irene Agai	Apr.	21	75	
Iron Man	Torzs-Turay	Sept.	15†	71	
Queen of Roses	Zita Pertzel	Nov.	10†	90	
Rakoczi March	Paul Javor	Apr.	20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June	15	83	
Seeing Hungary (English titles)	Travelogue	Aug.	29	58	
Singing Troubadeur	Szues Sebok	Dec.	1†	77	
Sweet Stepmother	Maria Tasnadi	Nov.	22†	90	

DU WORLD

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	1	81	July 8,'35
Dream of My People	Cantor Rosenblatt	June	1		
Frasquita	Franz Lehar	Dec.	10†		
Hello Paris		Oct.	15†		
Iceland Fishermen (G)	Pierre Loti story	Sept.	15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May	14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60	
Ra Mu		Sept.	1†		
Sans Famille	Robert Lynen	Aug.	1		
Scandal in Budapest		Nov.	1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†		

EMPIRE

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May	16	60	
Coming					
Crime Patrol	Ray Walker-Geneva Mitchell				
Fire Trap (G)	Evalyn Knapp-Norman Foster			*63	Dec. 7
Shadow of the Orient					

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63	
Hong Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Leder	Sept.	1†	70	Aug. 17

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lady in Scarlet, The	Reginald Denny-Patricia Farr...	Nov.	20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	98	June 8
Murder at Glen Athel	John Miljan-Irene Ware	Nov.	1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June	10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67	
Sunset Range (G)	Hoot Gibson	May	1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec.	15†		
Coming					
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar.	1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon			65	
Southern Maid, A	Bebe Daniels	Feb.	1,'36†	60	
Spy 77	Greta Nissen-Don Alvarado	Jan.	15,'36†	77	

FIRST NATIONAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May	18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83	Aug. 8
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69	Nov. 23
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec.	28†	119	
(See "In the Cutting Room," Sept. 28.)					
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr.	18	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May	4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June	1	69	June 1
Go into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20	97	Mar. 23
Goose and the Gander (A) 957	Kay Francis-George Brent	Sept.	21†	65	Oct. 5
I Found Stella Parish (A) 858	Kay Francis-Ian Hunter	Nov.	16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May	25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug.	3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61	Nov. 16
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	6	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109	Sept. 28
Coming					
Adventures of Robin Hood, The	James Cagney-Guy Kibbee				
Boulder Dam	Ross Alexander-Patricia Ellis				
(See "Backfire," "In the Cutting Room," Dec. 7.)					
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	*68	Dec. 28
God's Country and the Woman	Bette Davis-George Brent				
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67	
Road Gang 965	Donald Woods-Kay Linaker	Feb.	15,'36†		
(See "Prison Farm," "In the Cutting Room," Nov. 23.)					
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58	
Sons o'Guns	Joe E. Brown				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	93	Nov. 30
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June	15	81	Feb. 10
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")					
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May	1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June	1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94	Nov. 2
Coming					
Boys Will Be Boys	Will Hay				
It's Love Again	Jessie Matthews				
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†		
King Solomon's Mines 3511					
Rhodes, the Empire Builder 3514	Walter Huston	Feb.	20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar.	10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen				
Untitled 3507					

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85	
Be Good Unto Death	Paul Javor	Jan.	1,'36†	85	
Frozen Child	Jeno Torzs	Dec.	10†	90	
I Cannot Live Without Music	B. Somogyi	Dec.	20†	95	
Miss President	Lily Muraty	Oct.	15†	90	
New Landlord, The	Ilona Titkos	Dec.	20†	90	
One Night in Venice	Gyula Csortos	Jan.	1,'36†	85	
One Sunday Afternoon	Dita Parlo	Sept.	27†	85	

IMPERIAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Smile Please	Szoeke Szakall	Dec.	1†	86	
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85	
Coming					
Heart Specialist	Gyula Csortos	Dec.	30†	90	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct.	25†	62	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1†	72	Oct. 26
Coming					
Broken Coin	Earle Douglas	Jan.	10,'36†	50	
Call of the Coyote	Ken Thompson	Mar.	15,'36†	50	
High Hat	Frank Luther				
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71	
Paradise Valley	Hill-Billies	Feb.	19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†		

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Death from a Distance (G)	Russell Hopton-Lois Lane	Apr.	30	68	Oct. 19
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†		
Murder at Glen Athel	John Miljan-Irene Ware	Oct.	1		
Society Fever	Lois Wilson - Lloyd Hughes	Oct.	1		
Coming					
Bridge of Sighs					
Brilliant Marriage					
Death Rides Double					
Hidden Alibi					
Tango	Marian Nixon-Chick Chandler				
Under the Lilacs					

LIBERTY

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July	10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	16	75	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15	68	

MAJESTIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr.	15	64	Mar. 30
Reckless Roads	Judith Allen - Regis Toomey	July	1	66	

MASCOT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct.	16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May	15	70	May 16
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June	22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept.	7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct.	5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May	10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov.	29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept.	6†	95	July 8
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr.	12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept.	13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug.	23†	82	Sept. 16
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept.	20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June	28	69	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug.	16†	89	Aug. 8
Escapade (G)	William Powell-Luise Rainer	July	5	89	July 18
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17	73	May 16
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug.	30†	67	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct.	4†	89	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct.	11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec.	6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec.	20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July	12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July	19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov.	8†	133	Nov. 9
Night at the Opera, A (G)	Marx Brothers	Nov.	15†	88	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June	14	82	June 9
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept.	27†	88	Oct. 5
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov.	22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31	89	May 23
Pursuit (G)	Chester Morris-Sally Eilers	Aug.	9†	62	Aug. 8
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct.	25†	108	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan.	3,'36†	94	Dec. 28
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug.	23	100	Oct. 22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec.	27†	126	Dec. 7
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May	3	75	June 23
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec.	13†	82	Dec. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27
Coming				
Bohemian Girl, The (See "In the Cutting Room," Dec. 14.)	Laurel and Hardy	Feb. 14,'36†		
Exclusive Story	Franchot Tone-Madge Evans	Jan. 17,'36†		
Garden Murder Case, The	Edmund Lowe-Virginia Bruce	Feb. 28,'36†		
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
Rose Marie (See "In the Cutting Room," Dec .28.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†		
Small Town Girl	Janet Gaynor-Robert Taylor	Mar. 6,'36†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers	Chester Morris-Irene Hervey			
Three Live Ghosts	Richard Arlen-Cecilia Parker	Jan. 10,'36†		
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy (See "The Getaway," "In the Cutting Room," Nov. 30)	Jackie Cooper-Joseph Calleia	Jan. 24,'36†		
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†		
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow	Feb. 21,'36†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Ride, The 3033	John Wayne-Marion Burns	June 20	57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The(G)3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
Coronado 3524 (See "In the Cutting Room," Oct. 19.)	Betty Burgess-Johnny Downs	Nov. 28†	76	
Crusades, The (G)3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 28,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 18	74	Apr. 8
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†		
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Save-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson (G) 3516	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julia Hayden	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 3
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 28	74	Apr. 27
This Woman is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Coming				
Anything Goes (See "In the Cutting Room," Nov. 16.)	Bing Crosby-Ethel Merman			
Desert Gold	Larry Crabbe-Marsha Hunt			
Desire (See "In the Cutting Room," Dec. 7.)	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille		56	
F Man	Jack Haley-Adrienne Marden			
Give Us This Night (See "In the Cutting Room," Nov. 23.)	Jan Kiepura-Gladys Swarthout			
Her Master's Voice (See "In the Cutting Room," Nov. 16.)	Edw. E. Horton-P. Conklin	Jan. 10,'36†	76	
If I Had a Million (Re-issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou (See "In the Cutting Room," Dec .28.)	Mae West-Victor McLaglen			
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†		
Outcast of Twin River	Wm. Boyd-Jimmy Ellison			
Preview (See "In the Cutting Room," Dec .28.)	Gail Patrick-Reginald Denny			
Rose of the Rancho 3516 (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82	
Sky Parade	Jimmy Allen-Katharine DeMille			
Soak the Rich	Mary Taylor-Walter Connolly	Jan. 17,'36†		
Thirteen Hours by Air	Fred. MacMurray-G. Michael			
Timothy's Quest (See "In the Cutting Room," Dec. 14.)	Eleanore Whitney-Dickie Moore			
Trail of the Lonesome Pine, The (See "In the Cutting Room," Nov. 23.)	Henry Fonda-Sylvia Sidney			
Woman Trap (See "In the Cutting Room," Dec. 7.)	Gertrude Michael-Geo. Murphy	Jan. 31,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 1	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†	62	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Law	Tim McCoy-Lola Lane	June 30†	56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	Mar. 6†	79	Mar. 9
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 14†	63	
Wolves of the Underworld	Conway Tearle	Dec. 8†	55	
Coming				
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 4,'36†	54	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†		
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	80	Dec. 7
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61	
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 20†	76	Dec. 21
Lawless Range 3562	John Wayne-Sheila Manners	Nov. 4†	59	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	68	
Singing Vagabond, The (G) 3569	Gene Autry - Ann Rutherford	Dec. 16†	52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Nov. 9†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Manners	Aug. 19†	60	Aug. 3
Coming				
Dancing Feet 3525	Ben Lyon-Joan Marsh	Feb. 5,'36†		
G Men of the Nineties	John Wayne	Jan. 27,'36†		
Leavenworth Case, The 3526	Norman Foster-Jean Rouverol	Feb. 10,'36†		
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 6
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Fang and Claw	Frank Buck	Dec. 20†		
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June	14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug.	16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May	24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov.	22†	87	Nov. 9
Iaina (G) 540	Ian Hunter-Kay Johnson	Aug.	9	78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct.	18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June	7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug.	2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept.	27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept.	13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July	12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr.	19	90	Apr. 8
Strangers All (G) 531	May Robson-Preston Foster	Apr.	26	69½	Mar. 30
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Jan.	3,'36†		
(See "In the Cutting Room," Sept. 28.)					
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov.	1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept.	6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May	10	80	June 28
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27†	*80	Dec. 14
Coming					
Chatterbox (G)	Anne Shirley-Phillips Holmes	Jan.	17,'36†	*68	Dec. 28
Don't Bet on Love	Gene Raymond-Wendy Barrie	Feb.	7,'36†		
(See "In the Cutting Room," Dec .28.)					
Follow the Fleet	Fred Astaire-Ginger Rogers	Feb.	21,'36†		
(See "In the Cutting Room," Nov. 30)					
Green Shadow, The	Preston Foster-Marg't Callahan	Jan.	31,'36†		
(See "In the Cutting Room," Dec. 14.)					
Lady Consents, The	Ann Harding-Herbert Marshall	Feb.	28,'36†		
Mary of Scotland	Katharine Hepburn				
Mother Lode	Richard Dix-Leila Hyams	Jan.	24,'36†		
(See "In the Cutting Room," Nov. 16.)					
Two in the Dark (G)	Walter Abel-Margot Grahame	Jan.	10,'36†	*65	Dec. 21
Wild West, The	Wheeler and Woolsey				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	61	May 11
Struggle for Life (G)		Foy Productions	June	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May	59	May 16
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July	58	July 18

SUPREME

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†		
Trail of Terror	Bob Steele	Dec.	20†		
Coming					
Kid Ranger, The	Bob Steele	Feb.	5,'36†		
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†		

TWENTIETH CENTURY - FOX

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	25†	56	
(See "In the Cutting Room," Sept. 28.)					
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June	14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June	21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May	10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July	26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug.	23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May	24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June	7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug.	16†	68	July 15
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug.	2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept.	13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July	5	74	July 27
Hard Rock Harrigan* (548)	George O'Brien-Irene Hervey	July	19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct.	4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	22†	84	July 18
King of Burlesque, The* 625	Warner Baxter-Alice Faye	Jan.	3,'36†		
(See "In the Cutting Room," Nov. 23.)					
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May	3	69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)					
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov.	1†	66	Oct. 12
Navy Wife* 606	Claire Trevor-Ralph Bellamy	Nov.	29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)					
Orchids to You* (G) 546	Jean Muir-John Boles	July	12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May	17	65	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug.	30†	77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec.	6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July	19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr.	19	58	July 6
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept.	6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr.	5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov.	15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept.	27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept.	20†	67	July 18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May	31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct.	25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug.	9	72	July 27
Whispering Smith Speaks (G) 623	George O'Brien-Irene Ware	Dec.	20†	*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13†	*70	Nov. 23
Coming					
Black Gang, The*	Paul Kelly-Mona Barrie	Feb.	28,'36†		
Captain January*	Shirley Temple-Guy Kibbee	Mar.	13,'36†		
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	Jan.	31,'36†		
(See "In the Cutting Room," Dec. 14.)					
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	10,'36†	71	Oct. 26
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar.	20,'36†		
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar.	6,'36†		
Every Saturday Night*	June Lang-Thomas Beck	Mar.	27,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr.	17,'36†		
It Had to Happen	George Raft-Rosalind Russell	Feb.	14,'36†		
Message to Garcia, A	Wallace Beery - John Boles - Barbara Stanwyck	Feb.	21,'36†		
My Marriage* (G)	Claire Trevor-Kent Taylor	Feb.	7,'36†	*68	Nov. 23
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'36†	76	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Apr.	10,'36†		
Professional Soldier* 628	V. McLaglen-Freddie Bartholemew	Jan.	24,'36†		
(See "In the Cutting Room," Nov. 30)					

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug.	9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr.	28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept.	6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June	27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May	17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9†	85	Nov. 9
Neil Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson -	July	4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov.	23†	77	
(See "In the Cutting Room," Nov. 2.)					
Thunder in the East	Charles Boyer-Merle Oberon	May	13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")					
Coming					
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi				
Ghost Goes West	Robert Donat-Jean Parker				
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore				
Man Who Could Work Miracles, The	Roland Young				
Modern Times	Chas. Chaplin-Paulette Goddard	Feb.	12,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ward			76	Nov. 30
Strike Me Pink	Eddie Cantor-Ethel Merman	Jan.	16,'36†		
(See "Shoot the Chutes," "In the Cutting Room," Nov. 30)					
Things to Come	Raymond Massey	Mar.	13,'36†		
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea				

UNIVERSAL

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct.	7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)					
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May	27	66	July 8
Border Brigands 8085	Buck Jones	May	27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May	6	80	Apr. 29
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May	20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept.	2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec.	2†	72	
(See "In the Cutting Room," Sept. 28.)					
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec.	9†	67	
(See "In the Cutting Room," Sept. 28.)					
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21†	74	Nov. 2
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept.	30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July	15	68	July 6
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug.	5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22	69	Apr. 6
Outlawed Guns (G) 8088	Buck Jones-Ruth Channing	July	29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July	22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov.	4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug.	19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept.	16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct.	28†	90	Oct. 26

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4
Coming				
Dangerous Waters 9032	Jack Holt-Robert Armstrong	Jan. 20,'36†		
(See "In the Cutting Room," Dec. 7.)				
Dracula's Daughter 9006	Lugosi-Jane Wyatt	Feb. 24,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Jan. 13,'36†		
(See "In the Cutting Room," Nov. 2.)				
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Feb. 10,'36†		
Magnificent Obsession 8006	Irene Dunne-Robert Taylor	Jan. 6,36†	112	
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†		
Show Boat	Irene Dunne-Allan Jones			
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes			
Tomorrow Is a Better Day	James Dunn-Sally Eilers			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Coming				
Face in the Fog, A		Feb.	1,'36†	
Taming of the Wild		Feb.	15,'36†	

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Coming				
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Applesauce	Ross Alexander-Anita Louise			
(See "Red Apples," "In the Cutting Room," Dec. 28.)				
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
(See "In the Cutting Room," Dec. 14.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
Man Hunt	Marguerite Churchill-W. Gargan			
Men on Her Mind	Warren William-Bette Davis			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Over the Wall	James Cagney			
Petrified Forest 904	Leslie Howard-Bette Davis	Feb. 8,'36†		
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
Treachery Rides the Range	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
Widow from Monte Carlo, The 921	Dolores Del Rio-W. William	Feb. 1,'36†		
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Grainer	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die Vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)	Zionist Org. of America		Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 28	86	July 18
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 18
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 7
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Teehted in th' Haid"	Oct. 24†	
No. 2—"Patch Mah Britches"		
BROADWAY COMEDIES		
Alimony Aches	June 29	19
Andy Clyde		
Ants in the Pantry		
(3 Stooges)		
Captain Hits the Ceiling, The	July 26	19
(All Star)		
Do Your Stuff	June 15	19
(Radio Rogues)		
Double Trouble		
Andy Clyde		
Gobs of Trouble	July 12	19
(All Star)		
His Marriage Mixup	Oct. 31†	18
Harry Langdon		
Hoi Polloi	Aug. 29†	19
(3 Stooges)		
Honeymoon Bridge	Oct. 3†	19
Leon Errol		
Hot Paprika		
Andy Clyde		
I Don't Remember		
Harry Langdon		
It Always Happens	Sept. 15†	19
Andy Clyde		
Leather Necker, The	May 9	20
Harry Langdon		
Oh My Nerves	Oct. 17†	17
(All Star)		
Pardon My Scotch	Aug. 1†	21
(3 Stooges)		
Stage Fright	June 1	19
(All Star)		
Star Gazing	Sept. 26†	19
(Radio Rogues)		
Three Little Beers		17
(3 Stooges)		
Tramp, Tramp, Tramp	May 22	20
Andy Clyde		
Yoo Hoo Hollywood	Nov. 14†	18
(All Star)		
COLOR RHAPSODIES		
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Doctor's Bluebird		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
7. Peace Conference, The	Apr. 26	7
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise		10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
SPICE OF LIFE		
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

(THE RELEASE CHART--CONT'D)

EDUCATIONAL
[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Mixed Policies	Jan. 17,'36†	
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	1 rl.
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Redeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	1 rl.
Serority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Grand Slam Opera	Feb. 21,'36†	2 rls.
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 26	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	2 rls.
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	1 rl.
Felled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Hometown Olympics	Feb. 7,'36†	1 rl.
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	1 rl.
Means and Groans	June 26	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	1 rl.
Opera Night	May 31	6
Southern Horse - pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	1 rl.
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pan	May 10	10
Seeing Eye, The	Jan. 17,'36†	1 rl.
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
Swordfish	Jan. 31,'36†	1 rl.
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	2 rls.
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		
No. 3	Dec. 30†	
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories	Dec. 15†	

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Mother Ganges		9
Children of the Nile		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Street of Memory		8
Maori		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	10
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Rural Mexico	Nov. 30†	8
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
LAUREL & HARDY		
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†	20
ODDITIES		
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 5	9
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Spruein' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times No!	May 24	7
Not Now	Feb. 28,'36†	1 rl.
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls — Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves — Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader — Isham Jones and His Orchestra	July 26	10
Is My Face Black — Molasses 'n' January	May 3	10
Magic of Music, The — Richard Himber and His Orchestra	Aug. 2†	11
Musical Cocktail — Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros — Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody — Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation — Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black — Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10
No. 5—	Dec. 6†	10
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
No. 8—	Feb. 28,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	1 rl.
Here Comes the Zoo	Feb. 21,'36†	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
King of the Mardi Gras	Sept. 27†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitality	Jan. 3,'36†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	8
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember — Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon — Abe Lyman and Orchestra	Sept. 20†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Man-handlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champions	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	1 rl.
No. 21—Finer Points	Feb. 14,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	18
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½
Little New New York	June 14	18
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	18
Unusualities	Aug. 9†	9½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	18
Sock Me to Sleep	May 17	20

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Nov. 8†	18
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 26	7½
Picnic Panic	May 3	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
SMART SET		
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	16½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
SUPERBA COMEDIES		
Counseliltis	Nov. 22†	18
Home Work	Sept. 20†	19
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	8½
Quebec	Aug. 2	8½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	16½
Spain's Romantic Isle, Majorca	Oct. 18†	16½

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
METROPOLIS-TAPERNOUX	
Bolero	14
PAT GARYN	
O'Mahoney-George Bout	17
PHIL BROWN	
Norwegian Sketches	10
REGAL	
Broadway Nights	Oct. 14† 11
SACK (National Pict.)	
Tubal Cain	15

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	8
18. On Ice	Nov. 6†	8
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Days	Jan. 22,'36†	
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Elmer the Great Dane	Apr. 20	1 rl.
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	1 rl.
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	1 rl.
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	2 rls.
While the Cat's Away Shemp Howard	Jan. 4,'36†	1 rl.
They're Off Yacht Club Boys	Jan. 18,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parce	Dec. 28†	2 r
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	2 rls.
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	2 rls.
All Girl Revue	Jan. 25,'36†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Jan. 4,'36†	1 rl.
MELODY MASTERS		
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra		
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	1 rl.
SEE AMERICA FIRST E. N. NEWMAN		
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
No. 6—Steel and Stone	Jan. 25,'36†	1 rl.
PEPPER POT		
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls (each)

REGAL

Title	Rel. Date	Min.
Lost City, The Wm. Boyd-Claudia Dell	Mar. 6†	2 rls. (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 4 rls., followed by 14 two reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Berry, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

NEW YEAR'S RESOLVE TO SHOP US FIRST—Suprex arc lamps, $85; Operadio dual channel amplifier, $97.50; double thirty rectifiers, $79.50; sound screens, from $10; Powers 6A heads, $22.50; soundheads, from $19.75; trades taken, bargains galore. S. O. S., 1600 Broadway, New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

REAL CHAIR BARGAINS—900 SPRING SEATS panel back ¾-inch thick, excellent condition, $2.50; 400 veener seats complete 7 ply ¾-inch seat and back, $1.50; 500 veneer back spring seat chairs like new, $2.65. Spring cushions $1 each newly covered. ALLIED SEATING CO., 341 W. 44th St., New York City.

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REBUILT SIMPLEX PROJECTORS, $375 PAIR. We handle everything for the theatre at cut rate prices. No red tape—our guarantee as good as keeping your money in Postal Savings Bank—no money unless you are entirely satisfied. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Ave., Chicago, Ill.

NEW EQUIPMENT

$24,000 WORTH OF NEW BAUSCH & LOMB Cinephor lenses—interchangeable with any series I—enlarge your picture, trade yours now. S. O. S., 1600 Broadway, New York.

MAGNARC POSITIVE CARBON GUIDES. ONE dollar. State size. ARGUS MANUFACTURING CO., Cleveland, O.

SEE THE SIGHTS ON BROADWAY — MAKE your expenses by visiting S. O. S., 1600 Broadway, New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, 1790 Broadway, New York.

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STANDEE REMOVABLE BRASS POSTS WITH floor sockets, $6.50; velour covered rope per foot, 70c; spots, $18; colorwheels, $3; small 100 watt spots, $15; Olivettes, $10; Simplex projectors completely rebuilt, $375; rectifiers pair, $75; Mazda lamps, chairs, spring seats, small lot. Everything for the theatre at bargain prices. CROWN, 311 West 44th Street, New York.

SPANISH TYPE LEATHER GOODS — BEST grades and colors, 62c per yard. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Ave., Chicago, Ill.

SCENERY BARGAINS—VELOUR DRAPES AND tracks. KINGSLEY STUDIOS, Alton, Ill.

BRAND NEW RCA AMPLIFIERS — WAY below cost—original factory cases — also speakers, soundheads, pickups, parts, sweeping discounts. S. O. S., 1600 Broadway, New York.

WANTED TO BUY

TOP PRICES PAID FOR USED EQUIPMENT and opera chairs. MOVIE SUPPLY CO., Ltd, 844 So. Wabash Ave., Chicago.

HIGHEST PRICES FOR SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stocks liquidated. Strictly confidential. BOX 644, MOTION PICTURE HERALD.

. MOVIE TRADE MAGAZINES BEFORE 1925. 2201 North Douglas, Oklahoma City, Okla.

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WANT TO HEAR FROM TERRITORIAL SUPply dealers who are not affiliated with any other group to represent product of leading independent manufacturers! State everything in full in your reply as to present product representation and number of accounts being serviced. BOX 626, MOTION PICTURE HERALD.

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SOUND SERVICE MEN WHO ARE FREE lance agents and capable of servicing independent manufacturers' sound equipment. Liberal commissions paid for any sales closed from leads furnished by manufacturers. Send complete details in first letter including territory covered. BOX 627, MOTION PICTURE HERALD.

THEATRES FOR SALE

PAYING THEATRE—GEORGIA MANUFACTURing town of 2.500. $3,000 cash. BOX 642, MOTION PICTURE HERALD.

SOUND EQUIPMENT

WON'T BE HAPPY WITHOUT IT—SAY PROjectionists—frequency film, copyrighted instructions, 9,000 cycle, $1.50. Buzz and chopper track, $2.50. Combination of both, $3. S. O. S., 1600 Broadway, New York.

RCA PHOTOPHONE EQUIPPED THEATRES. Change your present gear or chain drive projectors to silent modern belt drive. Reduces noise and wear 50%. Uses standard RCA belts. Installed in 30 minutes. Complete kit for two machines $35 on money back guarantee. Get our catalog on Photophone replacement parts and save money. AUDIO EQUIPMENT CO., 596 St. Marks Ave., Brooklyn, N. Y.

"THINK IT'S MARKET'S FINEST BUY"—SAYS Kersten Theatre, Wittenberg, Wisconsin. "Cinemaphone successfully installed, well pleased." Complete systems from $179.70. Free trial. S. O. S., 1600 Broadway, New York.

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THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washingon St., Elmira, N. Y.

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ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition complete in one volume. 714 pages, 153 illustrations. Full text on projection and sound combined with trouble-shooter, $5.25 postpaid. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York.



"HITCH HIKE LADY"

HAS PLENTY OF BOX-OFFICE LURE"

—MOTION PICTURE DAILY

This picture has plenty of box-office lure. It scored a hit with a preview audience at the Fox California . . . has fast-moving comedy that starts with a rush and ends with a laugh . . . Alison Skipworth shows she is as good in emotional roles as she is with comedy.

—MOTION PICTURE DAILY

GOOD STORY AND LOTS OF LAUGHS. Will get good measure of laughter and approval from a wide range of audiences . . . its honest humor will send them home happy . . . a cast of marked merit . . . Aubrey Scotto's direction develops the story in happy vein and with commendable naturalness.

—THE HOLLYWOOD REPORTER

Clever treatment, expert direction and capable assistance from all departments has molded "Hitch Hike Lady" into a highly polished comedy . . . packed full of surprising situations . . . Alison Skipworth delivers outstanding performance . . . clever story construction, dialogue and direction . . . all the elements that make good box-office formula.

—VARIETY

HUMAN STORY WITH PLENTY OF LAUGHS WILL APPEAL TO ALL CLASSES OF AUDIENCES . . . It has a human story.

—FILM DAILY

featuring

ALISON SKIPWORTH
MAE CLARKE
ARTHUR TREACHER
JIMMY ELLISON
BERYL MERCER
WARREN HYMER

Directed by AUBREY SCOTTO · Supervised by VICTOR ZOBEL
Original Story by WALLACE MacDONALD
Screenplay by Gordon Rigby and Lester Cole

REPUBLIC PICTURES

JANUARY IS REPUBLIC MONTH

REPUBLIC PICTURES ARE CRYSTAL CLEAR WITH RCA HIGH FIDELITY RECORDING

we're getting ready for "Desire"



. . . *Reading* (Script) from Left to Right: Director Frank Borzage, Gary Cooper, and Marlene Dietrich.

Marlene Dietrich and Gary Cooper in "Desire".
A Paramount Picture. Directed by Frank Borzage.
From a Comedy by Hans Szekely and R. A. Stemmle.

Watch the Herald for News of "Desire".

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THEATRES USE LAW MAKERS TO SHUT OUT COMPETITION

Ordinances Passed in Three Cities Are Cited as "Models" for Action in Other Centers; Legality of Measures Challenged

PRODUCERS PAY $3,070,000 IN YEAR FOR 614 STORIES

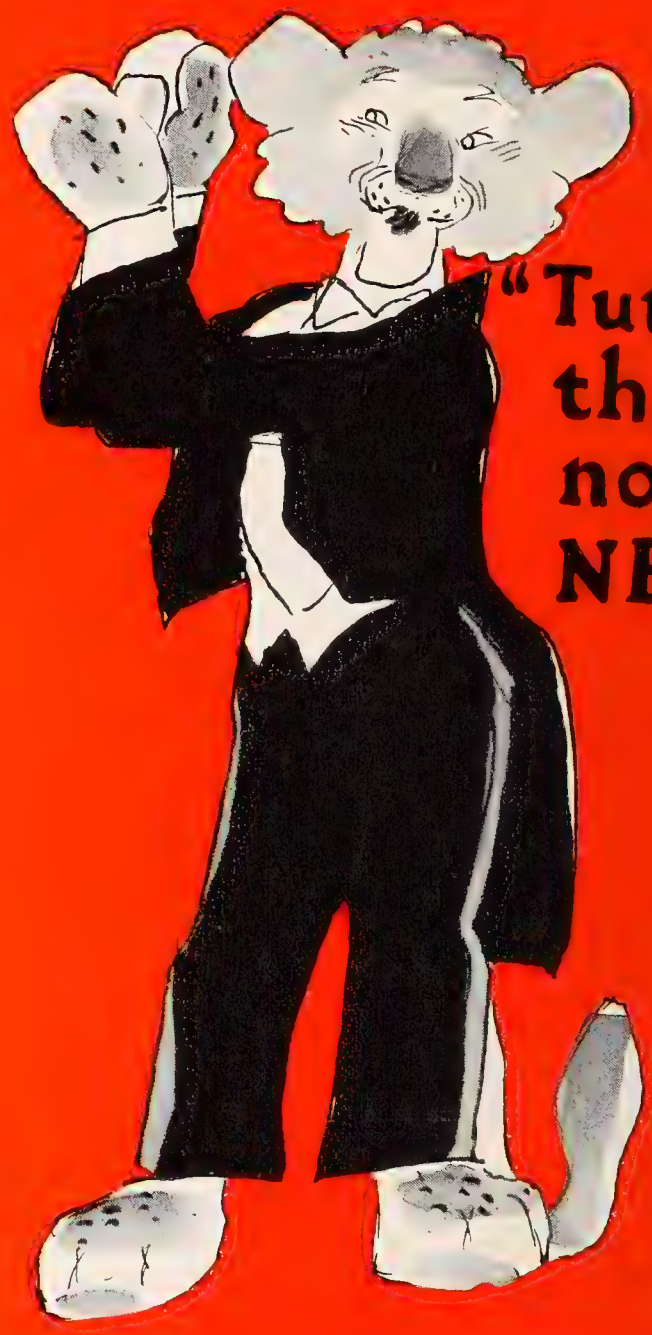
Originals Lead the Way in Purchases of Material for the Screen by 41 Producers; Plays Only 11 Per Cent of Total

OBSERVATIONS ON HOLLYWOOD—By TERRY RAMSAYE

In Two Sections—Section One

VOL. 122, NO. 2 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* JAN. 11, 1936


EXTRA!
M-G-M'S
BOX-
OFFICE
CHAMP
AGAIN!


"Tut-tu
that's
not
NEWS

IT'S GOOD SENSE TO PLAY THE FAVORITE!

Again this year's check-up at the Box-Office finds Leo at the front—by a wide margin. This magazine lists all the industry's Box-Office Champions from 1930 up to June of 1935. *Out of a total of 79 Box-Office Champs listed, M-G-M has 21 and the nearest competitor has 13.* That doesn't even cover the second half of 1935 which included such hits as "China Seas", "Broadway Melody of 1936", "Mutiny on the Bounty", "A Tale of Two Cities", "A Night at the Opera", "Ah Wilderness", "Whipsaw", "Riffraff", and others.

"AND 1936 COMES IN LIKE A LION!"



For instance: ROSE MARIE *with* Jeanette MacDonald, Nelson Eddy; SMALL TOWN GIRL *with* Janet Gaynor; TARZAN ESCAPES *with* Johnny Weissmuller; THE GREAT ZIEGFELD *with* William Powell, Myrna Loy, Luise Rainer; WIFE VS. SECRETARY *with* Clark Gable, Jean Harlow, Myrna Loy; ROBIN HOOD OF ELDORADO *with* Warner Baxter; GORGEOUS HUSSY *with* Joan Crawford; ROMEO AND JULIET *with* Norma Shearer, Leslie Howard; THE GOOD EARTH *with* Paul Muni, Luise Rainer and more!



"C'EST BEAU, MISTER,
"C'EST MAGNIFIQUE,

Right Again, Jimmie! "Magnificent" Is the
for These Trade Reviews on Warner Bros

"All connected with this picture can take bows . . . Perfect entertainm

"Loaded with suspense . . . from the picture palaces to the shooting gal

"A film to delight the hearts of showmen. Strong appeal both for

"Sure-fire . . . thrill-packed . . . Excellent filmfare . . . should do
—Sho

"Has everything! Cagney and O'Brien at their best in really

"Greatest air film since 'Hell's Angels'. Cagney, O'Brien top every
—Jimm

FROM THE THRILLER THAT MADE BROADWA

CEILING Z

JAMES **Starring**

CAGNEY and O'B

With June Travi
Henry Wadswor
By the only aviato
Directed by the

Another big show ready and waiting to follow the sensational runs of "Captain Blood," the holdover hit from
WARNER BROS.

CAGNEY!"

MY DEAR

O'BRIEN!"



Only Word

' Latest Hit!

ent . . . it can't miss."
—*Variety Daily*

eries it's box-office."
—*Film Daily*

men and women."
—*Motion Picture Daily*

standout business."
wmen's Trade Review

high voltage stuff."
—*Fawcett Publications*

hing they've done."
ie Fidler, Radio Critic

Y SAY ITS PRAYERS!

ERO

PAT

BRIEN

s • Stuart Erwin • Barton MacLane
th • Martha Tibbetts • Isabel Jewel
r-playwright—LT.-COMM. FRANK WEAD.
famous war ace — HOWARD HAWKS

Some 'Truckin"!

Serializations now running daily in key papers from coast to coast are just one item in the big-space publicity and ad build-up that will precede the Jan. 25th release of this

COSMOPOLITAN PRODUCTION

A First National Picture

ENOUGH HITS FOR A WHOLE YEAR IN THE FIRST QUARTER ALONE!

Lucky 20th Century-Fox exhibitors! With "THE LITTLEST REBEL*" proving Shirley Temple's best to date. With "KING OF BURLESQUE*" ruling the top brackets in every town played. With the following hits all *finished or nearing completion.* And these only a fair sample of grand news yet to come!

VICTOR McLAGLEN and **FREDDIE BARTHOLOMEW**
in "**PROFESSIONAL SOLDIER†**" with Gloria Stuart

•

GEORGE RAFT and **ROSALIND RUSSELL** in
"**IT HAD TO HAPPEN†**" with Leo Carillo

•

WALLACE BEERY and **BARBARA STANWYCK** in
"**A MESSAGE TO GARCIA†**" with John Boles

•

SHIRLEY TEMPLE in
"**CAPTAIN JANUARY***" with Guy Kibbee

•

THE DIONNE QUINTUPLETS in
"**THE COUNTRY DOCTOR***" with Jean Hersholt
and a great cast

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

* Fox Picture
† 20th Century Production

MOTION PICTURE HERALD

Vol. 122, No. 2 — January 11, 1936

MARKET NOTES

AS ever the hit production situation is getting plenty of attention, with a reasonable flow of contemporary hit product now working and more in sight.

To the exhibitor this means that Saturday and Sunday probably will be most competently taken care of, and he is grateful. But the middle of the week sags and promises to keep on sagging. There is a feeling among the showmen-customers that there is a considerably wider spread in box office values between Class A and Class B pictures. The intelligent showmen who are articulate on the matter say they would be pleased if the picture makers would not so concentrate their endeavors to prove their own genius and thereby release a bit of their intensity of attention for something less than the super-supers.

The fact seems to be that one or two tremendously big pictures a year can make the fame and fortune of a producer, but the sum total of all such product possible or probable will not keep the box office going fifty-two weeks a year. Some of these showmen would like to have the peaks lowered a bit to bring up the level of the valleys.

A very obvious sanity is to be noted in the remarks which Miss Reine Davies quotes from Mr. Everett Riskin, producer, in a recent Hollywood column, in which Mr. Riskin remarks:

"Ignoring the quantitative aspect entirely, critics are forever shouting about 'artistic excellence.' They overlook the fact that there is a market demand for three grades of pictures, just as there is for three grades of automobiles, shoes, dresses or suits.

"The automobile and the movies came into existence at the same time. Their histories run parallel. Both have served humanity well. But no one criticizes the motor industry because it turns out a thousand flivvers to one limousine. In both cases it is a matter of public demand and preference."

And if you need some evidence turn to "What the Picture Did for Me" department in any issue of *Motion Picture Herald* and see what happens to some of the big time material in a little time market.

△ △ △

WHEN Mr. Red Kann went to see "The New Gulliver", the Soviet-made puppet picture, he discovered delightful technique, but entertainment "warped into Soviet propaganda of the most blatant kind." Which is not surprising, but when he announces that the owners of the American rights are pondering a version for general release in which all possible propaganda elements either will be "eliminated or toned down", he has exciting news. That has never been done to a Soviet picture yet.

DELICATE

ESPECIALLY relevant these days, considering the endeavors of advertisers to make ballyhoo for merchandise out of all entertainment, all entertainment personalities, are the manifestations pertaining to copy writing. *Printers' Ink*, we were advised by *Motion Picture Herald* recently, in its issue of the week previous, proposed a Department of Decency for business in general under direction of a "civilizer" with authority to civilize, starting in the advertising department.

The editor, sitting in the shade of a walled cantina in Mexico, a rare spot in which to consider decency, turned from that page of the *Herald* to page 159 of Hearst International—Cosmopolitan for January, and in the third column reached an advertisement reading:

"It's no secret out in Hollywood that more than one famous star has lost her job because of constipation. . . ."

At the moment we doubt if even Mr. Walter Winchell could name "more than one" or even one. And doubtless he would, cheerfully.

Meanwhile—an Olive Tablet to the copywriter. He needs it.

△ △ △

MAY one be forgiven a minor but poignant pleasure in observing the approach of a grand hell of a time in the world of our radio friends on the subject of what we may call "protection and zoning" for broadcasting stations? It seems that the Federal Radio Commission has a-brewing plans for superpower stations to insure service to the remoter regions of the republic, thereby somewhat disturbing the balances and adjustments of the present machinery that concentrates radio where the advertisers' customers are thickest. Formal submissions of plans and the ensuing conflicts are about a year off. It would seem that the lawyers will be doing a lot of business.

△ △ △

MR. ARTHUR BRISBANE, for these several decades an exemplar in the art of writing for the masses, is slipping. In a recent column, discussing the luxury of private railway cars he remarked that in the gala days before 1929 "American private cars were as thick as Milton's Autumnal Leaves That Strow the Brooks in Vallombrosa." Just fancy that in Thoid Avenoo.

△ △ △

KATHARINE HEPBURN'S off-the-bean hats are spreading like chicken pox over the prairie towns. But since we have seen the nation survive the Gibson Girl, the Pickford curl, and the Theda Bara mysterioso, we know the worst will be over by spring.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

By Ordinance

Small town theatre interests are sponsoring a movement to prevent new competition arising in their cities by controlling the erection of any new theatres and reopening of old structures through local laws which provide fines and prison sentences for violation.

Already enacted in several towns, including Baraboo, Wisconsin; Alameda, California, and Sturgeon Bay, Wisconsin, which are typical of the type of centers involved, there are indications of a considerable spread of the movement to come.

Specifically directed at "ruinous overseating," the move has taken form in two "model" ordinances which are being put forth for the use of small town exhibitors. See page 13.

Music Tax Defi

The music pot continued to sizzle this week, with indications that a legal determination of the respective rights of Warner Brothers, the American Society of Composers, Authors and Publishers, and the music users is not far off.

The large radio networks registered further defiance of Warner, and the American Hotel Association joined them in rejecting Warner's proffered license agreement.

Columbia Broadcasting System said a suit against Warner was in preparation. For particulars, see page 36.

Minors

The descent last weekend of squads of Commissioner Lewis Valentine's New York City policemen on some 59 theatres for violating the law against the admission of minors immediately caused Mayor Fiorello LaGuardia to present to the state legislature a plan for a bill which would permit unescorted children under 16 years of age to attend theatres under the supervision of a theatre matron. Independent owners expressed approval of the plan.

Some 69 theatre managers, cashiers or doormen, out of 115 summoned, were arraigned Monday in municipal court, where they were paroled for hearing later.

Starting at noon Saturday and continuing throughout the day and evening, detectives served 59 neighborhood theatres in Manhattan, Brooklyn and the Bronx with 115 summonses for violation of Section 484, subsection 1, of the Penal Code, which makes it a misdemeanor to permit children under 16 to attend theatres and certain other public places unless accompanied by a parent, guardian or other authorized adult. In most instances, summonses were given to the owner, the ticket seller and the doorkeeper of each theatre. According to Byrnes MacDonald, head of the Juvenile Aid Bureau of the Police Department, the action was taken only after "repeated warnings had been given to owners of theatres."

Immediate passage by the New York State Legislature of a bill which would permit unescorted children under 16 years of age to attend motion picture theatres under proper supervision was urged by Mayor LaGuardia. The proposed bill provides that youngsters under 16 will be allowed to go unaccompanied during non-school hours to those theatres "which have been certified as meeting all requirements for proper showing for children." These requirements, the Mayor explained, include the setting aside of a certain part of the theatre for children, with one or more qualified matrons on hand to care for them, and the showing of pictures suitable for children during the non-school period.

Harry Brandt, president of the Independent Theatre Owners Association of New York, "wholeheartedly" endorsed the Mayor's suggestion.

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Tax Outlook

Sessions of Congress at Washington and legislatures in ten states opened this week, and immediately the attention of the motion picture industry was directed to their potential effects, direct or otherwise, on the box office.

Possibilities of new general taxes were seen resulting from the Supreme Court's nullification of the AAA, which, in addition, caused exhibitors in the agricultural and cattle belts to speculate over the possible effects.

The Presidential budget submitted to Congress anticipated a 25 per cent improvement in amusement receipts in 1936-37, and accordingly, set down an anticipated amusement tax income of $19,500,000, as against $15,000,000 last year.

The legislative situation both in Congress and in the various states is discussed in its possible relation to motion pictures, on page 34.

Spain Approves

Improvement in motion pictures reaching Spain since the Legion of Decency drive has pleased the public in that country, according to a letter received by William F. Montavan, director of the legal department of the National Catholic Welfare Council, in Washington, from Jose Torre de Rodas, editor of Filmor.

Filmor is the official motion picture publication of the Catholic Parents' Association in Spain. The letter follows:

"We congratulate you most heartily on the news reports that you have sent us which are evidence that there has been noticeable improvement in the morality of pictures that are being publicly exhibited in your country.

"We are happy also to report that here in Spain we, too, have noticed that in all motion picture productions coming from the United States there is a marked improvement."

Author!

Hollywood's growing dominance of Broadway is threatened in the impending fight of the Dramatists Guild to obtain for the author a larger share of the proceeds from the sale of screen rights of plays. Indirectly, it is a threat to a thriving source of screen material and talent. The producers, however, welcome Hollywood's bankroll. See page 24.

NEWS SUMMARY COVERING THE SCREEN WORLD

WPA's Child

Tangible results in Uncle Sam's long heralded $7,000,000 theatrical production venture are now promised for late this month when WPA officials hope to present several units to the public in New York City.

Critical of some aspects of the project, Elmer Rice, New York regional director, explains it is intended by means of low prices to attract a huge audience for the stage. And Hallie Flanagan, national director, assures that the project will continue beyond next June.

The story, including a resume of the New York program, appears on page 30.

Tax Protest

Allied of New Jersey will protest against the collection of a two per cent city sales tax on film rentals from exhibitors. A court test, seeking an injunction, was proposed at Tuesday's meeting.

The sentiment of exhibitors whose theatres are located outside of New York city limits is that the levying of a city sales tax is unfair to them because they cannot obtain their film supply any place but at the New York exchanges, although their own places of business are not located within the city. They contend that it would be injurious to their business to attempt to pass on to their patrons in New Jersey and up-state New York a tax designed solely for local relief within New York City.

The next hearing on the distributors' protests against the tax comes Friday.

Claims Cut

Creditors' claims which were filed against RKO in the company's reorganization proceedings have been reduced by approximately $21,750,000.

The total claims against the company amounted to $55,104,721. Thus, this amount has been reduced now to less than $34,000,000 and additional reductions in large amounts are more or less certain to be effected. The largest reductions made up to date resulted from the amending of claims filed. Reductions of this kind totaled $15,720,125. Claims amounting to $4,641,386 were withdrawn and stipulations on 17 claims totaling $3,212,283 were recently made, effecting a reduction of approximately $600,000 on that amount. Other reductions have been made through payments toward the retirement of the RKO six per cent secured notes held by Consolidated Film Industries.

The secured debt of RKO is $13,968,500 and approximately $19,500,000 of other claims probably will be ultimately allowed by the court subject to further reduction. Many of the claims in the latter classification can be offset by provisions for their allowance at reduced amounts in a plan of reorganization. Among the most important of such claims is that of Rockefeller Center, amounting to $8,207,000. Provisions for this claim could be made in a plan of reorganization which would reduce it by from $4,000,000 to $6,000,000. From this, unofficial estimates are made that RKO could reorganize with a capitalization of approximately $27,500,000.

The capitalization of Paramount outstanding upon the consummation of the company's reorganization was $61,441,806 and 1,610,452 shares of common stock, by comparison.

Buying the Story

Forty-one Hollywood producers, invested approximately $3,070,000 during 1935 on original stories, books and plays for feature production.

Originals, of course, led as the chief source of supply, that division of the story market providing 52 per cent of the acquisitions, or 312, as against 229 books, representing 37 per cent of the total, and only 73 plays, equaling 11 per cent. See page 19.

Silence

Meeting in highly secret session behind closed doors, George L. Berry's "industrial council" convened in Washington Monday to serve as "the voice of industry" in the development of a successor to the NRA.

As President Roosevelt's coordinator for industrial cooperation, Mr. Berry discussed with his handful of supporters the task he has set for himself, but with the United States supreme court dealing another blow to the New Deal, declaring the Agricultural Adjustment Act to be an invasion of state's rights, labor delegates to the Berry meeting foresaw the utter defeat of all plans to force the adoption of a 30-hour week, and began a discussion of a "compromise" at 38 or 40 hours. Other subjects of discussion were the minimum wage and the outlawing of child labor.

One of the surprises of the conference was the listing of Felix Jenkins of New York, counsel for Twentieth Century-Fox, as one of the delegates, it having been expected that the motion picture industry would hold coldly aloof. Only one or two other large industries were represented at the meeting, big business as a whole maintaining its attitude of opposition.

Government Round

The Government won two preliminary victories Tuesday in its equity suit seeking to compel Warner, RKO and Paramount to discontinue their alleged conspiracy against Fanchon and Marco theatres in St. Louis.

Judge Joseph West Molyneaux, 73-year-old jurist of Minneapolis, overruled defense pleas for dismissal and denied Warner's request to interpose a special defense charging Fanchon & Marco and associates conspired to control the St. Louis first-run theatre situation.

Defense counsel contended the issues had been decided conclusively in the criminal action in which the same defendants won acquittal. See page 41.

Japan's Censors

Any newsreels or scenics made in Japan which the censors consider derogatory to the royal family or inimical to the national prestige of the Empire are being barred under new censorship regulations which have gone into effect this month.

Governmental control over industry is spreading over the motion picture industry, the Tokyo correspondent of the HERALD also writes. One objective is protection of domestic production, and the newly formed Tokyo Federal Association is taking an active part in the movement.

These and other developments in the Japanese field are discussed in the article on page 56.

Union Control

Formally effected this week was the resumption of jurisdiction over California studio crafts by the International Alliance of Theatrical Stage Employees, which resulted from the IATSE's threat of a few weeks ago to call a strike at all theatres and studios unless its former studio status was returned.

Hundreds who left their studio jobs two years ago, as IATSE members, during the production strike, were returning to their posts, all reinstated. George Browne and John Nick, national IATSE president and vice-president, respectively, were on hand in Hollywood working with Pat Casey producers' union contact, in effecting the new arrangements.

The agreement gives IATSE jurisdiction for five years. It was a signal defeat for the IATSE's competitor, the International Brotherhood of Electrical Workers.

This Week in Pictures



WITHOUT STOOGES. On her own, Marcia Healy, sister of comedian Ted, won a part in MGM's "The Great Ziegfeld," which Robert Z. Leonard has near completion. Heading the cast are William Powell, Myrna Loy and Luise Rainer.



TWO GOVERNORS AND A STAR. Governor James Allred of Texas (right) presents an honorary commission in the Texas navy to Ginger Rogers at the state's centennial anniversary, with Governor Frank F. Merriam as a guest. John Boles, who stars with Miss Rogers in "Follow the Fleet," was toastmaster at the dinner of the California Texas Society. Miss Rogers, a native of Texas, was the center of attention of the autograph-hunters after the festivities.



INQUIRING REPORTER. Shirley Temple, on the return of Jean Hersholt and Dorothy Peterson from Callander, Ontario, asks the principals all about the Dionne quintuplets in the forthcoming "The Country Doctor" of Twentieth Century-Fox.



LOOKS ALL RIGHT, but the man at the receiving end of Al Jolson's right seems to be taking it without any particular difficulty. He would. He's James J. Braddock, world's heavyweight champion. But perhaps they're talking about Joe Louis. Jolson is now making "The Singing Kid" at the Warner studio out in Burbank.



STAR AND STAND-IN. Edward Arnold, who stars in the forthcoming "Sutter's Gold," Universal production, talks it over with William Hoover, his "stand-in," and it's indeed a close resemblance. It would be easy to understand that Hoover frequently is mistaken for the star. The picture is now through the shooting stage and in the cutting room and Universal believes it has real reason for predicting the production will be found among the season's leaders.



AN ORANGE JUICE TOAST. W. G. Van Schmus, managing director of the Radio City Music Hall, proposes it to Eileen Creelman, motion picture critic of the New York *Sun,* and to Eddie Cantor, his guests at a luncheon in the penthouse of the theatre. It's all because of Cantor's "Strike Me Pink," at the Music Hall January 16th. (Cosmo-Sileo photo)



THREE GENERATIONS. Dancers all, but Rita Cansino, third in line, has given up the dance in favor of screen drama. Antonio Cansino, her grandfather, and Edouardo Cansino, her father, hope she'll find some time for the family art.



HER SCREEN DEBUT. On her toes for her premiere on the screen is Harriet Hoctor, ballerina whom the late Florenz Ziegfeld was said to have called "the American Pavlowa." Miss Proctor heads the "American Circus" in MGM's "The Great Ziegfeld."



JUST ONE BIG HAPPY FAMILY GATHERING. The holiday season is past but the memory of the party at which Leon Schlesinger played host to his staff on one of the stages at the Sunset Studios in Hollywood is remembered by the personnel of the producing organization. Mr. Schlesinger, who produces Vitaphone's "Looney Tunes" as well as the "Merrie Melodies," cartoon comedies, made the third annual gathering of the studio folk a memorable affair. The host is standing behind the group. He's not the one holding the "Greetings" poster; instead, he's announcing his good wishes for the year.







HOST TO PUBLICISTS. Before returning East, Monroe Greenthal, United Artists advertising and publicity director, entertained at the Brown Derby for (l. to r.) Jerry Dale and Jock Lawrence, for Samuel Goldwyn, (Mr. Greenthal is next), Lynn Farnol of Donohue and Coe, Mark Larkin of Pickford-Lasky, Joe Shea and Ring Lardner, Jr., for Selznick.

CHECK! Sally Martin, 4, in Paramount's "Timothy's Quest," on location with Eleanore Whitney.

ARRIVES. Charles "Buddy" Rogers returns from England for the debut of First Division's "Dance Band," Alliance production. (Cosmo-Sileo photo)

SECRET MOVE TO CONTROL NEW THEATRE COMPETITION

Local Ordinances Being Used to Prevent Overseating, Providing Fines and Prison Sentences for Violation; 2 "Model" Forms Devised; Spreading in Small Towns

Exhibition is facing a movement that is proceeding quietly and independently along several fronts, to prevent or curtail considerably the erection of new theatres or the reopening of old structures in places of limited population, by enactment of local laws which provide heavy fines and even prison sentences for violation. Eventually there is expected to develop a stormy tempest in the courts over the issue of Constitutional rights.

Fresh in its present form, but with tangible indications of spreading, the movement is defended by its sponsors—independent owners in small towns—on the grounds that it is aimed at socalled "ruinous competition."

The extent to which exhibition is focusing attention on the strategy is revealed in a private bulletin issued by the Associated Theatre Owners of Indiana, which said: "We have been informed by other state (exhibitor) organizations that city ordinances have been passed in some of their smaller communities limiting the number of seats to the population of the city or town, in order to keep out "fly-by-nite" promoters who have been operating in their towns to the ruination of a number of small town exhibitors."

Interested exhibitors were told by the Indiana organization that copies of "model" ordinances through which the curtailment could be effected are available for study and use.

Typical of the places where such regulations already have been effected are Baraboo, Wisconsin; Alabama, California, and Sturgeon Bay, Wisconsin.

Doubt Legality

The large producer-owned circuits, independently or through their concentrated efforts as the Motion Picture Producers and Distributors of America, have as yet done nothing to contest the action. A spokesman, however, expressed the opinion that the ordinances never would hold up under a court test, which will be undertaken when pressure is felt from the laws.

The distributor-circuits charge that the ordinances are unconstitutional, of the same weight as if Congress had passed a law to prevent any person other than those already so engaged from producing motion pictures, or prohibiting a prospective merchant from opening a bakery, drug store or meat shop where any such shops already exist.

"The moves are bold attempts to preserve monopolies in small towns," it was charged by the distributor-circuit spokesman, who had studied the situation and concluded that the sponsorship usually rests in places where one exhibitor controls the theatre situation and seeks to protect that control.

The laws are not necessarily directed against circuit invasions, but are aimed at any threatening competition, whatever its source.

The model ordinance now being made available to exhibitors in the middle-west, as enacted at Baraboo and Sturgeon, Wisconsin, among other places, controls theatre expansion through a system of licensing and regulating exhibition. It is "declared to be the purpose of this ordinance to protect the citizens in the safety of the theatre going public, to promote the general welfare and to preserve for the citizens proper theatre surroundings." The law controls the business of keeping, conducting or operating any theatre or place for theatrical performances or for the exhibition of motion pictures without first obtaining a license as provided. The problem is to get the license.

The ordinance, however, does not apply to the exhibition of motion pictures or to theatrical performances in schools, churches or in fraternal halls when staged in connection with the work of the fraternal orders, nor does it apply to the exhibition of pictures in connection with educational or scientific lectures wherever given in the community, nor to the exhibition of motion pictures for advertising purposes only and without charge. The natural conclusion, then, is that non-theatrical competition is permitted, regardless of whether or not it is unfair to existing theatres.

Various license fees are charged by the different municipalities, and each licensee and the employees of licensees shall be subject to inspection "at reasonable times" by the police officers of the places where this particular "model" is adopted, and shall be subject to such further "reasonable" rules and regulations as may from time to time be adopted by the common council.

Any license granted may be revoked by the council "after due notice" to the licensee and hearing before the council. Reasons for such revocation are not specified, leaving the exhibitor virtually at the mercy of the council.

A license shall be issued by the city clerk or town clerk only after a vote and authorization by the city council. Each application to the clerk for a license must set forth the

(Continued on following page)

CENSUS BUREAU STUDY OF THEATRES STARTS

The United States Census Bureau has begun the task of surveying theatres and other places of amusement throughout the country for the 1935 census of business. Initial reports are expected to be made available in the summer.

The survey will show the number of theatres in each state by type of shows, box office receipts, number of employees, wages paid, rents, overhead costs and other information, but will not concern itself with profits and losses. Its outline will be based on the 1934 survey, covering business of the preceding year, so that comparisons may be drawn showing the extent of recovery in the last two years.

Mindful of the inadequacies of the business census of two years ago, officials are making every effort to assure complete coverage of the amusement industries. If the survey proves its worth, legislation may be sought for the making of such studies at stated periods.

The canvass will cost $8,000,000 and will employ about 30,000 qualified enumerators, taken from WPA projects and relief rolls. The survey in New York will start the middle of this month.

Argument in Erpi Suit Set for January 17

The damage suit filed by more than 100 exhibitors and sound equipment plaintiffs against A. T. and T., Electrical Research Products, Inc., and Western Electric comes up in the federal district court in New York January 17 on a motion by the defendants for a bill of particulars. The hearing was postponed from Tuesday.

Numerous New York theatres, many of them members of the Independent Theatre Owners Association, filed the actions more than a year ago alleging Erpi's contract arrangements resulted in their making excessive payments for sound equipment and servicing, which they seek to recover. Several independent equipment manufacturers are also plaintiffs.

Ohio Censor Board Cuts Small

The Ohio censor board reviewed a total of 660 reels in December, ordering eliminations in but 27. For the week ending December 19 there was but one deletion in 136 reels. This compares with 20 deletions ordered in 437 reels reviewed in November.

FIGHTING COMPETITION

(Continued from preceding page)

name or names of the proposed theatre operators, the seating capacity of the theatre, and the approximate cost of the theatre, including building and equipment.

This type of ordinance states that "no more than one license shall be issued by said council for each————————thousand of population in said city as shown by the official census; provided, however, that said Common Council may, in its discretion, issue one additional license for each such unit of population, where the said Common Council is satisfied that said additional licensee has bonafide expended not less than $——— for said theatre and equipment." Obviously, the amount required by the respective councils for expenditure on theatre and equipment by the prospective licensee could be set at a figure as to make construction in that place prohibitive.

Fines or Prison Sentences

Cash fines and/or prison sentences are provided by this ordinance, each day's violation constituting a separate offense.

The second "model," as used in Alameda, California, decrees that "it shall be unlawful for any person, company or corporation to engage in the business of conducting, managing or otherwise controlling any moving picture theatre in the City of Alameda for the purpose of 'cinching' a competitor, or preventing or destroying competition." This provision in itself could prevent or destroy competition.

There is also a provision making it "unlawful for any person, company or corporation to conduct or maintain a moving picture theatre in any location within the City of Alameda where the side walls or front entrance of such theatre will be within 150 feet of any gasoline supply station; and it shall be unlawful for the city council to permit the establishment of a gasoline supply station within 150 feet of the side walls of front entrance of any moving picture theatre."

Anticipating Adverse Ruling

Possibly in anticipation of a test of the constitutionality of the law, this model ordinance provides that "if any section, sentence, clause or phrase of this ordinance is for any reason held to be unconstitutional, such decision shall not affect the validity of the remaining portions of the ordinance. The Council hereby declares that it would have passed this ordinance, and each section, sentence, clause or phrase thereof irrespective of the fact that any one or more other sections, sentences, clauses or phrases be declared unconstitutional."

"Any person, company, or corporation violating any of the provisions hereof or failing to comply with any of the regulatory requirements of this ordinance, shall be guilty of a misdemeanor," says the model, "and shall be punishable by a fine of not more than $300 or by imprisonment for a period of not more than six months, or by both such fine and imprisonment. Each such person, company or corporation shall be guilty of a separate offense for each and every day during any portion of which any violation of any provision of this ordinance is committed, continued, or permitted by such person, company or corporation, and shall be punishable accordingly."

Called "Emergency Measure"

The California type of law explains its purpose thusly: "This ordinance is hereby declared to be an emergency measure for the immediate preservation of the public safety and general welfare, the reason for its urgency being as follows: Several motion picture theatres have been erected in the City of Alameda, and after a comparatively short period of use the buildings have been abandoned and closed. The vacating and disuse of these theatre buildings have caused a depreciation of adjacent property and the various businesses therein located. Furthermore, these vacant buildings constitute a fire menace, and the lobbies thereof become the receptacle of old papers and rubbish, and the resort for dissolute and immoral characters. The construction of more theatre buildings under the circumstances would be contrary to public welfare."

Waxman Renews Contract at GB

Prior to sailing for England recently, Mark Ostrer, chairman of the board of Gaumont British Pictures, gave A. P. Waxman, advertising counsel, a renewal of his contract which continues him in sole charge of the advertising, publicity and exploitation departments.

Disney Receives Legion Honor

Walt Disney was made a Chevalier of the Legion of Honor Wednesday. The ribbon was bestowed by J. J. Viala, French consul at Los Angeles, at a ceremony held in the Disney Studios. Mr. Disney was inducted into the Legion, formed by Napoleon in 1802, for his contributions to art and entertainment since Mickey Mouse was born some seven years ago.

Protesting Billing of Condon

A scheduled appearance of Dr. John F. (Jafsie) Condon, important witness against Bruno Richard Hauptmann, at a Plainfield, N. J. theatre, was protested this week in a resolution adopted by a group of 25 ministers who condemned it as "exploitation of human tragedy."

Virginia MPTO Meet Set

The annual meeting of the Motion Picture Theatre Owners of Virginia will be held at the John Marshall, in Richmond, January 14, according to Elmer H. Brient, president.

Father of William Fox Dies

Michael Fox, father of William Fox, died last Thursday at his home in Hot Springs, Ark. Burial was at Flushing, L. I.

Hy Daab Goes to Columbia

Hy Daab, formerly advertising and publicity director for RKO Radio, was scheduled to arrive in New York Saturday from the coast to join Columbia in a similar capacity, succeeding Bruce Gallup, who resigned Tuesday.

Frank Spicker, head of Columbia's art department, also resigned, and will go to New Mexico for a rest. Another resignation was that of Arnold Van Leer, who resigned as exploitation manager, effective January 18, to become associated with Blackstone Company, Hal Horne's advertising and publicity agency.

Since leaving RKO in 1931, Mr. Daab has been in Hollywood, and several weeks ago was placed in charge of special trailer work for Columbia. He directed some big campaigns for RKO, notably "Cimarron." From editorial work on the Jersey City, N. J., *Journal,* he went to the New York *Telegram* as columnist. His subsequent posts were with Robertson-Cole, FBO and RKO, becoming advertising and publicity head in 1925.

Mr. Van Leer, formerly executive secretary of the Motion Picture Club, was with First National in 1930 and headed Warner Broadway Theatres. He was publicity director for RKO New York Theatres and exploitation manager for GB Pictures.

Society at the Opening of "Rose of the Rancho"

New York society leaders turned out in full force for the opening of Paramount's "Rose of the Rancho" at the Paramount theatre Tuesday night. The entire house was sold out at $10 admission, the difference between that and the regular admission going to the Musicians' Emergency Fund, sponsored by Mrs. Vincent Astor.

Ampa Luncheons Resume

Entertainment featuring the AMPA luncheon at Jack Dempsey's restaurant in New York Thursday was to include Michael, the Boy Wonder of the accordion; Bow Howard of WHN; Edith Drake, songstress, and Charles Lamont, Shirley Temple's director. Gordon White presided.

Jester's Club Active

The Jester's Club of Charlotte, N. C., has been complimented by officials and civic organizations on its charitable activities, according to F. A. Rohrs, United Artists branch manager there. Saturday luncheon meetings have been resumed.

Reunion Moves Offices

Reunion Films, Ltd., of London, have moved to larger quarters at Regency House, 1-4, Warwick Street, W. I. Peter Witt, it was announced, has severed his connection with the company.

Cinema Club to Algonquin

The newly formed Cinema Club in New York has opened quarters at the Algonquin hotel. The organization committee held its first meeting Wednesday.

Observations

Some travel notes of an itinerant editor

by TERRY RAMSAYE

BY a fireside in a La Jolla bungalow of the Elmer Brown Masons at midnight. Outside the Pacific surf boomed and long fingers of foaming water ran up the beach as though to reach into the warming glow of the houselights just beyond.

The flames licked around the weathered driftwood, colored with the stains of some old derelict and the encrusted salts of seven seas.

Lank, glum Max Miller—the same who wrote "I Cover the Waterfront"—sat sprawled in contemplation, seemingly thinking some very long thoughts, remote from the chattering highballers about.

Gossip of Hollywood filled the rest of the room.

A grin spread over Miller, and then he broke into laughter as mad as the cacophony of a macaw.

"What appears to have hit you?"

"I was thinking about when they sent me a story to do for Shirley Temple."

"And, how the hell did they think your hardboiled stuff would apply to a baby story?"

Miller took a violent poke at the fire.

"The story had a boat in it," he explained.

—o—

And speaking of Max Miller brings to mind his latest opus, "The Great Trek," published by Doubleday Doran, in which is related the amazing tale of the five-year drive across the Arctic of a vast herd of reindeer bought from Lomen Brothers' Alaskan herd by the Canadian government to establish a food supply for the Dominion's starving Eskimos. It is such a saga as the Harrison-Cooper-Schoedsack "Grass" so ably recorded for the screen a decade ago.

And that by a certain continuity brings one to the story that Dr. Alfred Goldsmith, consultant, researcher and inventor of authority on radio and other noises, tells of the adventure of Mrs. Goldsmith in quest of a maid at an employment agency.

It appears that she arrived at an interview with a red-cheeked, robust Finnish girl candidate, a recent importation.

"Can you cook?"

"No."

"Can you make beds?"

"No."

"Have you had experience in cleaning?"

Herewith are set down some observations from the editor of MOTION PICTURE HERALD *concerning various manifestations in the scene with particular reference to Hollywood and thereabouts, in connection with his midwinter excursion to those parts.*

This was a puzzle, but the answer ultimately was "No."

Then demanded Mrs. Goldsmith, "What can you do?"

The Finnish girl brightened up and raised herself in pride.

"I can milk reindeer," she proclaimed

—o—

LOCAL COLOR

A young Phi Beta Kappa man from Illinois, in a white uniform and a grand simulation of an acquiescent manner, parks the cars at the Victor Hugo Beverly, rendezvous of the screen elite. "I am getting quite a little material and information about people," he remarked, as he dusted the windshield.

—o—

IN THE CAN

One of the advantages of travel is that friends put themselves on record in letters with notions which would be lost and forgotten in the usual prattle of the cocktail hour. Now, for instance, is at hand a note written of a leisurely Long Island Sunday afternoon by Harry Dryer, sound engineer and associate of the writer in the days when the Pathe rooster was learning to crow through a photocell.

Says Mr. Dryer: "Soliloquy on American merchandising methods—For years we get along with glass radio tubes and they are O.K. But General Electric in 1935 must make radio tubes of metal—much better than glass tubes (?) Five minutes later, every independent tube manufacturer announces glass tubes with bases to fit the same sockets as metal tubes—these are much better than metal tubes (?) Now, is this procedure unique in radio? No. For years we drink beer out of glass bottles and it is O.K. In 1935, the Krueger beer concern announces beer in tin cans—much better than beer in bottles (?) Five minutes later Mr. Piel, beer maker, announces his beer in glass bottles, shaped like a tin can—much better than beer in cans (?)"

"This," observes Mr. Dryer, with the pressure of feeling in his pen, "is progress (?)"

—o—

"MYSTERY" in THE DESERT

The fevered efforts of the Los Angeles press to write deep mystery into the unhappy ending of the life of Hollywood's Thelma Todd represent typical floreation of that school of journalism which has so large a share in the making of the world's state of mind about the motion picture.

What the Los Angeles papers have to say of the screen and its people is spread to the world, through its own pages, over its syndicate wires, and endlessly through the rewriting of the two hundred and more special Hollywood correspondents of the daily and fan press of the world.

If Los Angeles journalism was solely for local consumption it would be as unimportant as that vast and vapid city itself. It is because it tells the world that it matters.

One of the commonplaces of the time-worn yellow technique now still applied is the conversion, for page one purposes, of accidental and suicide deaths into "murder mysteries." This method inevitably produces a mystery that can not be solved because there isn't any. In a city where two policemen, posed with their fingers crossed because it is Friday the thirteenth, rate a three-column picture in the news section, it is probably not difficult to get cooperation for such fabrications.

Substantially any day's paper is an exhibit. A few weeks ago the morning press of Los Angeles had Sol Wurtzel's home robbed of $50,000 worth of rare jewels. By late afternoon it was down to $3,000 in old keepsakes. A few days later the morning editions had Tom Geraghty's daughter, Carmelita, wife of Carey Wilson, "found murderously attacked in Hollywood mystery." The Wilson residence, it was alleged, had been entered, with details about jimmy marks on a backdoor. The place had been thrown into confusion, rifled no doubt by robbers, etc., etc. And, believe it please, the police suspected the

[*Continued on page* 18]



ALL A
HEART
SCREEN

LILY PONS

IN

I DREAM TOO MUCH

WITH

HENRY FONDA

ERIC BLORE • OSGOOD PERKINS

DIRECTED BY JOHN CROMWELL

A PANDRO S. BERMAN PRODUCTION

Music by

JEROME KERN

Composer of "Roberta"

MERICA OPENS ITS TO A GREAT NEW STAR!... THE SENSATIONAL SCREEN DEBUT OF LOVELY LILY PONS IS THE THRILL OF A NATION!

Selected for holiday-time opening by leading independent and circuit theatres from Coast to Coast, including practically the entire nationwide circuit of RKO Theatres . . . backed by a tremendous advertising campaign in local key-city newspapers . . . "I Dream Too Much" is playing to excellent business everywhere . . . permanently establishing Lily Pons as one of the biggest draw names the screen has ever known!

R K O - R A D I O P I C T U R E

Observations of an Itinerant Editor

[*Continued from page 15*]

use of "some blunt instrument." After exhaustive examination of the dire situation it was modestly recorded in subsequent papers that Mrs. Wilson had fainted and fallen, and it seemed that the blunt instrument was the corner of the bathtub. They just naturally forgot about the jimmy marks, which were not, and the looting of the house, which had not occurred.

Some of the movie columns share in this amazingly freehand journalistic technique. One of the most entertaining and certainly terrifically original writers about the screen is Lloyd Pantages, who recently set down that Cecil B. DeMille was a playwright with "The Squaw Man" to his credit. That will set some to wondering what it was that Mr. DeMille, Jesse Lasky and Samuel Goldwyn got from Edwin Milton Royle for $5,000 in 1913. Another Pantages item of charm was his account of how the American Film Company, many a year ago, built a studio up at Santa Barbara to remove Mary Miles Minter from the irritations and disturbances of Hollywood. That will be interesting to the Chamber of Commerce up at Santa Barbara in view of their gift of the site of the American's old "Flying A" studio to Samuel Sheffield Hutchinson back in 1912 while Mary was little Juliet Shelby and hadn't heard about movies yet.

That's how history is made.

ATHENS, PLEASE COPY

Notion in re Greek restorations, inspired by a Pantages-Xidias productions project announcement in Hollywood:

MEMORANDUM to George II, by Grace of God King of the Hellenes, Athens:

May it please your Royal Highness to be informed and reminded of some unfinished business calling for your royal attention in Hollywood, California,

Whereas, some years ago when you had that same job before, there came to your fair land Mr. Lupton A. Wilkinson, aide to Mr. Herbert Hoover, and on missions of Near East Relief and projects of American largess,

And whereupon in your royal appreciation you subsequently made conveyance to Mr. Wilkinson of notification of his glorification by conferring upon him the Order of the Golden Cross, highest of all Greek orders of honor,

And whereas, while that was in transit you lost your job and got t'hell out of there, and, whereas, when Mr. Wilkinson appeared at the Greek embassy in Washington, D. C., to receive his hardware, your successors and assigns, pro tem, ad interim, gave him the Hellenic Republican razz—making him the first un- or de-decorated American in Greek history.

Would it not be royal Greek justice to forward forthwith, duly engraved, post-dated, one Golden Cross to Lupton A. Wilkinson, of public relations counsel, Motion Picture Producers & Distributors of America, Inc., Hollywood, California.

(And prepaid.)

SO RED THE RIVERA

Across the table in an estaminet in the Vieux Carre along with the cafe brulot at rendezvous with an old friend, a civil engineer up from Mexico for the holidays in gay New Orleans, came gossip of the vagaries of that Diego Rivera, Mexico's Art Director of fame in our world of the motion picture by reason of his ill-conceived mural for what was then called Radio City.

Our friend, who must be nameless here in behalf of his health, had not so long ago officiated a bit as advisor to the volatile Senor Rivera, in what that very Mexican worthy considered an "affair of honour."

It seems that some ardently red—Moscow red—Mexican blade had been so indiscreet as to say that Rivera for all his proclamations of faith was but a lukewarm red at best, not a real radical, not a real Communist, etc. And this, it would appear, had tremendously infuriated Rivera, who at the moment could think of nothing suitable except that he should arrange for a spectacular shooting of his critic. It developed that Rivera was not a little hazy about the meaning of Communism, but that he likes red, just because it is red.

The consulted and consulting engineer, being yet a bit under the inhibiting influences of his Anglo-Saxon culture, demurred a bit.

"Is shooting, in this case, absolutely necessary? Suppose you just ignored the matter?"

"'I have no choice,' he quoted Rivera, 'because under our customs I must either be avenged so, or else meet him in a public debate on the subject of my devotion to the cause.'"

"The debate," observed my friend, "might be very nice—why not?"

"But, it is not appropriate that I as an official of the Government of Mexico should meet him in debate."

"That might be just as appropriate as shooting him—also as an official."

In sequel came much talk about it, endless talk about it.

The last word from Mexico was that Senor Rivera, with some reluctance, had decided to meet the situation by writing a pamphlet, a very red pamphlet, to show indeed how very red is the Rivera. He will write it out, if it takes all winter.

WHY CHILI!

All of the eccentricities of Hollywood and in fact all of Southern California may yet be explained by endocrinology. The fact seems to be that many if not most of the local products of the soil are deficient in various mineral salts and vitamines to such a degree that physicians are prescribing green stuff imported from east of the mountains, from the markets of Denver and Kansas City for ailing folks. This obviously gets no space in the California press.

Presumably not guided by any scientific advice, the laboring strata of the native population achieve an equivalent result through their preference for the super hot peppers of the Rio Grande valley, far to the east, for their chili. The Santa Fe pepper is said to be a riot of Vitamin A.

The proudest boast of a California menu is "eastern beef" and a real steak is to be come by only through research.

This explains that certain mysterious emptiness and unidentifiable yearning that overtakes the transient sojourner from the green pastures of the east, in these parts. The climate is adverse to sincere drinking, thus reducing the effectiveness of the usual treatment indicated by such symptoms. The best in the spirits of the east taste as though they were depressed, too, and the desert water makes a chaser a curse.

A typical manifestation bearing on the local taste is the currently exciting success in the liquor trade of a locally produced tipple known as "Fast Gin," being, one may suppose, a sequel to Sloe Gin. "Fast Gin" is pink in color and has a perfume flavor reminiscent of a powder puff. You must taste it to appreciate it. As cagey Gus McCarthy remarks about many pictures: "I've never seen anything like it before."

Some of the ex-patriates interned in the motion picture colony import a considerable share of their groceries from New York and Chicago, using air express.

The public eating trade of the Los Angeles area is remarkable for the grace and skill of its presentations, despite the vapidity of the content. It all looks almost exactly like something to eat. In Hollywood high class restaurants onions are to be found on the menu but are served only by special and persistent order. Garlic for salad dressings is available, under substantially bootleg terms.

This is, however, not a sectional complaint. From the western slope of the Appalachian mountains to the surf beaten beaches of the Pacific the vast majority live in shocking culinary and dietary ignorance. The result is to make New Orleans, dominated by its French and Creole cooks, stand out as a great world capital.

$3,070,000 SPENT IN 1935 FOR 614 FEATURE STORIES

Originals Constitute More Than Half of Purchases by 41 Producers; Books Second; Only 73 Plays Bought in the Year

Forty-one producing companies in 1935 purchased 614 stories for feature production, investing approximately $3,070,000, based on the generally accepted average expenditure of $5,000 each. Costs, however, actually ran as high as $100,000 and $125,000 for "hit" stage plays.

Original stories lost no ground in 1935 as the principal source of material, those purchases amounting to 52 per cent of the total made, there having been 312 original manuscripts acquired, as against 229 published books (including a scattering of magazine stories), representing 37 per cent of the total, and only 73 plays, equaling 11 per cent.

The purchases were made for immediate production, both to complete 1934-35 schedules and, for the most part, for 1935-36. However, several dozen properties were, as usual, placed "on the shelf" for future use, adding thereby to the millions of dollars' worth of story material on hand in the vaults of studios.

The average monthly story purchase was 51, ranging from the all-time low of 14 in October, to the record-breaking high of 100 in April, and comparing as follows:

Month	Originals	Books	Plays	Totals
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
TOTALS FOR THE YEAR	312	229(d)	73	614

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 7 published magazine stories.

There was unusually spirited bidding during the year among the principal producers for the best books, outstanding plays and originals and magazine stories with good potential value to the releasing schedules of affiliated distribution divisions.

Too, the ambitions of virtually all producers to continue under the new order to produce stories of high standing, from a literary standpoint and otherwise, were noticeably reflected in the high quality of many dozens of the properties purchased. There was hardly a book or play or manuscript of merit that lent itself to filming that was not taken by one or another of Hollywood's producers for conversion into motion pictures.

December closed the year with only ordinary activity in the story market, 38 purchases having been consummated by 12 producers, as follows:

December Purchasers	Originals	Magazine Stories	Books	Plays	Dec. Totals
Columbia	3	..	..	..	3
Goldwyn (U.A.)	2	..	1	1	4
Lesser (Fox)	1	..	..	..	1
MGM	1	..	5	1	7
Paramount	3	..	..	..	3
Reliance (U.A.)	..	..	1	..	1
Radio	2	..	..	1	3
Selznick (U.A.)	1	..	..	..	1
Universal	1	1	1	..	3
Wanger (Para.)	1	1	1	1	4
Warners	6	..	1	..	7
Zeidman	1	..	..	..	1
DECEMBER TOTALS	22	2	10	4	38

Outstanding among December acquisitions was "Winterset," the long-running Maxwell Anderson play, which went to Radio. "Hurricane," a book by Charles Nordhoff and James Norman Hall, authors of MGM's successful "Mutiny on the Bounty," was bought by Samuel Goldwyn for United Artists release. Mr. Goldwyn also bought Rachel Crothers' play, "Perfectly Good Women." Paramount decided to film Robert Louis Stevenson's "Suicide Club" stories. December purchases, with authors' names and all other available credits, were as follows:

ABSOLUTE QUIET, book, by George F. Worts, purchased by MGM.

BRIGHT STAR, play, by Philip Barry, purchased by MGM, for production by Irving Thalberg.

COUNTERFEIT LADY, original, by Ed Olmstead, purchased by Columbia.

FOR THE SERVICE, original, by Isador Bernstein, purchased by Universal, for Buck Jones; direction by Ray Taylor.

HARD TO HANDLE, original, by Richard Macauley, purchased by Paramount, for Carole Lombard and Fred MacMurray.

HEARTS DIVIDED, original, by Rida Johnson Young, purchased by Warner (Cosmopolitan Productions), for Marion Davies, Dick Powell, Charles Ruggles and Edward Everett Horton; direction by Frank Borzage; screen play by Casey Robinson; (formerly called "Glorious").

HELL AND TEXAS, original, by Edward Chodorov and Jane Murfin, purchased by Samuel Goldwyn Productions (United Artists) as a possible vehicle for Joel McCrea.

HISTORY IS MADE AT NIGHT, original, by Gene Towne and Graham Baker, purchased by Walter Wanger (Paramount), for Charles Boyer.

HURRICANE, book, by Charles Nordhoff and James Norman Hall, purchased by Samuel Goldwyn Productions (United Artists).

I MARRIED A DOCTOR, original, purchased by Warner, for Pat O'Brien and Josephine Hutchinson; direction by Archie Mayo.

See Unusually Spirited Bidding for Material Raise Prices in Some Cases from An Average of $5,000 to $100,000

INDESTRUCTIBLE MRS. TALBOT, original, by P. J. Wolfson, purchased by Radio, for Ann Harding and Herbert Marshall; production by Edward Kaufman, direction by Stephen Roberts.

INTERNATIONAL TEAM, *Argosy* magazine story, by Fred VanWyck Mason, purchased by Universal, for Jack Holt. (Published as "The Enemy's Goal").

IT ALL CAME TRUE, book and *Cosmopolitan* story, by Louis Bromfield, purchased by Warner, as a possible vehicle for Dick Powell and Ruby Keeler.

JOURNEY TO MARS, original, by John Colton and James Creelman, with the scientific collaboration of W. H. Christie and the Mt. Wilson Observation, purchased by Paramount, which will produce it in full color.

MAN WITH THE BLACK HAT, original, by Dashiell Hammett, purchased by Warner, for Bette Davis and Warren William; direction by William Dieterle, screen play by Brown Holmes.

MASTERPIECE MURDERS, original, by Thomson Burtis, purchased by Columbia.

MORE THE MERRIER, play, by Jack Robbins, purchased by Walter Wanger (Paramount).

MURDER UNDER THE STARS, original, by Albert J. Cohen and Robert T. Shannon, purchased by MGM; production by Lucien Hubbard, adaptation by Florence Ryerson.

NIGHT IN GLENGYLE, book, by John Ferguson, purchased by MGM.

No HERO, book, by John P. Marquand, purchased by MGM.

NOWHERE, original, purchased by Warner, for Ross Alexander and Beverly Roberts; direction by William Clemens.

William S. Hart Original

O'MALLEY OF THE MOUNTED, original, by William S. Hart, purchased by Sol Lesser Productions (Twentieth Century-Fox), for George O'Brien; direction by David Howard, screen play by Dan Jarrett and Frank Howard Clark.

PERFECTLY GOOD WOMEN, play, by Rachel Crothers, purchased by Samuel Goldwyn Productions (United Artists), for Miriam Hopkins, Billie Burke and David Niven.

PITCAIRN ISLAND, book, sequel to "Mutiny on the Bounty," by Charles Nordhoff and James Norman Hall, purchased by MGM.

PONY BOY, original, by Harry Selby, purchased by Samuel Goldwyn Productions (United Artists), for Eddie Cantor.

PUBLIC MUST EAT, original, by Dore Schary, purchased by Paramount; production by A. M. Botsford, and supervision by Jack Cunningham.

Action Stories Predominate

QUEER MONEY, original, purchased by Columbia, for production by B. P. Schulberg.

RENO IN THE FALL, book, by Grace Norton, purchased by Universal for Jane Wyatt.

RIGHT TO KILL, original, by Stephen Marbett, purchased by B. F. Zeidman Productions.

ROBBER BARONS, book, by Matthew Josephson, purchased by Reliance Pictures (United

(*Continued on page 22, column 2*)

REVIEWS LIKE THIS mean CR

'Fang and Claw' Teems With Thrills

"FANG AND CLAW," a Radio Picture produced by Frank Buck; filmed by Nicholas Cavaliere and Harry E. Squire; musical score by Winston Sharples; presented at the Rialto Theatre.

Frank Buck doesn't wander the wilderness to play charades—his pictures teem with exciting life and action—and none more than that now sending quivers along the spines of Rialto audiences. Buck went to camera-capture thrills and once again he brings 'em back alive. Slithering pythons lash and thresh in deadly fury, struggling with cold hatred to encircle hapless victims in their terrible crushing coils; fierce, snarling cats, with death in every fang and claw, charge with gaping jaws into the very face of the camera with human prey one scant leap ahead; those jungle jesters, the monkeys and the bears, supply the comic touch in an atmosphere of ever-threatening tragedy; unblinking crocodiles yawn under the sweating sun to come to sudden perilous life in clinches with their captors; indeed, the whole big parade of the jungle tears across the screen, only the Rialto's safety-robbing each scene of terror. Every sequence is topped by the one that follows; suspense and drama build with each succeeding scene, and the interludes between shots of heart-stopping adventure are filled with welcome respites of laughter at the antics of the simpering simians and blustering bruins. The film fulfills its every promise.

Much footage must have been photographed from which to cull such reels of concentrated thrill, and the task of editing is so capably accomplished that it must be mentioned. The photography itself is always excellent, and the direction [illegible] term may be applied to Mr. [illegible] admirable. [illegible] highlights [illegible] picture abounds in exciting [illegible] musical scoring height-

NEW YORK AMERICAN

"Exciting entertainment . . . suspense and excellent story-telling quality sustained from the first moment to the last."
—N. Y. Herald-Tribune

"An exciting chapter in the art of animal trapping . . . an absorbing venture in Nature photography."—N. Y. Post

". . . The description, straightforward and dramatic, of a 'bring 'em Back alive' expedition into the jungles of the Malay Peninsula."
—N. Y. Sun

"Worth seeing."—N. Y. Daily News

FRANK BUCK'S FANG AND

OWDS LIKE THIS!



THE BIG HOLDOVER ATTRACTION FOR BROADWAY'S BRAND NEW RIALTO THEATRE . . . Matinees as big as nights . . . and nights big enough to give the house an opening mark to shoot at for months to come! . . . A real drag-'em-in-show now playing to big business in key spots all over the country!

CLAW

Produced by the
VAN BEUREN CORPORATION

RKO-RADIO PICTURE

Otterson Leaves For Coast; Leake Quits as Trustee

Activities in Paramount's corporate affairs this week were threefold: (1) John Edward Otterson, president, was scheduled to arrive in Hollywood on Thursday for studio conferences with Floyd B. Odlum, a director and large stockholder; (2) Eugene W. Leake resigned as trustee, his resignation being significant of the proximity of the winding up of the affairs of the old bankrupt; (3) Federal court granted applicants for fees for bankruptcy services the right to appeal disallowances.

Mr. Odlum, according to New York reports, has also been in conference with Leo Spitz, RKO president, on the Coast, in connection with management and new financial arrangements for RKO. It is expected they will return east with Mr. Otterson in about two weeks. The latter is expected to stop at St. Louis en route west to be formally excused by the court from attending the equity trial there, for which he was subpoenaed.

Eugene W. Leake resigned Monday as one of the two remaining trustees of Paramount Publix, his resignation being accepted by Judge Alfred C. Coxe in United States district court in New York. Judge Coxe directed that Charles D. Hilles, the remaining trustee, "shall be deemed to assume charge of remaining contracts, commitments and obligations entered into by Charles D. Hilles and Eugene W. Leake" as trustees of Paramount. Charles E. Richardson, the third of the trustees, all of whom were appointed by the federal court in 1933, resigned about a year ago and is now a member of the Paramount board.

Leave to appeal from Federal Judge Alfred C. Coxe's order reducing or disallowing the applications for fees was granted by the U. S. Circuit Court of Appeals Monday to eight participants in the reorganization of Paramount Publix. The applications for leave to appeal were unopposed. Those who were granted the right to appeal to the higher court yesterday are Kuhn, Loeb & Co., whose application for $114,287 was disallowed by Judge Coxe; Cravath, de Gersdorff, Swaine & Wood, whose application for $150,812 was disallowed; the Paramount stockholders' committee, whose application for a $70,000 fee was disallowed and whose application for $170,875 expenses was reduced to $110,533; Adolph Feldblum, whose application for $3,020 was disallowed; Samuel Zirn, whose application for $76,207 was disallowed; Archibald Palmer, whose application for $15,000 was disallowed; Jacob J. Lesser, whose application for $37,512 was disallowed, and A. J. Schanfarber, A. M. Frumberg, Edgar J. Schoen and Samuel Zirn, jointly, whose application for $82,868 was disallowed.

Previously, the Circuit Court had granted leave to Root, Clark, Buckner & Ballantine and Cook, Nathan & Lehman to appeal from Judge Coxe's order reducing their applications by $500,000 and $135,500, respectively. The appeals will all be placed on the high court's calendar for hearing when reached.

STORY PURCHASES OF PAST MONTH

(*Continued from page 19*)

Artists), for release as "The Life of Jim Fisk."

SERGEANT MURPHY, original, by Cy Bartlett, purchased by Warner, for production by Sam Bischoff.

SPAWN OF THE NORTH, *Cosmopolitan* magazine story, purchased by Walter Wanger Productions (Paramount).

SUICIDE CLUB, books, by Robert Louis Stevenson, purchased by MGM, for production by Louis D. Lighton.

TREACHERY RIDES THE TRAIL, original, by William Jacobs, purchased by Warner, for Dick Foran and Paula Stone; direction by Frank McDonald, and adaptation by William Jacobs.

UNTITLED original, by Louis Golding, purchased by Selznick International Pictures (United Artists), for Tilly Losch, noted dancer.

WILD WEST, original, by Thomas Lennon, purchased by Radio, for Bert Wheeler and Robert Woolsey; direction by Fred Guiol

WINTERSET, play, by Maxwell Anderson, purchased by Radio.

WUTHERING HEIGHTS, book, by Emily Bronte, purchased by Walter Wanger Productions (Paramount); adaptation by Mordaunt Shairp.

Guaranteed Opens Foreign Branches

Samuel Goldstein, treasurer of Guaranteed Pictures, has returned from a three months' European tour, during which he established a London office, with M. Swift, former British agent for Mascot, in charge. Mr. Goldstein will next proceed to open South American offices, having lined up additional independent product for distribution abroad.

Offices were also established on the Continent, in charge of Frank Bates, who will make headquarters at Paris. Mr. Bates formerly represented Monogram.

Mr. Goldstein found the industry "flourishing" abroad. Citing as typical of the "tremendous production activities going on throughout Europe," Mr. Goldstein told of the construction of a $2,500,000 studio at London, with 16 stages.

Berg Leaves United For Post with Horne

Herbert Berg, for the last two years in charge of trade paper publicity for United Artists, has resigned to become associated with the Blackstone Company, Hal Horne. His duties there will place him in charge of trade publicity and advertising. He will concentrate his activities on the Walter Wanger Production and other Blackstone accounts. Prior to joining United Artists, Berg was on the editorial staffs of *Film Daily* and *Box Office,* and handled publicity for various major producers. He assumes his new duties at the Blackstone Company January 20.

RKO Dines Foreign Writers

RKO Export, in conjunction with its preview showing of "Sylvia Scarlett" in New York last Saturday held a party in Greenwich Village for press representatives from most of the countries of Europe, Asia and South America. Phil Reisman received an autographed testimonial.

Buying Combines Advance in Omaha And in New York

The comparatively new independent exhibitor buying combine movement this week made substantial progress in Omaha, where a corporate setup was effected, and in New York, where sponsors claimed 130 theatres were already lined up.

New Exhibitor Organization

With the turn of the year, NIDEA became the newest alphabetical organization to join the long list in the film industry.

NIDEA is the official cognomen of the Nebraska, Iowa and Dakota Exhibitors Association, with headquarters in the Loyal Hotel, Omaha, recently formed to serve as a protective organization for independent exhibitors in the matter of meeting with circuit expansion in small cities and towns; also, it is to serve as an aid in joint film buying.

Charles E. Williams, who is serving his 16th term as president of the Nebraska-Western Iowa MPTOA, was selected business manager of the new organization. Mr. Williams insists that NIDEA and MPTO are to be in no way confused even though he acts as spokesman and head of both, and the affairs of both will be handled by him from his own office, 315 Loyal hotel.

The titular head of NIDEA is H. S. Tammen, Yankton, S. D., chairman of the executive board. His six executive committee associates are: Dale Goldie, Cherokee, Ia.; Jennie Wickman, Tekamah, Neb.; R. F. Kehrberg, Sheldon, Ia.; H. F. Kennedy, Broken Bow, Neb.; Mons Thompson, St. Paul, Neb., and O. C. Johnson, Falls City, Neb.

Listed in the charter organization of NIDEA are 22 exhibitors from the three states that make up the title of the organization. All future prospective members will be received into NIDEA upon a three-fourth's vote of the total membership. There is generally an open-door invitation to all exhibitors of the independent variety, but the clause of acceptance makes it a fairly exclusive society.

What the fees for each member will be, Manager Williams said he was not at liberty to disclose. Nor could he divulge the actual working agreement, if any, with the distributors.

There will not be a joint buying contract, he said, but rather each member buys his own film and will use a specially created contract—an instrument only recently drawn up for NIDEA.

What the content of the contract is, Mr. Williams said will not be announced immediately. The executive board of NIDEA will disclose its stipulations, he said.

The organization has created little stir in these parts as yet owning to the extreme secrecy with which it was created. The organization does not have any Omaha members except Mr. Williams, who operates the Park, a suburban. No other suburban managers belong, though at least two of them attended organization meetings held in the early part of December.

Independent Circuit Plans

Approximately 130 theatres in New York are definitely committed for the projected new independent circuit which is sponsored by exhibitors affiiliated with the I.T.O.A., Milton C. Weisman, attorney for the exhibitor organization and one of the originators of the plan, was quoted as saying on Monday.

Mr. Weisman estimated that it would take "three or four more weeks" to perfect plans.

W YORK HERALD TRIBUNE

Reviewers Vote 'The Informer' Best 1935 Film

City Newspaper Critics Also Give Award to John Ford for Direction of Piece

The New York Film Critics, an organization of cinema reviewers representing virtually every daily newspaper in the city, announced yesterday their picture awards for 1935. Their selections are:

Picture of the Year—"The Informer," duced by RKO-Radio Pictures.

rection of the Year—John Ford: er."

THE NEW YORK TIMES,

CRITICS' FILM PRIZE GOES TO 'INFORMER'

New York Group Unanimously Votes It Best Movie of Year —Ford First as Director.

he recently organized New York Critics, representing a f the leading metrop apers, announced yesterday ults of their balloting on the cture, performances and di- of 1935.

Informer," made by RKO- d directed by John Ford, the unanimous choice on the irst ballot for the best picture of he year. Cliff Reid, its producer, will receive the critics' gold medal ward.

ton wo

THE NEW YORK

'THE INFORMER' WI

New York Critics Vote Best Film Produced in 19

"The Informer," an R.-K.-O. tion picture directed by John Fo was voted the best picture of 1 by the recently organized New Yo Film Critics. The gold medal awa will go to Cliff Reid, the produce

City's Film Critics Pick "The Informe

At a recent meeting, the N York Film Critics voted the foll ing awards for 1935:

The best picture of the ye "The Informer," produced by RK Radio Pictures.

The best direction of the ye by John Ford, of "The Informer.

A feature of the voting was t unanimous selection on the fi ballot of "The Informer" as t best picture of the year. In t ...ase of the best feminine perfor

BROOKLYN TIMES UNION

direction of "Thirty-N... a... Knew

'THE INFORME

DAILY NEWS, THURSDAY,

JANUARY 2, 1936

...55 TOPS

The New York film critics, from their seats of the mighty, have pinned the blue ribbon to the best picture of 1935. It's "The Informer."

The award was made on the first ballot by unanimous vote. All the critics were of one mind about the RKO-Radio movie that starred Victor McLaglen. John Ford, who directed the picture, got the laurels ...the best direction of the year. ...A-1 perform... in

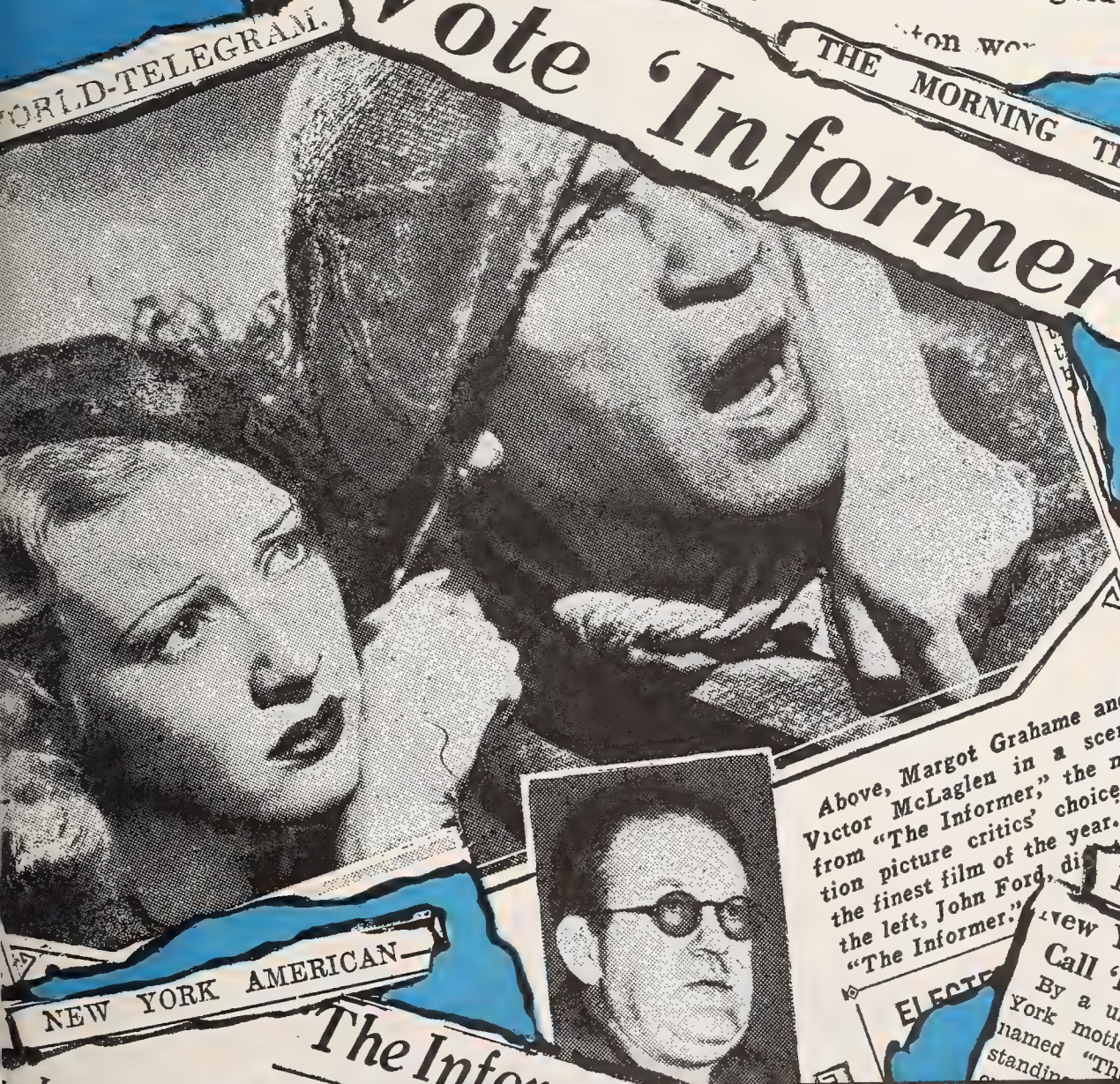
her acting h... fred Hitchcock

NEW YORK EVENING JOUR...

Critics Vote 'Informer' Best of 193...

WORLD-TELEGRAM.

THE MORNING TELEGRAPH,



Above, Margot Grahame and Victor McLaglen in a scene from "The Informer," the motion picture critics' choice as the finest film of the year. At the left, John Ford, di... of "The Informer."

NEW YORK AMERICAN

The Infor...

Film Critic... Hail 'Informer

At a meeting on Monday th... New York Film Critics voted th... following awards for 1935:

The best picture of the year: "The Informer," produced by RKO-Radio.

The best direction of the year: To John Ford for his direction of "The Informer."

BROOKLYN DAILY EAGLE,

New York Movie Critics Call 'Informer' Best Fil...

By a unanimous vote York motion pictu... named "The standing...

Vote

ALSO SELECTED AS THE YEAR'S BEST BY NATIONAL BOARD OF REVIEW AND LIBERTY MAGAZINE

AUTHORS DEMAND NEW CONTRACT IN HOLLYWOOD'S STAGE INVASION

Dramatists Guild Contends That Film Company's Share in Producer's Returns Discourage Bidders; Drives Prices Down

Hollywood's capture of Broadway has precipitated a crisis in the affairs of the legitimate theatre. Not a financial crisis, because the million dollar backing made available this season by motion picture interests to theatrical producers has proved a godsend to a languishing stage, but one of serious disagreement over the respective share of playwright and producer in the "movie money."

It has reached a stage where the dramatists are preparing to fight the Hollywood invasion, and their first move is to demand that managers agree to a new author-manager basic agreement when the present five-year pact expires March 1.

The situation arises directly from Hollywood's aggression on Broadway in the last two or three years, brought boldly to the fore by the unprecedented underwriting this season. Some 25 New York plays are known to have been backed by motion picture interests. The estimated ratio ranges from one-third to one-half, and even more of the total put on the boards since last fall.

(By mid-November, 14 of the 44 productions which opened in New York had screen bankrolls behind them. See HERALD, November 23.)

The Dramatists Guild, the "closed shop" union of those who write Broadway's plays, has given notice that the basic agreement would not be renewed in its present form. There are several important issues involved, but the chief bone of discontent is the terms under which the screen rights are sold.

The increasing participation of Hollywood interests in Broadway theatrical production has lessened and often eliminated competition among the film companies for the purchase of screen rights, with a corresponding reduction in profits for the authors.

Under the prevailing arrangement authors and producers have shared 50-50 in the price paid for the motion picture rights. When a film company invests in a Broadway production, however, it becomes entitled to a part of the producer's share, and in some instances the major share. It can therefore afford to outbid other film companies for the "movie" rights since it is merely paying money to itself.

The Dramatists Guild, or its individual members, contend that this practice, by discouraging other companies from bidding, drives down prices.

It was reported that the dramatists would demand the full amount obtained from sale of screen rights. A royalty plan, based on film box-office receipts, also was favored.

Sidney Howard, president of the Guild, has invited suggestions from authors and managers. Meanwhile both groups have formed committees to study the situation, but an agreement is not likely very soon.

The problem is a knotty one, for if the terms are altered to please the author, it will certainly discourage motion picture financing, and it is realized that the stage will suffer.

Elmer Rice, New York regional director of the federal theatre project and playright of note, believes that "about 50 percent" of the current Broadway plays are financed by motion picture companies.

"If we eliminate the struggling cooperatives, such as the Group Theatre and the Theatre Union and the stars who are appearing in revivals of the classics, the proportion of the plays backed by Hollywood approaches 75 per cent," estimates Mr. Rice. "In most instances the picture companies do not get back their investment. But the theatre is useful to them as a source of story material and a proving ground for actors, directors and writers."

And the producers, most of whom seek the film industry's backing, admit that it has been greatly responsible for the improved condition of the New York stage this season. "Movie" money has made possible production on a lavish scale, and a number of hits have resulted. Notable among these are "Boy Meets Girl," from which Warner is drawing generous profits; MGM's "Jubilee," "Winterset" and "Pride and Prejudice;" Paramount's "May Wine;" "Jumbo," in which prominent industry figures have a major share, and "Libel!", which is backed by Twentieth Century-Fox.

Brock Pemberton, one of the more astute of New York producers, considers it one of the economic phenomenons that "the movie makers have discovered the legitimate in a big way and gold from their bankers is flowing into productions in streams."

"Two things have motivated this new policy—a need of screen material and a lack of aversion to making money," Mr. Pemberton observes. "A profit of several hundred thousand dollars on a $10,000 investment in a stage production looks just as well on a financial statement as a return of the same amount on a $500,000 movie production. In fact, it looks better, since a picture is quite as apt not to return its investment as a play in these sales-resistance days.

"On the whole the experiment has been successful. Several movie-backed plays have made or will make fortunes; others have been spectacular failures. Some of the latter, including several of the most costly débâcles, should really not be included in the score, since they were backed not by companies but by individuals associated with the picture industry. Statistics would probably prove that individuals dealing exclusively in screen scenarios know little about play scripts. Values in the two media are so different an expert in one could easily be fooled by the other.

"The highest quotient of success has come in those instances where Hollywood has

Fifty Per Cent of the Current Broadway Plays Financed by Film Companies, Says Rice; Agreement Expires March 1st

picked a legitimate producer and backed his judgment or where the New York branch of the picture outfit has passed on a play.

"Generally speaking, a play script which is inherently a great picture possibility is by the same token a lousy play, as we say on Broadway, and vice versa. Almost any successful play can be given a treatment which, combined with its prestige on the stage, will make it a valuable picture possibility.

"If Hollywood will stick to the lot and pick its New York producers carefully, great good will come to both camps from the new policy. Not only have they furnished financial sinews but they have loaned players. The logical development of the arrangement would be a close interlocking of stage and screen, with players shuttling back and forth between the two. This would add to the players' screen life and furnish new interest in the speaking drama for provincial movie hordes.

"The stage has been richly rewarded as a result of this largess. More productions have been made than could otherwise have been done, and they have been on a more lavish scale. The physical standard of production has reached new peaks since the advent of movie money."

Salesmen Elect Saturday

Motion Picture Salesman, Inc., will hold its election Saturday at the Park Central hotel, New York. Jack Ellis of RKO, president, and Joe Lee of Fox have been nominated to head the organization.

Sedgwick Joins Roach

Edward Sedgwick, pioneer motion picture director, has signed with Hal Roach to direct and supervise. Recent pictures directed by Mr. Sedgwick are "The Virginia Judge" and "Murder In The Fleet."

Rosenberg in Bronx Deal

Moe Rosenberg, affiliated with Rapf and Rudin theatre circuit in New York, is negotiating with Jack Steinberg for the Metro, Daly and the Congress theatres in the Bronx.

Advertising Agency Moves

The Blackstone Advertising Agency of Hal Horne, Monte Proser and Walter Fleischman is moving from the RKO Building to the French Building, in Radio City.

Marston With GB

J. D. Marston is the new New Haven representative of Gaumont British Pictures, replacing William A. V. Mack, who has been transferred.

PROVEN BOX-OFFICE
IN THE LEADING THEATRES OF THE COUNTRY!



Playing the biggest circuits from Coast to Coast, Major Bowes amateurs on the screen, in this series of six two-reel road shows, are drawing EXTRA MONEY to every theatre that plays them ... For instance, quoting Variety: "Keith's Washington — Bowes short helped toward a sock $17,000 ... Keith Memorial, Boston—Bowes short helped draw extra coin ... Proctor's, Newark — (Features), aided by Bowes amateurs on screen, take a great $13,000." ... M. P. Daily: "Brandeis, Omaha — Screen short showing Bowes amateurs made up the bill with — (Feature) $7,250 take was over par by $3,250." ... The record proves THEY'VE GOT WHAT IT TAKES TO PULL PEOPLE INTO A THEATRE!

MAJOR BOWES
AMATEUR THEATRE OF THE AIR

PRODUCED BY BIOGRAPH PICTURES CORPORATION RKO-RADIO PICTURES

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Thirteen Hours by Air

(Paramount)

Adventure Drama

A story in which thrill action is the keynote, together with the presentation of a pair of stars with a supporting cast of acknowledged name value, plus direction by a man who just turned in an unanticipated entertainment box office success, are the commercial values in this feature upon which Paramount is depending to arouse exhibitor interest.

The story is an original by Bogart Rogers and Frank Dazey with screen play by Howard J. Green. It is being directed by Mitchell Leisen, who made "Hands Across the Table."

Fred MacMurray, currently in "Hands Across the Table" and "The Bride Comes Home," shares the featured roles with Joan Bennett. Two of Paramount's promising junior players, Adrienne Marden and Bennie Bartlett, also have prominent parts. The remainder of the cast is composed of players well known to audiences. Included are Brian Donlevy, Alan Baxter, remembered for his work in "Mary Burns, Fugitive," Zasu Pitts, Ruth Donnelly, Mildred Stone, Fred Keating and Ed Shaefer.

Practically all the action takes place aboard a speeding transcontinental passenger plane. As the picture runs the scale of romance, drama, comedy, thrill and action, it builds to its melodramatic apex in a bitter battle above the clouds when MacMurray, anxious to protect the safety and lives of his passengers, stages a sensational fight with a vicious killer who is trying to prevent the plane from reaching its destination.

During the past few weeks, because of several extraneous circumstances, public attention has been drawn to this picture. Patrons already know that the company sent a technical crew aboard an eastward bound plane to get authentic background shots. A follow-up on this publicity, plus hints of what is to be expected from the virile spirited entertainment, should be beneficial in again centering patron interest on the attraction.

Next Time We Love

(Universal)

Dramatic Romance

Story quality, concentrating on its power to stimulate sympathetic human interest, is the element upon which the producers are counting heavily to excite popular interest in this feature. At the same time they are not overlooking the potential commercial value attached to the prominence of the author, the prestige of the director and the name value of principal players and supporting cast.

Substantially, "Next Time We Love" is a story of a great love, a great friendship, many disappointments, and thrilling triumphs that were sacrificed to the great love. Dealing with human characters moving in human situations, it tells of a newspaper reporter who had grand dreams all of which were part and parcel of the life of the girl he married. It deals of the friendship, always honest, helpful and straightforward, of a disappointed suitor. It takes the wife to glowing stage stardom; the husband to fame as a foreign correspondent. It brings tragedy to him in the form of a believed incurable illness. It brings happiness to husband and wife when the woman, spurning her husband's offer of freedom, remains at his side when he needs her most.

The production is based on Ursula Parrott's published novel, "Say Goodbye Again." The screen play is by Melville Baker, collaborating author of "Last Days of Pompeii" and "The Gilded Lily." Direction is by E. H. Griffith, maker of such features as "Holiday," "Animal Kingdom," "No More Ladies" and "Another Language," productions which indicate the character of this.

Margaret Sullavan, currently in "So Red the Rose," is featured with James Stewart, previously seen in "Murder Man" and in the forthcoming "Rose Marie" in his first leading role. The third element of the triangle is Ray Milland, remembered for "The Gilded Lily" and other Paramount pictures. The supporting cast includes Grant Mitchell, Anna deMetrio, Robert McWade, Ronnie Cosbey, Florence Roberts, Christian Rub and Charles Fallon.

Sky Parade

(Paramount)

Adventure

This production is based upon "The Air Adventures of Jimmy Allen," a radio broadcast feature sponsored by several commencial oil companies, in which it is pointed out that opportunities for valuable exploitation contacts with these companies are almost limitless.

For story purposes, with original screen play by Byron Morgan, it is a thrill history of commercial and business aviation development in the United States from the days of the ex-war ace fliers down to the present. Geared to a thrill action motif, it is a subject which it is believed will prove of unusual interest to juveniles who have followed Jimmy Allen's radio adventures, but also will be more than ordinarily appealing to adults.

Jimmie Allen is presented in the leading role, in which he enacts many of the thrilling incidents that have been part of his air career. The supporting cast includes William Gargan, now in "Man Hunt;" Katherine DeMille, Kent Taylor and Grant Withers in the featured roles. Others who participate are Billy Lee, Bennie Bartlett, Robert Fiske, Sid Saylor, Betty Jane Rhodes and Ed Dearing.

The Roughneck

(20th Century-Fox)

Comedy Romance

Combining romance, drama, comedy, mystery, action, suspense and thrill; localed aboard a Cuba bound pleasure liner, in Havana and in a swank society home; the characters are a ship's stokehold crew and its boss, battling sweethearts, interloping chislers, legitimate business men, crooks, would-be smugglers, all heroes, heroines and clowns, it is the belief of the producing company that this feature embraces all the fundamentals necessary to assure pleasing entertainment and more than the usual allotment of showmanship availability.

Based on an original story by John Bright and Robert Tasker, with screen play by Robert Ellis, Helen Logan and Barry Trivers, the production, while running the range of the elements noted, majors in fast moving comedy in situations, dialogue and action. An odd collection of humanity is thrown together on the boat. The stokehold boss is in love with the manicurist. A gem buyer is en route to purchase a fabulously priced jewel. Two conspiring groups of crooks are planning to steal it. One succeeds, and through making love to the stoker, tries to smuggle it into the United States without his knowledge. But the manicurist heroine, aided by the prinicpal comedy relief, intervenes to see that all get justice.

Paul Kelly and Arline Judge, currently in "King of Burlesque" and "It Had to Happen," are teamed in the roles of the battling lovers. Sammy Cohen, long absent from the screen, is the principal comic. The role of the gem merchant is assumed by Gregory Ratoff, with Mona Barrie and Halliwell Hobbes as one team of crooks and Edward Brophy another who plans to rob him. The major action of the production revolving about these players, a running drunk gag features Ernest Alexander. Others in the cast are George Chandler, Frank Hagney, Charles Stevens, Robert Hemans and Granville Bates as members of the crew, and Wade Boteler, Stanley Blystone and Tom O'Grady as detectives.

Direction is by Lewis Seiler, recently engaged in making Spanish versions, but also credited with "Paddy O'Day" and "Charlie Chan in Paris."

The Walking Dead

(Warner)

Mystery Drama

The subject matter of this production treats of a topic, the restoration of dead to life, that for ages either as a scientific experiment or piece of spiritual mysticism has intrigued the public mind. In this case, with a melodramatic semi-mystery story as a motivating basis, the subject is approached from a scientific standpoint, as it is currently being investigated by Drs. Alexis Carrel and Robert Cornish. An innocent man is electrocuted legally as a murderer. A scientist obtains permission to endeavor to re-create life within him. After a successful operation picturizing the uses of much scientific apparatus, the doctor is acclaimed by the world. The revived man sets about to annihilate those who were responsible for his electrocution. While he is killed by the two principal plotters, they are in turn electrocuted following an auto crash. As attention is concentrated on the development of this angle, other entertainment elements, except for a slight romantic contrast, do not have a very important function.

The picture is adapted from an original story by Edward Adamson and Joseph Fields, with the screen play by Peter Milne, Robert Adams and Adamson. Direction is by Michael Curtiz, maker of the current "Captain Blood," and experienced in this brand of mystery thrill picture by such features as "Mystery of the Wax Museum" and "Doctor X."

Boris Karloff of "Frankenstein" and other

(Continued on following page)

NEW FILMS IN THE CUTTING ROOM

(*Continued from preceding page*)
scare pictures will be seen as the revived man and Edmund Gwenn as the scientist. Barton MacLane and Ricardo Cortez are the super crooks, accidentally electrocuted after the revived Karloff has killed their minions Paul Harvey, Robert Strange and Joseph Sawyer. The show's minor romantic quality is shared by Marguerite Churchill (returning to the screen) and Warren Hull. Other players to be seen include Henry O'Neill, Joseph King, Eddie Acuff, Ruth Robinson, Addison Richards, Kenneth Harlan and Adrian Rosley.

F Man

(Paramount)

Comedy

It was to be expected that the G-man cycle eventually would be satirized from a comedy standpoint. That is the atmosphere in which this picture is being produced. Its aim is to substitute comics for heroics. To that end it is the intention of the producers to put the money which is invested in it right where it belongs, right up on the screen.

"F Man" is the story of a boy who wanted to be a G-man. He couldn't quite make the grade. Everything that his actual and screen predecessors do and did with dramatic precision backfired on him. Naturally the reaction is comedy. Of course the F man is a hero in the end, made so by circumstances and a parade of incidents in which his part is always hilariously funny.

The story is an original by Richard Connell with screen play by Eddie Welch. Eddie Cline is directing.

Jack Haley is presented in the leading role. The supporting cast lists William Frawley, seen in "Ship Cafe;" Franklin Parker; Grace Bradley now in "Anything Goes;" Norman Willis and Adrienne Marden, a pair of newcomers; Edward McWade, also in "Anything Goes;" Robert Middlemass and Onslow Stevens.

In applying comedy verve to the established drama of G-man activities, sponsors of the feature suggest that its exploitation make use of ideas based upon that atmosphere but presented with a comedy twist. Incidents in the story are many on which such stunts and gags can be premised.

Sutter's Gold

(Universal)

Biography

In the estimation of Universal and Edmund Grainger, the producer, "Sutter's Gold" is destined to be one of the year's important pictures. Essentially, with adaptation by Gene Fowler and screen play by Jack Kirkland and Walter Woods, it is the romantic and dramatic biography of John Sutter, upon whose lands gold was discovered in California. Its secondary quality is a graphic picturization of one of the most vivid chapters of that state's history.

For motivation the story is an authentic tracing of Sutter's personal career. Teeming with a spirit of adventure it takes him from his Austrian home, carries him to New York, where he made the acquaintance of Peter Perkin, to a Hudson Bay trading post in Vancouver. Follows a journey to the Sandwich islands in which some of the production's most colorful events occur and then aboard a slave ship bound for California on which Sutter first demonstrates his dominant personality. Then to California and the founding of the vast New Helvetia country, his dealing with the Russians and Spaniards, in which he added to his holdings. A pause is made to relate Sutter's romantic love adventures and then gold is discovered. Still sticking to fact, it pictures how Sutter never profited and tells of his fight to have the United States government recognize his claims, then his temporary victory and to his death.

Directed by James Cruze, Edward Arnold will be seen as Sutter, Lee Tracy as Perkin and Binnie Barnes as Countess Zarreti, with Montagu Love as captain of the slave ship. Other principals are John Miljan, Mitchell Lewis, Frank Reicher and Harry Cording. The supporting cast, numbering into the hundreds, contains many familiar screen names.

As one of the first pictures dealing strictly with personalities and events that are typically American history in character, it should quickly lend itself to exhibitor and audience attention. As a story of a great adventure, brimming over with many thrilling incidents, all against authentic backgrounds, the significance of the first phase becomes more striking.

Men on Her Mind

(Warner)

Comedy Mystery Drama

Notwithstanding the rather irrelevant title tone, plus the fact that the leading feminine player is more quickly remembered for her more sophisticated dramatic romance characterizations, the fact is that this is a mystery detective story, embellishing that element with comedy, romance and drama. Announcements that it is a story by Dashiell Hammett, the man who wrote "Thin Man," and that it features Warren William, one of the leading portrayers of detective roles on the screen, should readily convince theatre goers of its true character.

Basically it's a story of a detective suffering from woman trouble. He becomes involved in a case that gives him plenty of opportunity to exercise his sleuthing talents as well as those which, even though he mixes them up with business, he ordinarily reserves for less exciting times. As he, the girl and the supporting players are led through an amazing series of experiences, in all of which tense drama is being blended with laugh provoking comedy, he solves the case, escapes the wiles of one woman, only to fall into the arms of another.

Warren William is remembered for his appearances in similar stories, such as "The Case Of" series and the Van Dine yarns. The principal woman in the case is Bette Davis, currently in "Dangerous." Other women who engage William's attention are Marie Wilson, Winifred Shaw and Barbara Blane. In a more professional and less romantic way, Alison Skipworth as a crook mistress also gives William much to think about. Other players included are Arthur Treacher, now in "Remember Last Night" and "I Live My Life," Maynard Holmes, Porter Hall, Olin Howard and Charles Wilson.

The screen play is by Brown Holes, direction by William Dieterle, maker of "The Story Of Louis Pasteur" and "Doctor Socrates."

Snowed Under

(Warner)

Romantic Comedy

Here is a comedy of mixed up romantic affairs in which the title is just as much of factual as it is of literal significance. It is the opinion of the producers that it is made up of entertainment and exploitation ingredients of more than casual audience and exhibitor interest.

A writer is cooped up in a snowbound New England farmhouse. A generous producer sends his divorced first wife to assist him and provide an inspiration for a missing third act. Comfortably ensconsed, in comes his second divorced wife, accompanied by a youthful attorney and sheriff, intent on collecting a healthy amount of back alimony. Possibilities for funny happenings being easily evident, the potentialities are heightened by the invasion of a love struck coed. In the end, but not before much to do has happened, the writer is reunited with his first wife; the alimony grabber, besides getting her back money, falls for the sheriff, and the school girl becomes convinced that the young lawyer is her dream man.

The story is adapted from a published book of the same title by Lawrence Saunders. The screen play is by Mary McAll, Jr. Direction is in the hands of Ray Enright, who has accounted for many Warner comedy successes.

George Brent, currently appearing in "In Person," will be seen as the author. The three women who make life exciting for him are Genevieve Tobin as his first wife, Glenda Farrell as the alimony collector and Patricia Ellis as the coed. The role of the producer is played by Henry O'Neill. Frank McHugh is the country sheriff and John Eldredge the lawyer.

In combining the worths of hilarious incidents and situations with subtle, fast-breaking dialogue, the production idea is to direct appeal primarily at the masses. While doing this, the makers believe that the inclusion of the several wellknown screen personages will have sufficient strength to intrigue the curiosity of those whose main lure to screen entertainment is the power of names.

Two Composers Join Paramount

Two famous composers have been signed by Paramount Studio and will join the large staff immediately, it was announced by Boris Morros, general director of the music department. The composers are Gerard Carbonara and Victor Young, radio orchestra conductor and composer. Mr. Carbonara was a pupil of Respighi, famous Italian modernist.

Hawkins to Goldwyn

William W. Hawkins, Jr., formerly assistant to Katherine Brown, eastern story editor of Selznick International Pictures, has been named eastern story editor for Samuel Goldwyn. He succeeds William Fadiman, who joined Metro-Goldwyn-Mayer as fiction editor, succeeding Mrs. Nina Lewton.

Complete First of New Season

Chesterfield and Invincible have each completed their first picture of the 1935-36 season. The 18 announced by these two companies for the last season have also been completed. The new pictures finished are, "Ring Around The Moon," Chesterfield; and "Tango," Invincible.

Jefferys Acquire Perrins

Mark and Jane Jeffery have acquired six Jack Perrin features from Atlantic Pictures for release by New England Film Exchange of Boston.

The Star of "David Copperfield"!.



THE KEYSTONE OF YOUR FUTURE

. The Sensation of "The Informer"!

The Director of "China Seas"!

Together they give you their greatest in this rugged and uproarious adventure by Damon Runyon . . . top-notch author of screendom's record hits. Predicts Variety Daily: "Can't miss landing in the important money lists!"

Victor **McLAGLEN** · *Freddie* **BARTHOLOMEW**

in

PROFESSIONAL SOLDIER

with

GLORIA STUART · **Constance Collier**
Michael Whalen · **C. Henry Gordon**

a **DARRYL F. ZANUCK** 20th Century Production

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by Tay Garnett. Screen play by Gene Fowler and Howard Ellis Smith. Song "Joan of Arkansas" by John W. Green and Edward Heyman. **Based on a story by Damon Runyon**

WPA STAGE PROJECTS SEEK MASS AUDIENCE, STARTING THIS MONTH

Several Units Make Public Appearances Shortly; 15 Projects Launched in New York; 6,000 on National Program

A-borning midst the wranglings and bickerings of the last six months, the Government's widely heralded plan to sponsor theatrical production will show tangible results by the end of this month, it is promised, when several units will be presented publicly in New York. Some 15 projects are in various stages of preparation or rehearsal in the metropolis.

Nationally, the Works Progress Administration theatre project also is making headway, Hallie Flanagan, national director, has reported to Actors' Equity Association. She is making her headquarters in New York until the local program gets underway.

While the WPA allocation of almost $7,000,000 provides for the project until next June, Miss Flanagan said it would not be permitted to die at that time but would be continued indefinitely with a view to (1) providing further employment for idle professional workers in the theatre field, and (2) perpetuating some of the projects on a self-sustaining basis. She did not indicate whether additional funds would be forthcoming.

About 6,000 persons are now enrolled in the program, Miss Flanagan told 450 members of Equity in New York late last week. She asked for patience, and pleaded that judgment should not be passed until the project actually begins.

Actors Raise Wage Question

While the actors went on record as endorsing the "spirit" of the project, they raised some questions, including that of the prevailing wage. Miss Flanagan explained there was nothing she or the Government or anyone else could do as it was part of the WPA regulations and she intimated that to continue to harp on the subject would be "obstructionist tactics." Equity members themselves have failed to agree whether the prevailing union wage for actors should be demanded in place of the WPA's $130.40 a month.

The assembly urged Miss Flanagan to use her good offices to collect back pay due many of the project workers which allegedly has been held up by the regulations. A committee will be formed to confer on project problems as they arise.

Meanwhile the elaborate publicity department of the federal project's New York region continues to grind out release after release promising an early start of the program in the metropolitan area.

Rice Explains Program

"It is an ambitious and a varied program," explained Elmer Rice, New York regional director, in Sunday's New York *Times*. "It attempts to represent the theatre in all its aspects, but more particularly to emphasize the value of the theatre as an art-form, as an instrument of culture and as a factor in the social development of the community. By means of low prices (the prevailing prices of tickets will be 25 and 50 cents) it is hoped to attract to the theatre the huge potential audience which does not go now, simply because it cannot afford to. A special appeal will be made, by means of a publicity and speakers' bureau, to high school and college students, to working people, to people of small means generally, who would find pleasure and stimulation in the theatre if it could be made available to them.

"I confess that I face the working-out of this program with considerable trepidation," went on Mr. Rice. "It looks good on paper, it is in the hands of able people, but the difficulties in the way of its achievement are not to be minimized. Our production budget is a meager one. . . . Worse than that, we are hemmed in, on all sides, by arbitrary and inflexible regulations, which are based on the assumption that you can run a theatre in the same way that you can build a bridge or pave a street—or, too often, I am afraid, are based on no assumption at all.

"Authority and power are divided; work is bungled or neglected; mean little personal squabbles result in the injection of monkey-wrenches into the machinery. We are obliged to deal with chair-warmers, with petty bureaucrats, jealous of their brief authority, with those in relatively high places who are perhaps more interested in the future of the Democratic party than in the future of the theatre.

"In spite of all the delays and irritations, however, I think, we shall get some things done. Some undoubtedly will be abortive, some bad, some mediocre. But I am hopeful that many will be good, and that at least a few will capture the public attention."

3,350 on Payroll in New York

The project in New York on December 28 had a payroll of 3,350 workers, said Mr. Rice. By the end of January he predicted an increase to 4,500. About 60 per cent are actors, 10 to 15 per cent stage hands and technicians, 5 to 10 per cent newspaper men and playwrights. Mr. Rice pointed out that the overwhelming majority of these are members of trade unions or other professional organizations. The other 20 per cent comprise service workers. About 2,000 more are to be added in New York, half of them actors.

Mr. Rice gave the following resume of the planned activities:

THE LIVING NEWSPAPER. This project, sponsored by the New York Newspaper Guild, will present dramatizations of news stories. The first, dealing with the Italo-Ethiopian situation, opens tentatively January 22 at the Biltmore theatre, at 25 cents admission.

Original Plays

POPULAR PRICE THEATRE, to present original plays by young or unproduced authors. Four plays have been selected and three are in rehearsal. "American Holiday" is to open at the Manhattan theatre February 7, with 50 or 75 cents top admission.

EXPERIMENTAL THEATRE, also to produce new and original manuscripts and to experiment with production methods. It probably will be housed in Daly's 63rd Street theatre, opening February 14th. Two plays are in rehearsal.

TRYOUT THEATRE, sponsored by the League of New York Theatres, for Broadway managers to see how plays look on a stage before they commit themselves to a regular production. Four plays are in rehearsal, and Mr. Rice hopes two will open simultaneously early in February. Alexandra Carlisle will play the lead in "A Woman of Destiny," Samuel Warshawsky drama, at the Willis theatre in the Bronx and sponsored by Lee Shubert. "In Heaven and Earth," sponsored by Louis B. Cline, is to open at the Shubert-Teller in Brooklyn. S. M. Chartock and James Ullman are other producers sponsoring plays.

NEGRO THEATRE. This unit plans to present its first production, "Walk Together, Chillun," at the Lafayette theatre in Harlem January 24. It will be followed by "Macbeth," with all-Negro cast. Third probably will come "St. Louis Woman."

Director Elmer Rice Sees Progress Despite "Personal Squabbles, Chair Warmers and Jealous Petty Bureaucrats"

In addition to these five large units, there will be 12 or 15 smaller producing companies to play "spot bookings" in schools, settlement houses, clubs, churches.

These smaller units include: The Negro Youth Theatre; a one-act play unit; a German unit, presenting classics in the German language; the Anglo-Jewish Theatre; a classical repertory unit; the poetic drama unit; a Yiddish vaudeville unit; a children's theatre, and a Continental repertory unit, presenting 19th and 20th century European plays.

Other units which may be organized include an Irish repertory unit, Russian repertory, modern English classics, and two or three dance units.

Already in operation are a circus, a company presenting Gilbert and Sullivan and other light musicals, several vaudeville units, many marionette groups and a minstrel show.

A delegation from the Affiliated AFL Theatrical Unions Council for Federal Theatre Projects has protested to Victor Ridder, WPA administrator for New York City, against red tape tying up the paying of workers.

Dr. Hugo Lieber Dies; President of Sonotone

Doctor Hugo Lieber, president of the Sonotone Corporation, died last week in New York after an illness of two months. Born in Germany 68 years ago, Dr. Lieber came here in 1891 and started a chemical firm. A close association with the gaslight industry led him to establish a trade paper, "Light," in 1901. He founded a scientific research laboratory and was treasurer of the Radium Institute.

During the war Dr. Lieber spent two years in his native Germany aiding the starving populace. In 1922 he became interested in hearing aids for the deaf which led to his inventing the sonotone, his most important invention, which was made public in 1932, two years after he had founded the Sonotone Corporation.

Brulatour, Jr., With May

Jules Brulatour, Jr., son of Jules Brulatour, Eastman Kodak distributor, has joined Mitchell May, Jr., Company, Inc., of New York, insurance firm handling considerable motion picture business, as vice-president. Mr. Brulatour attended Georgetown Prep and Catholic University and then spent considerable time in the banking business.

HOLLYWOOD SCENE

Completion of 12 Features and Launching of Nine Others Gives Studios a Busy Week; Producers Experimenting With New Plan to Reduce Costs of Scenario Work

12 Completed

With 1936 getting up steam, pictures rolled off the production line in wholesale style last week. Twelve features were transferred to the editorial departments to make one of the biggest cleanup weeks Hollywood has seen in many moons. Nine features went into work as the vanguard of more than 50 productions due to hit the stage this month.

With the turning of the calendar year, the number of completed pictures on the seasonal program nears the half-way mark. During the coming seven months, however, there is ample evidence that under the spur of new independent producers, the old line major and independent companies will step up their total number of pictures as new stories are chosen.

Paramount Finishes Three

With three pictures in the cans, Paramount is in the forefront of completed product. Probably the most important of the Paramount trio from an exhibitor and patron view is "Give Us This Night." Jan Kiepura, star of "Be Mine Tonight," is featured with Gladys Swarthout, Alexander Hall directing. The supporting cast lists Phillip Merivale, Benny Baker, Michelette Burani, William Collier, Sr., Sidney Toler, Charles Judels, Maurice Cass, Alan Mowbray and Billy Gilbert.

"Timothy Quest" will present Eleanore Whitney, Tom Keane, Dickie Moore, Virginia Weidler, Elizabeth Patterson, Samuel Hinds, Esther Dale, J. M Kerrigan, Irene Franklin, Jack Clifford, Ralph Remley, Raymond Hatton and Tempe Piggott. Charles Barton directed. "Preview" has Reginald Denny, Frances Drake, Gail Patrick, George Barbier, Rod La Roque, Ian Keith and Conway Tearle.

Two pictures were completed by MGM, "The Voice of Bugle Anne" will present Lionel Barrymore, Maureen O'Sullivan, Eric Linden, Spring Byington, Charles Grapewin, Henry Wadsworth, Dudley Digges, Claude Gillingwater and Jonathon Hale. Richard Thorpe directed. In "Exclusive Story," directed by George B. Seitz, Franchot Tone, Madge Evans and Stuart Erwin are featured.

Republic also completed two. They are "Dancing Feet" and "Oregon Trail." The first presents Ben Lyon, Joan Marsh, Isabel Jewell, Edward Nugent, Nick Condos, Vince Barnett, Harry Bradley, Herbert Rawlinson, Purnell Pratt, Sonny Lamont and Frank Melton. Joseph Santley directed. John Wayne is the lead in "Oregon Trail."

Shirley Temple Film Finished

A pair also were delivered by 20th Century-Fox. "Captain January" stars Shirley Temple with Guy Kibbee, Buddy Ebson, Slim Summerville, June Lang, Jane Darwell, Sara Haden, Mary Carr, Jerry Tucke, Nella Walker and George Irvin. David Butler directed. The cast for "Black Gang" includes Paul Kelly, Arline Judge, Mona Barrie, Gregory Ratoff.

At Universal "Next Time We Love" was finished. In this Margaret Sullavan, James Stewart, Ray Milland, Anna De Mattrio, Robert McWade, Grant Mitchell, Ronnie Cosby and Christian Rub will be seen. E. H. Griffith directed.

"Strike Me Pink" was completed by Goldwyn. The Eddie Cantor annual, he will be seen with Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell and Brian Donlevy.

The twelfth completed picture is Warner's "Men on Her Mind." It features Warren William and Bette Davis.

MGM Starts Three

Three pictures were started by MGM. All are in the important class, but of the trio "Romeo and Juliette," Shakespeare's immortal love story, looks to be the one that will arouse most comment. The nature of the story will rouse plenty of talk, as also will the return of Norma Shearer to portray the part of Juliet. Romeo will be interpreted by Leslie Howard. Currently listed among the supporting cast, with many to be added, are John Barrymore, Edna Mae Oliver, G. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Conway Tearle, Robert Warwick and Virginia Hammond. An Irving Thalberg production, it is being directed by George Cukor. The second picture to go, "Small Town Girl," will present Janet Gaynor, Robert Taylor, Lewis Stone, Andy Devine, Ethel Wales, Douglas Fowley, Ivan Simpson, Buster Phelps and James Stewart. William Wellman is directing. The cast for the third, "Elegance," presently lists Joan Crawford, Clifton Webb and Franchot Tone, with Jack Conway directing.

Republic likewise started two pictures. In "The Leathernecks Have Landed" will be seen Lew Ayres, Isabel Jewell, Jimmy Ellison, Ward Bond, James Burke, J. Carrol Naish, Clay Clement, Maynard Holmes and Joseph Sawyer. Howard Bretherton is directing. For "The Return of Jimmy Valentine" Roger Pryor, Charlotte Henry, James Burke, James Burtis, George Cheseboro, Dewey Robinson and Lois Wilson have been selected for principal parts. Lewis D. Collins is directing.

On Location

Twentieth Century-Fox put "Under Two Flags" into work on location. The incomplete cast lists Ronald Colman, Victor McLaglen, Simone Simon, Rosalind Russell, Marc Lawrence and Louis Mercier. Frank Lloyd is directing.

"Farmer in the Dell" started at Radio. It will present Fred Stone and Jean Parker.

Darmour Productions started "Shadows of the Orient." The cast includes Regis Toomey, Esther Ralston, Sidney Blackmer, Oscar Apfel and J. Farrell MacDonald. Burt Lynwood is directing.

"Palm Spring," a Walter Wanger production for Paramount, started with Frances Langford, Guy Standing and Smith Bellew.

Trimming Costs

Preliminary preparation costs, the unseen bugaboo that adds so much to overhead and consequent high film rental, are in for a decided downward trimming if avowed production intentions are made workable. In several studios an experiment is under way to cut down top-heavy scenario departments and buy only finished scripts, just as Broadway stage producers purchased only complete plays.
his own responsibility.

If a writer succeeded in selling a producer a story, or if the producer engaged him to prepare a script from a story he directly owned, an optional agreement would be made calling for a finished scenario. The price agreed upon might be a little higher than is now offered writers for the usual preliminary versions, but it would carry the rider—"no accepted script, no sale."

Good Cheer

Leo Peterson, general manager of Black Hills Amusement Company, operating a group of theatres in the northern Rocky Mountain territory, is in Hollywood for his regular visit. One of the many visiting exhibitors who find their way into this office, he had an interesting tale to tell.

Probably more familiar with the whys and whats of Hollywood than most of the vast exhibitor army, his reply to our first query practically floored us. Asked how business was he said, "Swell! Our houses run by pretty good showmen, haven't had such a tough time as most of the boys around the country. As a matter of fact all through the depression we didn't have to buy much red ink."

Hollywood producers in general are doing a pretty good job, Mr. Peterson said, but like countless other smaller town operators, he's doubtful that Hollywood will ever get around to a through understanding of what small town operators and patrons need most.

Good pictures eventually will eliminate chance games and the like, he said, but felt that it's going to cost the producers, whom he held directly responsible, plenty of money to bring this about.

Organizing

The first definite indication of a planned 100 per cent closed shop on the Coast enveloping all screen crafts is seen with the announcement by Bert Offord, heading the wardrobe men's group, that they are organized 100 per cent in Universal, Warners, RKO, Paramount, Columbia, Republic and Selznick International. This group now has 98 per cent representation in 20th Century-Fox Westwood and Hollywood Studios and United Artists. Mr. Offord has been working quietly for 12 weeks to achieve this result. . . . Douglas Fairbanks will hop into production immediately upon arriving on the Coast. He will produce "Marco Polo," . . . Pat Casey is back in town from an eastern holiday and is huddling with George Browne and IATSE officials on several jurisdictional problems. . . . Paramount had newsreel cameramen, spots and all the customary premiere equipment for their preview of "Anything Goes" at the Fox Village theatre. . . . Harry D'Arrast will not direct "One Rainy Afternoon" for the Pickford-Lasky Company, as scheduled. Rowland V. Lee will handle it, with D'Arrast slated for another picture later. . . . Leo Spitz, RKO president, quelled current reports that B. P. Schulberg and Manny Cohen would become unit producers at that studio. Pandro Berman will remain with the company, Mr. Spitz said.

HAIL THE NEW COAST-TO-

20th Century-Fox gives the trade a new wonder-show. Returns from early showings prove its super-charged box office power. Grab it . . . date it . . . push it . . . and break your records, too!

PHILADELPHIA (*Fox Theatre*) **Broke every house record for the last five years!**

BUFFALO (*Century Theatre*) **By far the biggest of any Fox picture this season!**

COLUMBUS (*Loew's Broad*) **Topped everything but record-holding "Steamboat Round the Bend".**

LOUISVILLE (*Strand Theatre*) **Beat everything but Will Rogers' biggest.**

KANSAS CITY (*Uptown Theatre*) **Tremendous business almost equalled "Steamboat Round the Bend" record.**

MILWAUKEE (*Wisconsin Theatre*) **Beat everything in months.**

LOS ANGELES (*Chinese and Loew's State*) **Positively sensational day-and-date showing tops everything in sight!**

No wonder "TIME" names it: "One of the year's best musicals!"



COAST BOX OFFICE KING!

ING OF
RLESQUE

Starring

WARNER BAXTER

(Even greater than in "42nd Street")

ALICE FAYE · JACK OAKIE

MONA BARRIE · ARLINE JUDGE

GREGORY RATOFF · DIXIE DUNBAR

HERBERT MUNDIN · FATS WALLER

NICK LONG, JR. · KENNY BAKER

Associate Producer: Kenneth Macgowan. **Directed by Sidney Lanfield**

Screen play by Gene Markey and Harry Tugend. From a story by Vina Delmar. Dances and ensembles created and staged by Sammy Lee

A FOX PICTURE **Darryl F. Zanuck in Charge of Production**

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

INDUSTRY EYING CONGRESS AND TEN NEW STATE LEGISLATURES

Increase of $2,500,000 in Admission Tax Returns Estimated by Treasury; Pettengill Bill Hearing Awaited

The perennial problems of the motion picture industry concerning legislative attacks return this week with the opening of the Congressional session and the convening of legislatures in ten states: Arizona, Kentucky, Louisiana, Massachusetts, Mississippi, New Jersey, New York, Rhode Island, South Carolina and Virginia. With the resumption of the law-making sessions there came much private speculation over the potential effects, direct and indirect, on the film business. Other states' legislatures will be called in special sessions.

New general taxes from which to pay to farmers the benefits promised under the Agricultural Adjustment Act, designed to be financed from processing taxes, loomed in Washington as a result of the supreme court's decision Monday that the act was invalid. The processing taxes were held to be class legislation, outlawed by the Constitution.

The court's decision was rendered almost simultaneously with the reading in Congress of the President's annual budget message, in which he reiterated the promise given in his message of January 3d that no additional taxes would be needed on the basis of existing laws.

AAA Decision Problem

However, the President said in discussing the budget, "if the Congress enacts legislation at the coming session which will impose additional charges upon the Treasury for which provision is not already made in this budget, I strongly urge that additional taxes be provided to cover such charges.

Just how the Administration will meet the situation created by the supreme court decision, which may necessitate the return of approximately $1,000,000,000 already paid into the Treasury in processing taxes, has not yet been determined. Although the broad decision caused expressions of opinion that substitute legislation cannot be enacted any more than could a substitute for the NRA be found, Administration officials said the Government was committed to agricultural aid and therefore would have to continue, probably obtaining the money from which to pay benefits from new general tax levies.

Theatre men this week joined with farmers in many places in speculating over the effects of the supreme court's decision which voided the AAA. Farmers in the agricultural and cattle belts, it was thought, might forego theatre attendance if they did not get their corn and hog checks.

The budget as submitted evidenced the Treasury's belief that the amusement industry was due for continued and rapid improvement. The estimate of admission tax collections for the fiscal year which begins July 1, 1936, was $19,500,000 against an estimate of $17,000,000 for the current fiscal year and actual collections during the 1935 year, which ended June 30th last, of $15,379,397.

Few Items Concern Films

Only a few items affecting motion pictures were carried in the budget, and little change appeared contemplated in such activities during the coming year. The fund for the specialties and motion picture division of the Bureau of Foreign and Domestic Commerce was increased from $28,141 to $28,451, and the appropriation for the Office of Education of the Interior Department for the acquisition of motion picture films and other necessities and for travel expenses was increased from $15,000 to $20,000.

The regular appropriations of $85,000 for purchase and rental of films by the Navy Department and $79,000 for the motion picture activities of the Department of Agriculture also were provided for in the budget. The breakdown of the Agriculture appropriation called for expenditure of $70,360 in production and $8,640 in distribution.

The fact that the President did not touch upon such matters as the now defunct NRA was hailed in Washington as an indication that no new moves against business are contemplated for the immediate future, although undoubtedly bills to regulate industry will be pressed in Congress where, however, they cannot succeed without the approval of the Administration.

Nevertheless, there is a general belief in Washington that new regulatory measures will be sought before the end of the session, although it is expected they will be tempered by the approach of the presidential campaign.

Alien Talent Bill Introduced

As the session of Congress opened only one measure directly affecting the motion picture industry was ready for introduction. Under a resolution introduced by Representative Dickstein of New York and referred to his own immigration committee, the entry into this country of alien musicians and actors not of outstanding talent or engaged for positions requiring distinctive ability would be rigidly restricted. Under the embracing term "musicians" would be included instrumental and vocal artists as well as orchestra conductors.

Before embarking for this country, such aliens would be required to fortify themselves with the permission of the Secretary of Labor to be admitted. Further, a quota or reciprocity arrangement would be adopted, under which the number of such persons admitted to this country within any fiscal year would be limited to the number of American citizens admitted during the same period by the foreign country.

Pettengill Bill Hearing Expected

Probably the outstanding piece of anticipated motion picture legislation is the Pettengill anti-block booking bill, which is due this session for a hearing before the Interstate Commerce Committee of the House of Representatives. It is being watched with interest by the motion picture's own legislative authorities.

Allied States Association has already undertaken a resumption of its fight for passage of the Pettengill measure, and has for weeks been attempting to line up support outside of the industry.

Display of the American flag in theatres is demanded in a bill filed in Massachusetts by Representatives Barry, of East Boston, and McHugh, of Jamaica Plain.

Talent Exchange Plan in Operation

Closer working arrangements between the motion picture industries of America and Great Britain—internationalization of the talent supplies and finished product—is considered inevitable by Major Roger Marchetti, Hollywood film attorney, who arrived in New York last week from conferences in London.

Before leaving for the West Coast last weekend, Major Marchetti said he had perfected plans for interchange of studio talent between the two countries, and has been authorized by British producers to negotiate for distribution in the United States through major company outlets.

Among producers at the Elstree studios he said he will represent are Herbert Wilcox, Monty Banks, Julius Hagen, Maurice Elvey, Garrett and Klement, Robert Kain, Walter Mycroft of British International Pictures, Percy Raphael, Helgal Films, Max Schack of Capitol Films, and C. M. Woolf of British Films Distribution, Ltd.

"The British producers, knowing that pictures like 'Private Life of Henry the Eighth,' 'The Thirty-Nine Steps,' 'The Scarlet Pimpernel' have met with success in America, have a number of pictures in production wholly with an eye toward American consumption," Major Marchetti said.

"The English producers need our talent more than we need theirs," he continued. "There are only a few actors—Robert Donat and John Gielgud among others—who are acceptable here. But that the British cinema favorite can also click here has been demonstrated. Jessie Matthews, for instance. And actors such as Ronald Colman and Leslie Howard give our pictures eclat."

Major Marchetti has opened overseas headquarters at Artists' Managers, Ltd., in London, with J. M. Strode in charge.

"British producers want big American names," he reported, "and they are willing to pay for their services. But the price the American talent demands is exorbitant."

He said he had found a way by which American theatre folk may obviate the income tax over there, which is approximately 25 per cent, and that he had completed arrangements with three firms of London accountants formerly in the government tax service to handle such matters for visiting Americans. The plan, he said, entirely complies with the legal and accounting provisions of the British income tax law.

While in London Major Marchetti closed a contract for Alice White to play the lead in a Gaumont British picture to be directed by William Beaudine, and opened negotiations for British picture engagements for Edward G. Robinson, Elissa Landi, Charles Boyer and others.

He also placed under contract Diana Ward, a young American musical comedy actress, who has the lead in the London company of "Anything Goes," and Lady Queensberry, artist and costume designer.

Major Marchetti has signed Laurence Olivier for American stage and screen appearances.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The evolution of "giveaways" may be traced from the drawing for a smoked ham on family "Country Store" nights at a ten-cent down-at-the-heels neighborhood movie, to the giving of dishpans, crockery, dinner sets and silverware. Next, as better theatres are forced by the cheaper competition to engage in the practice, it was extended to embrace vacuum cleaners, electric refrigerators, washing machines and radios; then, at the de luxe runs, to furniture, houses, real estate and large sums of cash; and now the idea has been picked up by Broadway, where the night clubs have given away automobiles with regularity. Next, predicts Press-Agent Marc Lachmann, what with the war fever and armaments race, somebody'll start rafflin' off torpedo boats with full crews. Or large chunks of unconquered Africa—Abyssinia, for instance.

▽

Buried the other day in a room of Radio Pictures publicity appeared the bare mention that Florence Lawrence has been given a small role in "Mother Lode," the new RKO picture starring Richard Dix.

Miss Lawrence's now-faded career in motion pictures dates back some 26 years when she was nationally known as "The Biograph Girl." Unwittingly, in 1910, she figured prominently in the great film war that raged, with history-making consequences, between Carl Laemmle, leading some independent distributors, and the powerful Motion Picture Patents Company. The battle really began when "Uncle Carl" sensed that "Biograph Girl" Florence Lawrence was the outstanding and visible figure of the patents trust product. So, soon after the formation of Laemmle's Independent Motion Picture Company, the famous "IMP," Miss Lawrence vanished—mysteriously "kidnaped"—from the Biograph studios in New York.

Some weeks had passed when a story reached the newspapers from out in St. Louis that she had been mysteriously slain.

Then, on April 2, 1910, a due and proper sequel to any such yarn, Miss Lawrence appeared publicly under Laemmle auspices, whole and sound and in person to let the world know that "The Biograph Girl" was no longer the Biograph girl, but was now an "IMP."

This move was the beginning of the star system. Up to that time the conservative-minded chiefs of the Patents group were distinctly opposed to publicity for individual players. They had observed the salaries that the stage had to pay for stars who caught the public's favor, and they did not want a parallel experience for the motion picture. They did not want "stars!"

The St. Louis exploit is also pointed out by Motion Picture Historian Terry Ramsaye as the first "publicity stunt" in behalf of a motion picture player—the story of her slaying appearing in the press one day and her personal film appearance coming on the morrow. This was the beginning of the old school system of exploitation.

▽

Then there is the story of the American motion picture executive who as a guest at a London public dinner began to smoke before the royal toast had been given.

Admonished by the horrified toastmaster, he remarked:

"But I thought we had settled all that in the Revolution of '76!"

▽

We read in a Film Daily headline that the new presidential "RKO Radio Post for Leo Spitz Entitles Him to Salary." There's just no more altruism left in the little ol' world.

PROBLEMS OF THE GREAT

Haile Selassie may have his troubles trying to dent Mussolini's big chin. And evidently Jean Harlow's road to the screen has not been an easy one since Joe Breen took charge of what is and is not. Franklin Roosevelt's brow, too, has been wrinkled a bit by the lambasting of the anti-New Dealers. But for sheer heart-touching calamity we cite the weighty troubles of Hollywood's own exponent of the golden bathtub, Cecil Blount DeMille. It develops that DeMille has 104 suits of clothes, and is moaning that he would have more if Mrs. De wasn't always giving them away!

Merian C. Cooper, bald-headed pipe smoker, produced "She" for Radio Pictures. When his effort in this connection reached Manila in the Philippine Islands, the Metropolitan Theatre Company was struck with amazement to find the following notice in the *Philippine Collegian*, a magazine published by the University of the Philippines:

AMONG THE THEATRES

Metropolitan

Merian Cooper, otherwise the enchantress, really excites the imagination in her next picture, entitled SHE. She displays her versatility in depicting the wisdom of the angels and the evils of Satan.

▽

The manager of a theatre in Budapest, Hungary, had the misfortune to screen a film that was without the standard "kiss-and-make-up" ending. He found his audience hungry for such a finis and they refused to leave the building unless it was forthcoming.

In desperation he cut off the last few feet of an old film lying handy, tacked it onto the current feature and again projected the last reel.

Then night fell happily on Budapest.

▽

We were trying to determine whether Christmas shopping ruined more friendships than feet when Mary Pickford, writing in Liberty magazine, popped up with the observation that, "What this troubled world really needs is Christmas all the year round!"

▽

W. A. Smith, chief of Missouri-Kansas "G" Men, told the motion picture's Variety Club at Kansas City that the chance of the fingerprints of two persons being identical is one in 1,000,000,000,000,000,000,000,000,000,000,000,000.

▽

The very modest Doctor John Condon, the "Jafsie" of Lindbergh kidnap fame, is offering himself, in trade paper advertisements, to motion picture theatres for personal appearances—at so much cash per appearance. He admits, shyly—in boldface type—that he played the E. M. Loew circuit in Lynn, Mass., to TERRIFIC GROSSES! (The caps are the good Doctor's.) His commercialization of his personally injected participation in the case comes the while Bruno Hauptmann agonizes in the Jersey death cell awaiting the sizzling electric current that will race death into his weakening body.

Motion picture companies have variously been the targets of freak legal suits of all kinds and description, but few have been as freakish as the action filed against four of them over a house that had been sawed in two.

Last September the Oklahoma City home of Mrs. Fern Chadwick, widow of a chiropodist, was cut in two in a controversy between Mrs. Chadwick and the local building and loan association. The house stood on two lots and the building and loan company wanted their lot back, or something. When they bisected the structure Mrs. Chadwick moved her household goods to the side standing on her lot.

While she and her two children were visiting in another state, her petition charged, newsreel cameramen went to the place, stacked furniture in the yard, re-enacted the motion of sawing the house in twain "and left the general impression that we had been thrown out of the house." Other children were used in place of her own "to register dejection," receiving $1 each for it.

Now she wants $25,000, for libeling her, from Universal, Warners, Standard Theatres and Midwest Enterprises.

▽

Towering Jim Loughborough, who has been flying back and forth between Washington and New York on matters pertaining to the Federal Housing Administration, indited the following "nanny-goat" to bulging Ed McNamee, of National Screen:

"Arrived at Washington last midnight and Friend Wife met me at the airport," wrote Jim. "I had to ride in one of those trick planes with extra narrow seats—once you sit in a seat you can't get up until the blamed plane crashes. Two beautiful Southern gals were on board, bound for their native Noo Awleans. They were very frisky from the start. Then one got airsick and went blah. A Southern gent with them asked if anybody knew a cure for 'airsickness,' and I said, 'Sure, the same old cure you give for too much booze—bicarbonate of soda.' Right there he challenged me to a duel. Said I had insulted the lady, and demanded a strong apology. It looked pretty serious until the lady intervened and told the Southern gentleman, 'He's right, and, furthermore, I drank too damn much booze before boarding the plane in the first place.'"

▽

If one or another of the newsreels had diverted just a little of the time spent trying to figure out where the next baby parade or ski-jumping contest is coming from it would have been on hand the other day at the raising from the bottom of the south's Yazoo River, of a federal gunboat that was sunk there in 1862. The timbers of the gunboat were in a fine state of preservation after soaking in the muddy waters for these 73 years.

The vessel was one of two Union gunboats that attacked Yazoo City during the Civil War between the states. The boat was raised by a Government snag boat which is clearing the river. Some machinery and tools were brought up in her hold. And hundreds of old-fashioned wrought iron nails were retrieved from the timbers which were hewn for the fight that changed the course of a nation. History is somewhat vague regarding the gunboat, but it is traditionally reported that the boat was captured by Confederates. The no'theners refuse to believe it.

RADIO AND HOTELS JOIN ASCAP IN DEFYING WARNER IN MUSIC FIGHT

Columbia Broadcasting Will Continue to Use Numbers Claimed by Warner; Hotels Disregard Repeated Warning

With exhibitors still awaiting official word from Warner Brothers on its policy regarding the licensing of music for performance in theatres, the large radio networks and hotel interests this week defied the motion picture company. And Wednesday it was learned that Music Publishers Corporation, Warner subsidiary, will file intringement suits in federal court very soon against NBC, CBS, hotels, independent radio stations in New York City, including WOR, Mutual circuit key, WMCA and WHN, owned by Loew's, Inc.

Two of the three businesses which the American Society of Composers, Authors and Publishers in the past has referred to as "the unholy three" thus align themselves on the side of the Society—otherwise their bitter "enemy"; while the third, the theatre owners, likewise are preparing to resist any moves by Warner to levy a dual music tax.

Events were moving to a legal showdown to determine the Warner-ASCAP fight over disputed copyrights. Thus:

1. Columbia Broadcasting System, unlicensed by Warner, announced its determination to broadcast certain numbers claimed by Warner.

2. On advice of counsel, hotels nationally were playing Warner music and disregarded the warning against copyright infringement.

3. The Department of Justice was studying complaints of independent broadcasters against alleged royalty discrimination by ASCAP in favor of the networks.

4. ASCAP attorneys were working overtime to rush the Society's stipulations to completion so the Government's antitrust suit could be expedited.

5. General manager E. C. Mills said ASCAP will not file suits, but NBC and CBS are understood to be preparing actions.

Attorneys for the National Broadcasting Company were noncommittal on reports that they were planning a test case to decide judicially the control of copyrights.

CBS Legal Text Prepared

A legal test is, however, being prepared by Columbia Broadcasting System, officials of that network affirmed this week, but when it will be filed has not been determined.

This gained significance in view of the following statement which Columbia issued Monday night:

"Columbia Broadcasting System announced that all questions as to the right of the American Society of Composers, Authors and Publishers to license the performing rights of the musical numbers in the current 'Scandals' written by Ray Henderson and Jack Yellin, in Billy Rose's 'Jumbo' written by Rodgers and Hart, and in the RKO motion picture 'I Dream Too Much' written by Jerome Kern, had been removed.

"This means that the foregoing numbers which are published by the Warner Brothers' group will again be heard in network broadcasts.

"Examination of the Victor Herbert music indicates that the great majority of the works of this composer are not controlled by the Warner Brothers' group but by the American Society, and these works will also shortly be freed for broadcast performance."

Warner on Tuesday released photostatic copies of letters exchanged with the National Broadcasting Company and Columbia Broadcasting System which disclosed a sharp conflict over the rights to use the disputed compositions. The correspondence contained reference to impending suits.

To the networks' claim that they have the right to use Warner music because they contracted with ASCAP at the time Warner was a member, Warner replied that they knew it had given notice of withdrawal from ASCAP at the end of the year. The networks in the letters charged that Warner had refused to furnish a list of its copyrighted works so that they may proceed in legal manner. Warner replied it was under no obligation to supply such a list but that all such copyrights are on file in the Copyright Office and imprinted on the compositions.

Columbia informed Warner that it regarded Warner's failure to supply the requested information as "calculated to entrap us into copyright violations, and we put you on notice that we will raise such defense in any action which you may bring against us."

Warner informed the networks that ASCAP has acknowledged its withdrawal from membership and also the withdrawal of Warner's works from ASCAP's repertoire.

Contracts Sent Hotels

Meanwhile Warner this week submitted to hotels, through the American Hotel Association of the United States and Canada, a license agreement calling for payment of 40 per cent of what they now pay ASCAP.

However, Frank A. K. Boland of New York, counsel for the association—which has stood shoulder-to-shoulder with exhibitor organizations in music tax battles—advised members that the resignation of the Warner music companies from ASCAP membership "does not affect the rights of music users" under existing license agreements with ASCAP.

Mr. Boland based his opinion on these points:

1. The standard form of agreement between hotels and ASCAP provides that the Society reserves the right, at any time to withdraw from its repertoire any musical work, and upon any such withdrawal the licensee may immediately cancel the agreement. "It should be noted," added Mr. Boland, "that the Society and not the members thereof reserve such right of withdrawal and, therefore, only the Society and not the members may exercise such right."

2. The licensing agreement further provides that it shall be extended and renewed from year to year, but cancellable by either party on 30 days' notice prior to the termination of any year.

Identical clauses are part of the ASCAP agreement with theatres.

Mr. Boland gave it as his opinion that all composers, authors and publishers, including the Warner group, who were members of the Society at the time when ASCAP made its agreement with each respective licensee, are bound by such agreement, and that each agreement is enforceable not only for the original term designated but also any extension or renewal.

Doubts Hotels' Acceptance

"At this time," Mr. Boland advised, "we do not consider it advisable for any hotels to take the initiative and cancel any of their existing contracts with ASCAP. Such existing contracts may be the only basis upon which the hotels may claim the right to use any of the music of the withdrawing publishers."

He said it was extremely doubtful that the hotels would accept the license agreement submitted by Warner, which is for a term of three months, the same as offered to broadcasters. "As counsel for the hotels, I do not think that Warner can give us any more commodity than we already have under the ASCAP agreement," he commented.

Mr. Boland thought it probable that the hotels would become involved in the expected legal entanglements.

Several prominent hotels recently have

(*Continued on page 38*)

WITHDRAWAL FELT ON BIG CHAINS

"The effect of the withdrawal of the music published by these (Warner) firms has already become noticeable in radio programs from the big chains and from stations not included among the 170 which have already accepted the new contract submitted by the Warner companies," said a statement by the parent company Tuesday.

"Old tunes are being played again and again. Formerly a restriction existed against the use of any given tune more than once in three hours. This restriction has apparently been abandoned as a result of the shortage of music created by the refusal of the chains and certain stations to meet the requirements of the new Warner contract."

Justice Department Studies the Complaints of ASCAP Favoritism to Networks; Society Acts to Expedite Federal Suit

RAVE!

". . . leaves the audience quivering under its emotional sledge-hammer blows . . . you can be sure that 'Tale of Two Cities' will cause a vast rearranging of the year's Ten Best list!"
—Sennwald, Times

BREATH-TAKING!

"One of the finest pictures of this or any year! Colman is undeniably at his best. It is in every respect a superb production!"
—Pelswick, Journal

DON'T MISS IT!

"Magnificent and thrilling. Should be required-seeing in every film-fan's curriculum. It is entertainment at its mightiest! Don't miss it!"
—Johaneson, Mirror

COLMAN'S BEST!

Once seen, the picture will be long remembered. Neither scene nor players may be forgotten . . . Colman's best contribution to filmdom!"
—Crewe, American

NEW HIGH!

"Strikes a new high in impassioned drama . . ."
—Delehanty, Post

THE TOPS!

"'Copperfield' and 'Tale of Two Cities' are among the tops in pictures. A deeply moving, thoroughly absorbing picture, acted by an inspired cast!"
—Cameron, News

"A TALE OF TWO CITIES"

Another Metro-Goldwyn-Mayer Hit!

CAPITOL
BROADWAY at 51st STREET
Major Edward Bowes, Mng. Dir.
BIG HOLIDAY SHOW!
DOORS OPEN 9:45 A. M.
Continuous Late Performances Until
3 A. M. NEW YEAR'S EVE

LOOK AT HIM! Another M-G-M Hit!



HOTELS DEFY WARNER

(*Continued from page 36*)

been sued by ASCAP for non-payment of the music tax, which the hotels contend is arbitrary, no precise scale for that type of licensee having been adopted. The fee is predicated on the extent of the use of music, ranging as high as $1,500 a year. In addition, where there is radio reception in the rooms, ASCAP claims $1 a year for each receiver.

U. S. Would Speed Case

In Washington the Department of Justice reiterated officially that the Government's suit seeking to declare ASCAP an illegal monopoly has not been abandoned, but will be resumed in the federal district court in New York when stipulations are completed. It was said that the Government was seeking the viewpoints of both broadcasters and ASCAP, looking to an agreement on statements of facts that will expedite the case.

The Society's attitude favors an early trial since it has been beclouded by the accusation of illegality for many years, and its attorneys are confident that a court hearing will vindicate its practices. A staff of attorneys and research workers under the direction of Nathan Burkan, ASCAP counsel, is preparing the case and the mass of stipulations, which will be the first comprehensive compilation of data concerning the music industry.

Delay in completing the agreement of facts has been partially due to ASCAP's rejection of certain stipulations wanted by the Government which might have prejudiced the case and led to a consent decree.

Broadcasters Complain

ASCAP's troubles were increased this week by complaints of broadcasters to the Department of Justice against royalty preferentials in favor of the large networks and against independent operators.

Department officials, it is understood, were studying these complaints. General opinion was that no incorporation of such material is possible, since the Government in its original bill of complaint outlined the points on which it based the prosecution. There is a possibility, though, that the material can be used in connection with charges already brought if they involve the royalty structure.

Among the complaints is one filed by Powell Crosley, radio manufacturer and independent radio station operator in Cincinnati. They are based on the favored rate computations granted by ASCAP to the networks and newspaper-controlled stations and the probable necessity that broadcasters take licenses also from Warner. The net effect would be that the average station would find its music cost increased considerably.

Can't Regulate Prices

It was pointed out that the Government has no authority to regulate the prices charged by a private business for its products or to require that the same price shall be charged to all customers.

The independent stations contend that the five per cent commission on advertising revenue that they pay to ASCAP as music tax would be less if the networks paid the full fee. Theoretically, the chains pay the same commission, but ASCAP makes certain exemptions for promotional work, line costs and other expenses inherent in the networks' operations.

Stations operated by newspapers pay ASCAP only per program use of music on commercial broadcasts and no fee for sustaining programs.

Reflecting the high percentage of popular compositions in the Warner catalogue, exploitation of musical films on the air has been materially reduced since last Tuesday midnight when more than 30,000 Warner songs were ruled off the networks. Typically, Bing Crosby has been prevented from crooning Cole Porter's tunes from "Anything Goes," a Paramount picture, because the music is controlled by Harms, Inc., a Warner affiliate. Al Jolson, in his broadcasts, cannot sing some of the numbers identified with his work in Warner films.

Theme Song Discarded

Public domain music has been brought out of the files, and new arrangements of old compositions have been rushed. Paul Whiteman last Sunday night was forced to discard his theme song, George Gershwin's "Rhapsody in Blue," because it is owned by Warner's New World Music Company. He substituted a new number titled "Margo."

The situation is causing song writers in film studios in Hollywood to protest, since the lack of "plugging" on the air reduces their ASCAP royalties. It also affects sales of their sheet music.

Meanwhile, the small music publishing companies are seizing advantage of the scarcity of available unrestricted numbers to speed new compositions off the presses, and are augmenting their staffs of "pluggers."

Celebrated Opens Studio

Celebrated Pictures, Inc., have opened headquarters at the Hotel Edison in New York and will produce all the Theodore Allen Lloyd productions in their studios in the hotel. The company is shooting a series of one-reelers, "New York Uncensored," at present.

Gans To Leff-Meyers

Lou Gans will return to the Leff-Meyers circuit as manager of the Freeman, Bronx, N. Y., starting New Year's Day. He will replace Murray Pearl, resigned. Gus Birnbaum has been transferred from the Lido to the De Luxe and Mort Allen switches with Mr. Birnbaum.

Meltzer Joins Celebrated

Jack Meltzer, formerly associated with Lou Brock in production of short features, is joining Celebrated Pictures as associate producer with his own producing unit making a new one-reel series, "Sky-Way Tourist," starting February 1st.

ROMBERG LEAVES WARNER FOLD

One of the typical upshots of the Warner-ASCAP feud appeared in a statement of the National Broadcasting Company on Tuesday that Sigmund Romberg, one of America's ace song composers, is leaving the Warner music fold for a publisher affiliated with ASCAP.

Forbidden to play most of his own hits from such shows as "Blossom Time," "The Student Prince," "The Desert Song" and "The New Moon," which are controlled by Warner, on his Tuesday night broadcast on the NBC networks because of the restrictions, Mr. Romberg is composing new songs.

"From time to time," said the announcement, "he will write new songs which will be presented on his own program and published through one of the music publishing houses associated with ASCAP. The new Romberg songs will then be available on the major networks."

Managers in Jersey Form Organization

Hudson County, New Jersey, theatre managers met recently and organized the Hudson County Theatre Managers' Association. The organization in the near future hopes to become a chapter of the Variety Club. Officers installed at the recent meeting are George Dumont, Loew's Jersey City, president; Morris Hatoff, State, Jersey City, first vice president; Solly Posner, Orient, Jersey City, secretary, and M. Yarbo of the Capitol, Union City, treasurer.

The organization will meet every two weeks and plans for a big event in March are being made ready. Managers outside Hudson county will be admitted as non resident members.

Ohio Exchange Expanding

The Gus Sun Booking Exchange, Springfield, Ohio, will open an office in Buffalo, N. Y., about January 15, and another in a location not yet definitely decided upon, according to Bob Shaw, general manager. The Springfield office now is booking unit shows through Ohio, Pennsylvania and Kentucky sections. Another office of the company is maintained in Detroit.

New Film Radio Program

The NBC Cinema Theatre, a radio program to be broadcast over the National Broadcasting Company networks and modelled after a typical theatre program—overture, newsreel, stage show, feature and shorts —was scheduled to make its debut this week, to be heard every Wednesday evening.

"La Maternelle" in 12th Week

"La Maternelle," French Tapernoux-Metropolis release, is in its twelfth week at the 55th Street Playhouse, New York.

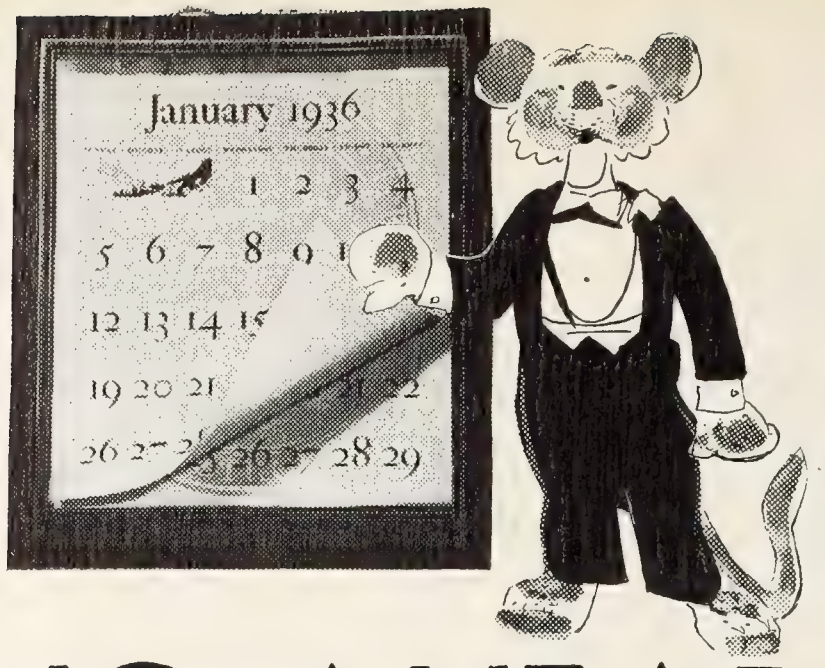


OH BOY!
MYRNA LOY!
BRINGING JOY!
TO BOX-OFFICES!
in **"WHIPSAW"**

Doing very nicely thank you at show-shops, Coast to Coast!

(With Spencer Tracy, directed by Sam Wood)

The Girl you've been waiting for



LOOKING AHEAD WITH LEO, THAT GAY LION!

"ROSE MARIE, I LOVE YOU!"

That's what your patrons will be singing, and what your box-office will be *shouting!* Nelson Eddy kept his promise! You bet he did. He's everything you dreamed he'd be after "Naughty Marietta" . . . . and when your marquee spells out Jeanette MacDonald, Nelson Eddy in "ROSE MARIE" it's mazumeh in the bank!

H-M-M! GABLE, HARLOW, LOY!

Pretty soft for you M-G-M showmen! No less than *three* high-voltage names in your electrics! And that title: "WIFE VERSUS SECRETARY." This Faith Baldwin, Cosmopolitan Magazine story has the zip, verve, color and appeal of the day. Rich, racy and de luxe it's what the public wants done in the Metro-Goldwyn-Mayer manner.

THE MAGIC OF ZIEGFELD!

You've heard how they raved and shouted "Huzzahs!" in California. "THE GREAT ZIEGFELD" can't be described in words, even by those ecstatic Coast reviewers. It's got to be *seen* and *heard* and when your eyes feast on its wonders and on its stars WILLIAM POWELL, MYRNA LOY, LUISE RAINER and all the others . . . you'll be h-a-p-p-y!

WELCOME NORMA SHEARER!

The BIGGEST NEWS OF ALL! Cameras are clicking away on a picture that's headed for the industry's spotlight: NORMA SHEARER as Juliet, LESLIE HOWARD as Romeo . . . in that imperishable love story that the heart of the world treasures forever. M-G-M calls upon all its mighty resources and pledges you a grand motion picture "ROMEO AND JULIET."

PLENTY OF OTHERS TOO!

The sneak preview of Warner Baxter in "Robin Hood of Eldorado" was caught by one trade paper which went into hysterics. A great box-office hit! Janet Gaynor and Robert Taylor are before the cameras in "Small Town Girl" already heralded among the great! Okay industry, M-G-M crashes into 1936 with HITS continuing its amazing HIT record. It's good sense to play the favorite!

ST. LOUIS TRUST TRIAL RESUMED WHEN DISMISSAL PLEA IS REFUSED

Court Also Overrules Warner Request to Include Special Defense of Alleged Monopoly by F & M and Koplar

The Government's second attempt to strike at Warner, RKO and Paramount and their corporate executives on charges of allegedly conspiring to withhold product from Fanchon and Marco-Harry C. Arthur theatres in St. Louis scored an important preliminary victory in the federal district court there on Tuesday when Judge Joseph West Molyneaux of Minneapolis rejected the defense pleas for dismissal.

Adjournment was taken until Thursday morning to permit Frederick H. Wood of New York, of defense counsel, to appear in court. Mr. Wood has been ill. It was understood that Spyros Skouras, operating head of National Theatres Company, would be the Government's first major witness.

The hearing in the equity case got underway on Monday, the Department of Justice seeking a temporary injunction to compel the defendants to supply first run films to the Ambassador, Missouri and New Grand Central theatres.

The Government scored another point on Tuesday when the court overruled Warner's request to amend its original return to include the special defense of an asserted monopoly fostered by Fanchon & Marco, Harry Koplar and associates to control the first-run situation in St. Louis.

After making these rulings, the court continued the hearing until Thursday morning when it will proceed to try the case on its merits without issuing a temporary injunction.

Sees New Issues Injected

In rejecting the Warner request, the court said that to permit it would inject new issues that might lead to intervention by other parties and that the court would confine itself to determining whether the defendants had conspired to violate the Sherman anti-trust laws.

Judge Molyneaux said, however, that every fact and circumstance tending to throw light on that situation would be gone into fully, indicating that he may permit testimony to show why Warner did certain things including the leasing of the Orpheum and Shubert Rialto theatres as an outlet for their pictures in St. Louis.

In overruling the companies' pleas of *res adjudicata* for dismissal, the court accepted the opinion of the United States supreme court in Stone vs. United States that an acquittal in a criminal case does not bar the Government from proceeding with a civil suit based on the same facts and against the same parties. In the case in question, the high court held that an acquittal in a criminal action is not an affirmative finding of innocence but merely that the prosecution failed to prove the defendants guilty beyond any reasonable doubt.

Argue Dismissal Motions

The opening day of the trial was consumed in involved legal arguments on defense motions for dismissal of the equity proceedings in which the Government seeks to prevent the film companies from continued refusal to do business with the theatres involved.

Precedents established in the federal courts and the United States supreme court were cited by defense attorneys, headed by former Senator James A. Reed of Missouri, in their contention that the issues had been disposed of when a jury last November 11 acquitted the defendants of criminal conspiracy charges involving the same issues.

The Government's rebuttal, led by Walter B. Rice, sought to prove that a jury verdict had no bearing on a court of equity and no influence on the present proceedings. The criminal case, he asserted, charged the Government with the "higher burden" of proving "beyond a reasonable doubt" that the defendants had been guilty. The issues in the two cases were different, he contended, and the alleged conspiracy had been extended an additional 12 months from January 11, 1935, when the indictments were handed down by a federal grand jury.

Mr. Rice pointed out that an appeal in a case of this type can be taken only to the United States supreme court, with no intermediary steps through the circuit court of appeals. While it is generally doubted that this case will require the six weeks taken by the trial of the criminal charge, Government counsel came to St. Louis prepared for a long siege.

Efforts by Mr. Reed to obtain postponement until Thursday or early next week because of the illness in New York of Frederick H. Wood, an important defense attorney, were opposed by Russell Hardy, Government counsel, on the ground the case had been unduly delayed already, that the defense was well supplied with counsel, and that Fanchon and Marco were suffering "losses in the thousands each week." He told the court that a postponement would cost the Government $3,000 to return its 30-odd witnesses to St. Louis.

Spirited Argument

The case proceeded, and the court announced it would hear several motions earlier mentioned by Mr. Reed. One was the right to amend the original petition as it concerned the product deal between RKO and Warner in conformance with developments which had occurred since the indictments were returned. That deal, Mr. Reed said, had been altered by RKO selling its product on a month-to-month basis.

The second move by the defense was the dismissal motion which was marked by spirited argument. Mr. Reed then attempted to shift the burden of conspiracy from the defendants to Fanchon and Marco and their associates who, he charged, had sought a complete monopoly of the first run situation in St. Louis. He said they demanded five of the city's six first runs, the exception being Loew's State.

A United States supreme court decision in the case of Coffey vs. United States was cited by Mr. Reed to prove his contention that defendants acquitted of a criminal charge cannot be tried in a civil action on the same charges, and that the conspiracy involved cannot be extended beyond the indictment.

Among other citations by Mr. Reed were United States vs. Swift, Stone vs. United States, Murphy vs. United States, Waterloo Distilling Corporation vs. United States and Local 167 vs. United States. George S. Leisure and Jacob M. Lashly, counsel for RKO, and William R. Gentry for Paramount submitted additional legal support.

The cases cited by the defense were contested

Department of Justice Seeks Temporary Injunction to Force Supply of First-Run Pictures to Theatres

every inch of the way by Mr. Rice, who dwelt at length on the Local 167 case in which he had been of Government counsel. In that action, involving the poultry "racket" in New York City, the Government contended in the equity case that there was a continuation of the conspiracy following acquittal of a number of the defendants in the criminal action.

Denies New Conspiracy Involved

In rebuttal, Mr. Leisure replied that the equity proceedings involved no new conspiracy, and that if Fanchon and Marco needed relief, the courts were open to them for action independently of the Government.

The Government's own maneuver, by Assistant Attorney General Hardy, in offering to submit the testimony of the criminal trial as testimony in the civil proceedings was cited by Mr. Lashly in further support of the contention that the issues in both instances were identical and recognized as such by the Government.

Judge Molyneaux refused to admit Mr. Lashly's evidence, but indicated he would take full judicial notice of the complete proceedings in the criminal case.

The speed with which Judge Molyneaux disposed of the motions to dismiss and Warner's request to amend its answer is an indication that he intends to rush the case, according to attorneys at the trial. At the same time, he assured the defense he would permit introduction of every fact having any bearing on defense efforts to disprove the Government's charge.

An indication of the willingness of attorneys for opposing sides to cooperate, which was markedly absent during the criminal trial case, came when Mr. Reed and Mr. Hardy on Tuesday reached agreement in regard to various documentary evidence each is seeking from the opposition.

Says Case Does Not Apply

However, Mr. Hardy rejected Mr. Reed's suggestion that they submit the case to the court on the basis of the testimony in the criminal action. Mr. Reed said this could be done by submitting a transcript of the previous trial. When Mr. Hardy objected, Judge Molyneaux remarked, "Well, that disposes of that."

The heads of the opposing legal staffs informed the court they would do everything possible to facilitate the trial.

When court convened Tuesday morning, Mr. Leisure of RKO counsel asked Judge Molyneaux if the defense could present briefs in support of Monday's arguments on the dismissal motions. The court said this would be unnecessary as he had already made up his mind.

Judge Molyneaux said that both sides were agreed that in order for the doctrine of *res adjudicata* to apply, the parties to the litigation must be the same and the issues must have been fully determined in the previous litigation. He held that the case of Coffey vs. United States, on which the defense depended, did not apply to the present action, saying that unlike that proceeding the present equity suit is not one to recover property or impose a penalty, but for relief from alleged existing conditions. He then announced that the verdict of not guilty in

(*Continued on page* 44)

LISTEN TO THE

"ONE OF THE MOST IMPORTANT PICTURES OF THE YEAR"!

. . . Motion Picture Daily

"OPENED WITH CROWDS STANDING IN LINE... STRIKES HOME TO THE HEARTS OF PEOPLE"!

. . . Eileen Creelman, N. Y. Sun

"A WOMAN'S PICTURE AND A WOMAN'S PICTURE IS A BOX OFFICE PICTURE . . . WILL RATE HIGH IN FIRST TEN PICTURES OF THE YEAR"!

. . . A. C. Hayman, Lafayette Theatre, Buffalo



UNIVERSAL'S

MAGNIFICENT

GRAND CHORUS!

"'MAGNIFICENT OBSESSION' SURE-FIRE BOX OFFICE PICTURE"!

. . . Hollywood Reporter

"SURE TO DELIGHT FEMININE PICTURE FANS . . . A SATISFYING EMOTIONAL EXPERIENCE . . . A FIRST RATE MOVIE"!

. . . Bland Johaneson, N. Y. Mirror

"ONE OF GRANDEST PICTURES I HAVE EVER SEEN . . . ANTICIPATE MARVELOUS BOX OFFICE"!

. . . John Hamrick, Hamrick Theatres, Seattle



OBSESSION

ST. LOUIS TRUST TRIAL RESUMED

(*Continued from page* 41)

the criminal case was not binding in the equity proceeding.

In arguing for amendment of the Warner reply, Mr. Reed contended the defendants were faced with the alternative of either submitting to dictation of Fanchon & Marco or of quitting St. Louis entirely. If the court should find for the Government, the business of the General Theatrical Enterprises, operators of the Orpheum and Shubert Rialto, would be destroyed, Mr. Reed continued. He cited supreme court decisions to sustain the contention the court should take cognizance of the monopoly it would thus foster and its possible detrimental effect on the public generally.

Mr. Reed contended that the leasing of the Orpheum and Shubert Rialto by Warner interests had created healthy competition in the local first run situation.

Opposing the plea, Mr. Hardy said it was not properly in the case and had no bearing on the issues. He charged the motion was an effort by the defense to promulgate the "pernicious principle that these parties should be permitted to take the law in their own hands." He said that the highest courts have repeatedly held that good intentions could have no effect in an anti-trust case—and stressed that this was not a private litigation between the victims and perpetrators of the alleged conspiracy but an effort on the part of the Government to see if it could do something to stop certain practices in the motion picture industry nationally.

"It so happens that this is one of the instances in which that sort of thing happened," he added.

Mr. Hardy, as in the criminal case, attempted to draw a picture of the defendants as "big business," pointing out they represented $660,000,000 in aggregate wealth and control 50 per cent of the feature films, while F. and M. probably represent less than $500,000 in assets and have only 25 per cent of the available pictures in St. Louis.

"Yet they are frightened by this puny, little monopoly they are starving to death," he said.

Mr. Hardy charged this issue was injected in the hope of confusing the court, just as the defense had succeeded in confusing the jury in the criminal case.

Mr. Leisure made it clear RKO was not advancing this special defense, saying that it would take the position that in choosing to sell pictures to the General Theatrical Enterprises, instead of to F. and M., his company exercised its legal right to select its customers.

Abel Cary Thomas, general counsel and secretary of Warner, was in court on Tuesday, not yet fully recovered from the illness which prevented him from attending the criminal trial last fall. It was recalled that the Government last October presented medical testimony to support its contention that Mr. Thomas could never be brought to St. Louis.

The Government has subpoenaed 36 motion picture and theatre men as witnesses, and the defense about a dozen. Joseph Bernhard, general manager of Warner Theatres; Harold S. Bareford, Warner attorney, and E. K. Hessberg, an assistant secretary of Warner Brothers Pictures, Inc., have been excused permanently from testifying as a result of an understanding that Warner counsel will admit the authenticity of documents to be introduced by the Government.

Neil F. Agnew, vice-president and general sales manager of Paramount, is also among those excused, under an agreement that documentary evidence will be identified by other Paramount witnesses.

A new line of attack is indicated in the Government's calling of George W. Trendle, Paramount theatre partner in Detroit; Y. Frank Freeman, Paramount theatre operating head, and Mike Marco of F. and M., in charge of West Coast activities of the complaining company.

Subpoenas Issued

Subpoenas have also been issued for John E. Otterson, Paramount president; Leo Spitz, president of RKO; Ralph Kohn, former Paramount home office executive, now a production partner with B. P. Schulberg; Spyros Skouras, E. L. Alperson, Sam Dembow, Jules Levy, Clarence M. Turley, Austin C. Keough, Thomas N. Dysart of St. Louis, David Levinson, Frederick Kreismann, Jacob Chassnoff, Joseph Grand, John S. Leahy, J. M. Ulmer, B. D. Gordon; Harry C. and Milton B. Arthur, F. & M. executives; Cresson E. Smith, Irving Lesser, Jack Partington, and the following St. Louis branch managers: Joseph Garrison, Universal; Ben Reingold, Twentieth Century-Fox; Clayton Lynch, MGM; William Feldstein, United Artists; Maurice Schweitzer, Paramount; Hall Walsh, Warner; Richard Taylor, RKO; Clarence Hill, Columbia.

The jury trial on indictment charges took six and a half weeks during which many witnesses spent considerable time in the court room without being called.

Wider Latitude of Time

In the criminal trial, the period covered was three years to Jan. 11, 1935. The equity case takes in those three years and to the present, and gives the Government additional latitude for introduction of new evidence.

The Government bolstered its counsel with Mr. Rice, who opposed Frederick H. Wood, of present defense counsel, in the Schechter poultry case which nullified the NRA, and two other staff men to assist Mr. Hardy. Harold Schilz, John S. Claggett and District Attorney Harry C. Blanton complete the Government's battery.

Assisting Mr. Reed as chief Warner counsel are Robert W. Perkins, Sam B. Jeffries, Ralston R. Irvine and I. Levinson.

Harry Arthur, chief witness for the Government in the criminal prosecution, again was expected to be a leading witness for the prosecution.

Samuel W. Fordyce, Paramount attorney in St. Louis, who was to participate in the defense, is convalescing from pneumonia.

It is said that there are 6,000 bondholders of the Ambassador, Missouri and New Grand Central financially interested in the outcome of the case. In event the Government is denied a temporary injunction, it is held the F. and M. group will drop the theatres. In this event, the rentals will cease unless a new operator takes over the properties.

Judge Molyneaux is 73 years old, a native of Kentucky and a graduate of the University of Cincinnati law school. He served for 12 years, until 1925, as a district court judge in Minneapolis, where he had practiced law since 1884. In 1925 he was named to the United States district court in Minneapolis.

In Buffalo, Federal Judge John Knight handed down a split decision in a move to amend the bill of complaint in a case involving the Reliance Theatre, Inc., Lockport, N. Y., against Schine Theatres, Inc., Gloversville, and most of the principal distributing companies. The suit is for $300,000 damages, allegedly sustained from a conspiracy in restraint of trade in violation of the anti-trust laws.

Defendants Win Point

Judge Knight granted the plea of defendants to strike out reference in the bills of complaint attacking the defendants as violators of the NRA code and the charge that the defendants tried to deprive the Reliance Theatre of leased property by conspiring with lessees. The court rejected a plea to delete the rest of the complaint, dealing with conspiracy, but set no date for a hearing.

Beside Schine Theatres, Inc., the complete list of defendants includes Dominion Operating Company; Schine Theatrical Company, Inc.; J. Myer Schine, Louis W. Schine, Vitagraph, Inc.; First National Pictures Distributing Corporation; MGM Distributing Corporation; Fox Film Corporation, Paramount Pictures Distributing Corporation, United Artists Corporation, Columbia Pictures Corporation, Universal Film Exchange, Inc., and RKO Corporation.

In Milwaukee, Federal Judge F. A. Geiger has dismissed the action charging conspiracy and collusion filed by Atanasoff Brothers, operators of the World Theatre, against principal film distributing companies. The dismissal followed the plaintiff's failure to amend the original complaint charging unlawful restraint of trade to which the defendants had entered a demurrer.

Demurrers have been filed in federal district court at Lincoln, Neb., by major distributors and circuit defendants, in a damage suit brought by the state and by independent theatres. The demurrers contend that the plaintiffs' competition showed no cause of action.

DALE SEES PROPAGANDA INVADING THEATRES

Dr. Edgar Dale of Ohio State University this week charged that propaganda was creeping into motion picture theatres.

"We may expect," Dr. Dale said in an address before the National Council of Teachers of English, "to see more use of the news reels in political campaigns with consequent fakery."

Alleging that war propaganda found its way to the screen, he continued, "In 1931-32 there were twelve shots dealing with war, as compared with one dealing with peace in two different news reels. In 1931 the proportion was seven war items to one peace item."

Weiss Has Boy Scout Serial

Louis Weiss, production executive for Weiss Productions, has announced that he will produce a 15-episode Boy Scout serial this season. Preparation on the story has already been started. The serial, yet untitled, will be distributed through state rights exchanges by Stage and Screen Productions.

Venture in Uncharted Music Field In Swarthout Film Is Commended

Called More Intelligent Grouping of Elements, Though Far from Solution

by JOSEPH O'SULLIVAN

NOW that many of the noted stars of the lyric stage have proved that operatic voices and operatic arias register very nicely on film, there is evidence that the makers of what are commercially known as "musicals" are on the verge of a great discovery—that demontrating the obvious to the public is less important than developing a new and better form of movie-musical entertainment.

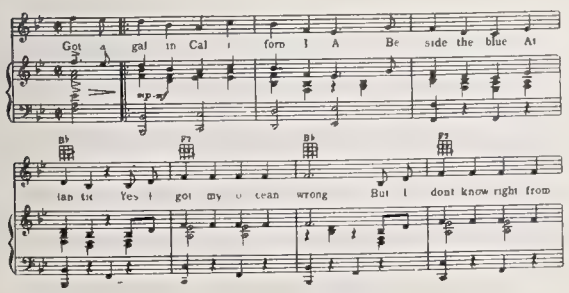
In "Rose of the Rancho" Paramount has ventured into an uncharted field in an attempt to provide Gladys Swarthout and John Boles with a vehicle that bears no resemblance to the type of star-singer films so prevalent since the screen became opera-singer conscious.

"Rose of the Rancho" had success both as a stage production and as a silent picture. The original play, written by Richard Walton Tully and David Belasco, was first produced on Broadway in 1912. Two years later Cecil De Mille made the play into a motion picture, with Bessie Barriscale and J. W. Johnstone as its stars. Jeanie Macpherson, who is still a member of Paramount's writing staff, wrote the screen version.

It is not on record that music played any important part in the stage production; while the silent film version, of course, had the usual musical setting accompanying the inarticulate screen. However, the romantic, adventurous period of the story, the locale and picturesque background, combine to make this production peculiarly adaptable to musical treatment.

In weaving an entirely original score into the texture of this hectic story of California of the 1850's, when some of our original "rugged individualists" in the form of land-grabbers began plundering the Spanish ranches and filing claims on them under American laws, the producers have supplied eleven songs, four Spanish dances, and a wealth of descriptive and interpretive music composed by Ralph Rainger with lyrics by Leo Robin. Five of the songs are assigned to Miss Swarthout, three to John Boles, and two to Willie Howard. Miss Swarthout and John Boles also sing a duet.

GOT A GAL IN CALIFORN-I-A



Sung by Willie Howard. (© Paramount Productions Music Corp.)

WHERE IS MY LOVE?



Featured by Gladys Swarthout in "Rose of the Rancho". (Copyright Paramount Productions Music Corp.)

The producers have attempted to devise a new technique in screen musicals—one that permits the presenting of songs that tie in directly with the dialogue and situation without slowing up the action. They have also utilized the method of intensifying action and dramatic tension with underscored music, and in giving tonal interpretation to such colorful scenes as the *fiesta* with its characteristic *danzons*. In doing this, they have appropriated the technique of the stage operetta to some extent and have combined with it many of the devices of the scoring accorded to the musical settings of the silent film days.

While the venture can be definitely appraised as pointing the way to a more intelligent combination of the elements of the audible screen, the results in this instance are far from a solution of the problem. As an experiment, it is commendable. As a medium for the talents of Miss Swarthout and as entertainment, it does not register convincingly.

When Miss Swarthout as the mysterious *Don Carlos,* leader of a vigilante band who are at war with the land-grabbers, makes her first appearance on a white horse at the camp of the vigilantes and sings, she reveals a voice of luscious quality and a pulchritude that should win her the immediate favor of picture fans. This scene introduces a touch of the romanticism of the type of operetta which has long been absent from the stage.

The most colorful and authentic of the musical sequences are those of the *fiesta* in old Monterey, where after singing the romantic number, "Where Is My Love?" Miss Swarthout performs the Sombrero Dance. It seems that it is the custom for the young men to toss their hats into the dancing arena, and the dancer signifies her preference for that suitor whose sombrero she steps on in the dance. Here the song, the dance and the action fit into the picture and motivate the romantic theme admirably.

While the score is keyed to the operetta technique and most of the songs are strictly operetta mode, two of those allotted to Miss Swarthout are frankly "popular" numbers, "Thunder Over Paradise" and "Don't Tell a Secret to a Rose." They are a concession to the typical movie fan but not attuned to the period of the story.

An eccentric traveler into Monterey, yclept Pancho Spiegelgass (Willie Howard), who describes himself as a "Latin from Arabia with a Spanish accent," provides much comic relief to the melodramatic romance, and gargles a lilting chanson.

In appraising the musical treatment of "Rose of the Rancho," it is interesting to note composer Rainger's quoted ideas on the subject.

"To begin with," said Rainger, "we couldn't devote ourselves entirely to operatic technique, because opera audiences are specialized and film audiences are world-wide. For another thing, we have all heard the best opera numbers from childhood, we are 'sold' on them, and our sole interest in them is to hear how some particular artist renders them.

"But Miss Swarthout's songs in 'Rose of the Rancho' must not only meet the dignity of a great artist and a great voice but must captivate the audiences the first time they are sung.

"Songs which have instantaneous appeal likewise lack depth, in most cases, and for that very reason we had to be careful not to sacrifice her vocal qualities on a melody that is merely pretty."

IF I SHOULD LOSE YOU



Gladys Swarthout and John Boles (© Paramount Productions Music Corp.)

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LUMINOUS MAN with the

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starring KARLOFF
and BELA LUGOSI with
FRANCES DRAKE, FRANK LAWTON
Walter Kingsford, Beulah Bondi, Violet
Kemble Cooper, Nydia Westman
Story by Howard Higgin and Douglas Hodges
Screenplay by John Colton
AN EDMUND GRAINGER PRODUCTION
Directed by Lambert Hillyer

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'MORE SPACE TO RADIO THAN FILMS'

—EARLE M. HOLDEN, Capitol Theatre, Atlanta, Ga.

FINDS RADIO CLAWING AT THEATRE'S DOOR

To the Editor of the Herald:

I read with a great deal of interest an article in Motion Picture Herald covering the opening by NBC of a new studio in Hollywood.

Judging by the tone of this article, it appears that at last the motion picture industry is being reminded that radio has suddenly turned into the "big bad wolf" and barks and claws at the door of every motion picture theatre in our land.

Yes, the Herald has reminded the motion picture industry of this new opposition, but what is the motion picture industry going to do about it?

Well the press of the nation has seen fit to do something about radio. If present extension of radio news in the daily press increases, it won't be long before radio and the programs offered secure as much space as the sports do on the sports pages.

Right here in Atlanta, for instance, the Hearst paper has just added a staff man to write radio news every day and at the present time that paper is devoting four columns a day to radio news, listing the programs, and placing into these columns bits of news about the radio stars. No, this paper does not run a daily column of movie news. You see we have to pay for advertising space in this and other publications and possibly paying advertisers do not need publicity even though the readers might be as much interested in their stars of the screen as they are their stars of the air.

Then we have another paper here in Atlanta that devotes at least three columns a day to radio. Still another paper has not as yet seen fit to go beyond the daily listing of programs.

The situation as it now exists in Atlanta is merely a reminder of what is occurring elsewhere. The press of the nation are giving considerable thought to radio news to the extent that they are giving more space to radio than to motion pictures.

• And where will all this end? They say that television is just around the corner. Is all this sudden build-up by the press in their increase in free radio publicity just another step to be prepared when television finally arrives?

We still pay amusement rates for our advertising. Some of the exhibitors of the country have seen fit to go after this and have secured some relief. Others have not been so fortunate. We still pay double rates for our newspaper advertising, because possibly on Sundays we secure free publicity in the papers. Of course all those passes that we have to send to the papers each week are just a courtesy. No, sir, passes do not purchase free publicity space for theatres. Or do they?

But radio buys no space in the papers. Radio offers no free passes each week. Radio pays no double rates. As a matter of fact, radio receives, free of charge, daily program listings and now columns of free publicity, about the radio stars, their habits, their scandals, etc.

We thus enter a New Year with fear in our hearts, as we glance at the radio publicity on the radio pages of the press. Possibly we enter every New Year with fear in our hearts, looking forward with keen interest to the "big bad wolf" which will raise his head and tell us that we are poor exhibitors, trying to make a living, trying to offer the people of the nation rest and mental relaxation, trying to do our part to bring back prosperity, that we are downtrodden, that we have no right to complain when our life's wages are at stake. Possibly not, but what is the motion picture business going to do about it? What have they done about anything that has proved harmful to this industry? Absolutely nothing.

Yet some high-salaried publicity men for the movie studios gloat with pride when they manage to secure a radio tieup with some big corporation, whereby the studio they represent will gladly allow their stars to appear on the broadcast. And how many persons stay away from the theatres of the country when those stars do broadcast?

Well, in 1936 radio will make steady progress. More radio, more entertaining programs. More stars of the screen to broadcast. More free radio publicity by the press. More people staying away from the theatres.—Earle M. Holden, Capitol Theatre, Atlanta, Ga.

URGES MORE FILM REPORTS

To the Editor of the Herald:

Just another small town exhibitor joining your ranks and with a world of praise for the one and only Herald.

I, like all others, read and gain a world of help from its columns, and, like Miss Simmons of Jefferson, Texas, says, I could hardly get along without it.

It is rather amusing to note as each week goes by the same faithful He or She contributing her bit to this "Cause" ("What the Picture Did for Me"), and being somewhat lax on this myself, I do want to say, where in this big United States of ours are all of you big shots and your contributions who show or rather play these features so to speak "red hot?"

You know after all we small town folks do respect your wisdom on your say so on this problem, so let's all get together and see if we can do a whole lot better toward furthering this, for him or her and you and I.

As for pictures to comment on, those played here are what you exhibitors have played except a new Fox release played December 14 and 15, "The Man Who Broke the Bank at Monte Carlo," which did a nice business for us in spite of everyone saving their nickels for Christmas and all. Colman does a nice bit of acting and pleased all who saw it.

In signing off, pardon my typing as like the picture business this is new to me. I have a method of doing this all my own that I call the "Columbus Method," you discover one and jump on it.

Here's a good old-fashioned "Merry Xmas" and a bright and prosperous "New Year" to all.

Again thanking you for your "Service" through the Herald and always looking for Monday as that is Herald Day.—W. Anderson, Sioux Theatre, Anthon, Iowa.

RAW PRESS MATERIAL AN EXHIBITOR PROBLEM

To the Editor of the Herald:

One of the best and most timely articles I have had the pleasure of reading appeared in your valued publication on December 28th, "Films Are Publicized to Death," over the signature of Mr. D. S. Lawler.

Mr. Lawler's opinion certainly weighs correct with opinions of other exhibitors in this country. Raw press material is gradually making inroads in box office receipts, because the movie patron knows more about the pictures than the exhibitor, before it reaches his theatre screen. Studio executives, quick to realize an opportunity to make money, should consider how much more their pictures would earn if patrons bought tickets instead of screen magazines, how to be beautiful booklets prepared by any movie actress, etc.

I think Mr. Lawler has prepared a constructive criticism which Hollywood executives should give their careful consideration. It warrants immediate attention or movie box office receipts eventually will be as low as a snail's apron string.—Carl Niesse, General Manager, Central City Amusement Company, Indianapolis, Ind.

Poole Retains Theatres

In an item in the Herald issue of November 16th it was incorrectly stated that Harry Poole had turned over his three houses in Klamath Falls, Ore., to George Mann. Mr. Poole is continuing operation of the three theatres.

Sturdivant Adds Theatre

E. B. Sturdivant, operator and general manager of Silver Crest Theatres in Arizona and California, has taken over the Glendale, Ariz., theatre, reopened with O. Wise as manager. Mr. Sturdivant operates houses in Flagstaff, Yuma, Somerton and San Diego. He also owns the Calipatria and Yuma's radio station KUMA.

Hershon, Assistant to Diamond

Robert Hershon has been made production assistant to Dave Diamond at Universal with an assignment to a series of five pictures. In 1928, Mr. Hershon was the youngest member of the New York stock exchange. During 1930 he sold film for Universal in New York, Cleveland and Pittsburgh. At the studio, he worked for a year in the cutting room and then was assigned to the Carl Laemmle, Jr., pictures. His first assignment with Mr. Diamond is "Tomorrow Is a Better Day."

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 5: (Answers copied from the Bluebook will not be considered. Put the answers in your own words.) (A) What is vitally necessary in making a film splice of maximum strength? (B) Should transformer temperature be checked occasionally? (C) What light beam focus is necessary to reproduce 9,000 cycle sound? (D) Describe the common carbon-type microphone, and its action.

Answer to Question No. 290

Bluebook School Question No. 290, *which appeared in the November* 30 *issue, was: (A) Will you tell us what the effect of increased illumination of the film sound track is. It is claimed such increase raises the level of such ground noise as there may be, and brings in new noises. (B) It is claimed by sound men that theatre patrons can differentiate between sound coming from a loud speaker immediately beside the screen and from one back of it. I wish therefore to ask the engineers whether this matter has been thoroughly tested.*

The following projectionists made answers considered correct to section B of this question: C. Rau and S. Evans; G. E. Doe; B. DeVietti; A. L. Cooper; H. Edwards; T. Van Vaulkenburg; J. Wentworth; C. Umphrey; R. and K. Wells; P. and L. Felt; T. L. and G. Daniels; T. Thomas; K. N. Kirkpatrick; D. D. Lally and F. Ferguson; B. L. Bransome; D. L. and M. Rice; J. Jensen, D. L. Lode and B. H. Sanders; F. Simms and O. L. Daris; M. and J. Devoy; W. Burns and T. R. Fanning; E. Samuels; T. H. E. Richman; R. Thompson and O. D. Lantry; N. Prane and B. R. Mills; M. Spencer and D. Allen; T. H. Morton, F. H. and L. Klar; N. Saddler; J. McGuire; R. and K. Wells; I. B. Bancroft; R. D. Oberleigh and J. Lansing; M. D. Fitsimmons; L. A. Dodson and H. T. Todd; G. Tomlinson; D. Allen and M. Spencer; J. L. Samuels; T. L. Bradbury and H. J. Adams; R. G. Squires and L. Tody; W. T. Murphy; N. Savlor and F. L. Savlor; K. H. Hartley; S. E. Gay; B. L. White; T. Danielson; L. Denis and L. L. Samuels; D. Emerson; J. D. O'Brien; T. L. Bortman; G. Johnson and L. R. Spooner; L. N. Haynes and A. Richardson; H. W. Bower; G. Lathrope and N. L. Tomlinson; G. L. Thomas and J. Branscombe; T. S. Davidson; L. and R. T. Jackson; G. Thomas; T. T. Davidson and R. G. Crews; E. W. Ford; H. M. Bradley, T. G. Henderson, W. Maxwell and R. Davis; H. T. Hall and L. V. Scott; D. L. Corbin and L. U. Corbin; D. Hopkins; M. N. Higgins; A. E. Hartmann and B. Henry; A. Moss; R. D. Macafee and G. L. Green; B. Ross and C. M. Sharpe; E. Morris; L. D. Kesler; G. W. Scott and B. L. Garlock, L. D. Coates; F. K. King and C. Rosso; A. L. Snow, B. Smith and K. D. Pittman; E. Larose; J. G. Jones and M. H. Hirdt; H. Nadell; J. Levinson; S. S. Peters; H. Hill and R. L. Long; G. K. Claughton; N. L. Nichols.

Barney DeVietti answers section A as follows: "Increased sound track illumination will cause an increase in the output level of the PE cell, the output of which is directly proportional to the light reaching its active element. W. E. equipment using an 8.5 volt, 4 amp. exciter lamp will have an increase or decrease in output level of about 1 decibel for each 0.1 amp. variation in the current through the exciter lamps. Equipment using the TA 201 exciter lamp will have an increase or decrease of about 2 db (decibels) for each 0.1 amp. variation, hence it is evident that when sound track illumination is increased the PE cell output also is increased proportionally. It also is evident that there will be a proportional ground noise level increase, provided of course there be any such noise present. I believe also that some new noise will be brought in because of the PE cell increased activity, which noise will be in the form of a hiss."

Messrs. Evans and Rau answer thus: "Increased illumination of the sound track certainly will raise the level of any noise there may be; also it will perhaps raise other noises to the point of audibility that with less light would not be perceptible."

R. D. Oberleigh and J. Lansing say: "Assuming no change in the equipment (fader, etc.), increased illumination of the sound track will increase the action of the PE cell and therefore the volume of sound. Under some conditions it might also increase sound quality. The main effect, however, is that increase in sound track illumination will increase ground noise pickup in proportion to the amount of such increased illumination."

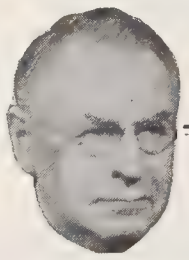
(B) This question places me in a peculiar position. I have repeatedly taken the position that save in a relatively small percentage of our theatres, perforated screens were wholly unnecessary. As things were in the early days of sound, I do not now retreat one inch from that position. However, I must admit that this question is now considerably complicated by the fact that, due to the necessity for bringing out all the various frequencies and thus hugely improving sound, the size of the apparatus has become so great that it is today impractical to place it either at the top or at the bottom of the screen, and you will note that I have never advocated placing it at the sides. I shall, therefore, give the engineers the floor without further comment. The engineers say:

"Mr. Ballinger's question has reference to the binatural capabilities of the human ear, which means its ability to accurately locate sources of sound. Answering it specifically, the problem presented has been the subject of many and very detailed experiments, the results of which may be summarized briefly by saying that the ability of the ear to locate sounds in a horizontal direction is far greater than its ability to locate them in a vertical direction. This is so true that a slight movement horizontally can be detected much more readily than can a much greater one vertically.

"The reason for this becomes apparent when we consider the fact that our ears are separated horizontally, but occupy the same position vertically. Put in another way, they are level with each other, but separated horizontally by several inches. If this condition were reversed, with one ear on the forehead and the other on the chin, the condition would reverse the results and we would be able to judge vertical positions better than we could horizontal ones. This probably explains the reason for birds and animals (especially dogs) cocking their heads to one side. It improves their ability to locate sounds.

"While it is difficult to detect movements of say 25 degrees vertically (Remember, I advocated locating the loud speaker not at the sides, but above or below the screen.—F. H. R.), it is a fact that movements of as little as five to ten degrees become quite apparent to those of normal hearing in both ears when the movement is in a horizontal direction.

"It should be noted that our binatural ability ordinarily is much more accurate in open air than in a closed space, such as a theatre auditorium. One of the important reasons for this is the interference set up by sound waves reflected by the walls and ceiling of the enclosure. Depending upon location of the listener, these reflections may in some cases aid him in locating sound sources, whereas if he moves only a few feet the reflections may be such as will serve only to confuse him."



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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Rose of the Rancho

(Paramount)

Outdoor Musical

Combining western action elements with musical comedy and introducing the Metropolitan Opera star, Gladys Swarthout, to screen audiences, the result is an outdoor musical romance. The setting is in California during the time of that state's admission into the Union and concerns the landgrabbers and the Spanish settlers who sought to retain their lands, often without filing the necessary legal claim. In retaliation against the landgrabbers the settlers formed a band of Vigilantes under the inspiration of a Don Carlos, to recover the lands.

Based on the play by Richard Walton Tully and David Belasco, and presented successfully on the stage some years ago, the picture has many exploitation possibilities besides the name of Miss Swarthout, though otherwise the production sags in production values. Coupled with Miss Swarthout, who is widely known through her radio work and also by the enormous advance publicity she received on the picture, is John Boles, a star in his own right. In addition there is comedy from Willie Howard and Herb Williams. Howard is both a wellknown radio and stage performer and Williams, a star of the stage. The supporting cast includes Charles Bickford, Grace Bradley, H. B. Warner, Pedro de Cordoba and Russell Hopton.

There is plenty of action—and horses—in the picture to appease the western film inveterate and an abundance of music, which includes the songs "Where Is My Love?" "Got a Gal in Californ-I-A" and "If I Should Lose You," a current "hit."

The production suffers, however, in being loosely knit. The sequences skip from action to music to comedy and reverse without, seemingly, a great deal of credulity. In tune with the theme the production is lavishly produced and the photography is a feature of the picture.

The story opens with a meeting of the Vigilantes under the leadership of Miss Swarthout, who masquerades under the name of Don Carlos. A messenger brings news that a band of desperadoes is headed for the home of a settler. Don Carlos and the Vigilantes drive off the outlaws. Later the leader of the band is captured and is about to be hanged when John Boles arrives on the scene, as a government agent sent to capture Don Carlos, and saves the life of the bandit. Boles meets Miss Swarthout and during fiesta time falls in love with her.

Boles joins the outlaw band as the best means of obtaining information leading to the capture of Don Carlos. Learning Boles' identity, the outlaw leader sets a trap. Boles follows Don Carlos to her hiding place, and seeing Miss Swarthout when he enters he concludes she is the bandit's lover. Boles is captured by the Vigilantes but Miss Swarthout sets him free. Later Boles discovers that Miss Swarthout is Don Carlos and joins her and her Vigilante band in driving off the desperadoes from her father's hacienda. The outlaw band had set the trap for Boles and the Vigilantes, being engaged in Boles' capture, had attacked the house in vigorous combat.—MOONEY, New York.

Produced and distributed by Paramount. Producer, William LeBaron. Directed by Marion Gering. From the play by Richard Walton Tully and David Belasco. Screen play by Frank Partos, Charles Brackett, Arthur Sheekman and Nat Perrin. Adaptation by Harlan Thompson and Brian Hooker. Costumes by Travis Banton. Art direction by Hans Drier and Ernst Fegte. Music by Ralph Rainger. Lyrics by Leo Robin. Photography by Leo Tover. Film editor, Hugh Bennett. P. C. A. Certificate No. 1,463. Running time, 82 minutes. Release date, January 10, 1936. General audience classification.

CAST

Jim Kearney	John Boles
Rosita Castro / Don Carlos	Gladys Swarthout
Joe Kincaid	Charles Bickford
Pancho Spiegelgass	Willie Howard
Phineas P. Jones	Herb Williams
Flossie	Grace Bradley
Don Pascual Castro	H. B. Warner
Dona Petrona	Charlotte Granville
Don Luis	Don Alvarado
Jonathon Hill	Minor Watson
Hill-Billy Boy	Bennie Baker
Guadalupe	Louise Carter
Gomez (Cortez)	Pedro de Cordoba
Boss Martin	Paul Harvey
Sheriff James	Arthur Aylesworth
Bull Bangle	Harry Woods
Frisco	Russell Hopton

Man Hunt

(Warner)

Comedy

The title suggests something tensely dramatic. The show is just the opposite, a comedy that should provide a good time for average audiences, as it gayly kids and laughably derides glorified G-men and wise guy big shot newspaper reporters while it heroizes a trio of country folk. It makes no pretense at being anything but amusing entertainment.

Preceded by sequences that establish the romantic and comedy motivation, teacher Jane and country weekly reporter Hank are about to shake the dust of their native heath forever. A desperado, Kingman, breaks jail. Flocks of G-men, headed by Mel Purdue and a bunch of hot shot correspondents, descend upon the town to which he is supposed to be headed. Skip and Starrett, reporters, give their rural rival the works, but Jane who falls for Kingman's sympathetic pleadings, shelters him. Two wild goose chases which Hank sets off are muffed by the G-men and correspondents, and he is made to look like a rube.

While the mice are away, Kingman, Silk and Blackie decide they'll do a little playing by robbing the local bank. Jane and Hank, wise to their plan, can't do anything to convince Purdue that their information is authentic. To save their friends and neighbors they start a run on the bank. When the mobsters arrive to loot it, there isn't a nickel in the vaults. Meantime some trickle of common sense has seeped through Purdue's head, and just after Hoggins has shot the tires off the bandit car, he and his men arrive to machine gun Silk and Blackie and nab Kingman. The ace reporters, joy riding around, dash up to find that yokel Hank has scooped them and is the recipient of flocks of offers to join the forces of the big wire services and metropolitan journals. He prefers to stay home, however, marry Jane and be the editor of the weekly.

As hokum is liberally splashed all over every element, romantic love interest being the only factor to escape its satirical sting, the picture provides small town exhibitors a choice opportunity to indulge in a little novel showmanship to whet the curiosity of their patronage, with a little more than the usual effort to ballyhoo an attraction.

Previewed in Warner's Beverly Theatre, a class neighborhood house. A rather sophisticated audience laughed both with and at the picture, but the few youngsters present didn't hesitate to make known their appreciation.

MCCARTHY, *Hollywood.*

Produced and distributed by Warner Bros. Directed by William Clemens. Screen play by Roy Chanslor. Original story by Earl Felton. Photographed by Jos. Ruttenberg. Art director, Esdras Hartley. Film editor, Louis Hasse. Assistant director, Drew Eberson. Supervisor, Bryan Foy. P.C.A. Certificate No. 1783. Running time, when seen in Hollywood, 65 minutes. Release date, not yet set. General audience classification.

CAST

Frank Kingman	Ricardo Cortez
Jane Carpenter	Marguerite Churchill
Ed Hoggins	Chas. "Chic" Sale
Hank Dawson	William Gargan
Skip McHenry	Richard Purcell
Starrett	Olin Howland
Mel Purdue	Addison Richards
Silk	George E. Stone
Babe	Anita Kerry
Blackie	Nick Copeland
Jeff Parkington	Russell Simpson
Joe	Eddie Shubert
Jim Davis	Kenneth Harlan
Waffles	Don Barclay
Sheriff at Hackett	Cy Kendall
Mrs. Hoggins	Maude Eburne
Bill Taylor	Frederic Blanchard
Jim Bainter	Larry Kent
Jackie	George Ernest
Sam	Milt Kibbee
Dunk	Billy Wayne

Magnificent Obsession

(Universal)

Drama

Poignant human drama from the best selling novel by Lloyd C. Douglas and brought to life on the screen by the skillful direction of John M. Stahl, noted for his many human interest pictures, this production strikes a responsive chord by the fineness of its portrayals and the humanness of its drama. A young wastrel, though unwittingly, causes the death of a humane and beloved doctor. He is responsible, also, for an accident which results in blindness for the doctor's young wife. His obsession, then, is the devoting of his life to repairing the damage his overt acts have caused. To this end he becomes a doctor and a famous brain surgeon. He performs a miraculous operation, restoring the sight of the young widow, whom he loves.

Timed to present day tempo and localed in New York and Paris, the picture supplements its dramatic sequences with adequate comedy. The late doctor practiced a theory of doing good of which the wastrel hears through a stone cutter, a former patient of the doctor. It consists of doing kind deeds for others but keeping secret one's participation in the benefactions. When folks tried to repay the doctor his answer was that the money already had been used, which translated into the thought that the charity already had paid in dividends for his spiritual wellbeing.

Hearty comedy plays an important part of the production, the brunt of it being carried ably by Charles Butterworth. Irene Dunne

gives a superb performance as the blind girl and Robert Taylor as the reformed ne'er-do-well is convincing in his role. Among others in the cast are Betty Furness, Ralph Morgan, Henry Armetta. The cast contains good exploitation names.

Robert Taylor, a frequent inmate of Doctor Hudson's hospital, after a night of revelry jumps into a lake and requires a pulmotor to save his life. The pulmotor saves him but while he is being revived Doctor Hudson has a heart attack and for lack of the pulmotor he dies. The doctor's young wife, Irene Dunne, returns from Europe on the day of her husband's death and, like the devoted hospital staff, blames Taylor for his death. Taylor meets Miss Dunne and falls in love with her. By a ruse he takes her for a drive in his car. When Miss Dunne attempts to leave the car she is struck down by a passing car. She suffers a concussion of the head and is blinded.

Taylor, under the name of "Doctor Robert," works his way into Miss Dunne's confidence and puts up the money for a visit to Paris and brain specialists. He follows her there, reveals his identity and asks her to marry him. Miss Dunne disappears, and Taylor is unable to find her. He studies and in six years becomes a famous brain surgeon, winning the Noble prize. Returning to New York he discovers where Miss Dunne is and goes to her. She is in a precarious condition and only an operation will save her. Taylor performs the operation, restoring her sight. Miss Dunne reveals her love for Taylor.—MOONEY, New York.

Produced and distributed by Universal. A John M. Stahl production. Directed by John M. Stahl. From the novel by Lloyd C. Douglas. Screenplay by George O'Neil, Sarah Y. Mason and Victor Heerman. Associate producer, E. M. Asher. Photography by John Mescall. Art director, Charles D. Hall. P. C. A. Certificate No. 1,747. Running time, 67 minutes. Release date, January 6, 1936. General audience classification.

CAST

Helen Hudson	Irene Dunne
Bobby Merrick	Robert Taylor
Tommy Masterson	Charles Butterworth
Joyce Hudson	Betty Furness
Nancy Ashford	Sara Haden
Randolph	Ralph Morgan
Tony	Henry Armetta
Dr. Ramsey	Gilbert Emery
Perry	Arthur Hoyt
Junior Masterson	Lowell Durham
Dr. Justin	Alan Davis
Dr. Thomas	Crauford Kent
Mr. Miller	Edward Earle
May	Inez Courtney
Amy	Marian Clayton
Receptionist	Norma Drew
Mrs. Eden	Beryl Mercer
Ruth	Cora Sue Collins
Horace	Arthur Treacher
Mrs. Martin	Maidel Turner
Keller	Sidney Bracy
Dr. Rochard	Frank Reicher
Dr. Barendreght	Leonard Mudie
Nicholas Merrick	Walter Walker
Hastings	Furnell Pratt
Breezy	Lucien Littlefield
Antoine	Gino Corrado
Billy	Mickey Daniels
Dr. Preston	Theodore von Eltz
Jimmy	Sumner Getchell
Panhandle Pete	Rollo Lloyd
Reverend Du Bois	Juan de la Cruz
Hugh	Eddy Chandler
Lizette	Alice Ardell
John Stone	Frank Mayo
Seabury	John St. Polis
Everett	George Hackathorne
Dr. Slade	Arnold Korff
Nine	Antoinette Lees
Sword Swallower	Sid Marion

Captain Blood

(First National-Cosmopolitan)

Melodrama

A rollicking, action-packed, romantic picture that abounds in entertainment values, here is a production for showmen and worthy of real showmanship, and made on a generous scale. The picture relates the story of Peter Blood, a young doctor in England who, while treating a wounded rebel during Monmouth's uprising against King James the Second of England, is thrown into prison by the King's men. Tried and convicted, Blood is sold into slavery on an island of the West Indies. He escapes and thereafter follows the sea and as a buccaneer becomes the scourge of the Caribbean, and its most widely known pirate.

Adapted for the screen from the novel by Rafael Sabatini, referred to occasionally as the Dumas of modern times, the picture is excellently acted by the entire cast. It serves to introduce to American audiences an accomplished actor who it would appear is headed for definite popularity. He is Errol Flynn and while comparatively unknown at present he is being built up by an exploitation campaign. Flynn's performance is of the best. The scene of the destroying of two Spanish fighting ships by Blood and his pirate crew is realistic and impressive, equally interesting is the scene of the duel between Blood and Levasseur, another pirate captain.

Supporting Flynn is Olivia de Havilland, who currently is gaining recognition by her performance in a "Midsummer Night's Dream," one of the most delectable of recent feminine players to enliven the screen. Basil Rathbone as the rascally Captain Levasseur, Lionel Atwill as Blood's bitterest foe and father of Miss de Havilland, Ross Alexander, Guy Kibbee, Henry Stephenson, E. E. Clive and others give noteworthy performances. The picture was directed by Michael Curtiz.

Peter Blood, after six years of wandering and warfare, has settled down to peace and the practice of medicine. During Monmouth's rebellion he is jailed for treating an injured rebel. Kept in prison for three months he is insolent to the judge when finally brought to trial. For contempt of court he is sentenced to hang as if he were one of the rebels. By a whim of James the Second the prisoners are sent to the West Indies to be sold as slaves.

The governor of the island where the prisoners are sold is afflicted with the gout. Learning of Blood's profession the governor appoints Blood as his doctor. Free to roam the island Blood plans his escape. A Spanish party invades the island and while they are looting the town Blood and the other prisoners escape and capture the almost deserted Spanish ship. Now known as Captain Blood and dreaded by all, he sails the Caribbean, its supreme figure. During a week of revelry on a island of ill repute Blood meets Captain Levasseur and forms a partnership with him and immediately regrets it.

When Levasseur captures Arabella Bishop and holds her for ransom Blood berates Levasseur and in a duel kills him. Returning Arabella to the island and her father, Blood learns from a courier that England is at war with Spain and that a new king reigns over England. Two Spanish ships are bombarding the island when Blood's ship arrives.

The romance of Arabella Bishop and Captain Blood, which is interwoven throughout the picture, ends happily.—MOONEY, New York.

Produced and distributed by Cosmopolitan-First National-Warner Brothers. Producers, Gordon Hollingshead, Harry Joe Brown. Directed by Michael Curtiz. Screenplay by Casey Robinson. From the novel by Rafael Sabatini. Edited by George Amy. Photography by Hal Mohr, Ernest Haller. P. C. A. Certificate No. 1542. Running time, 119 minutes. Release date, December, 28, 1935. General audience classification.

CAST

Peter Blood	Errol Flynn
Arabella Bishop	Olivia de Havilland
Wolverstone	Robert Barrat
Colonel Bishop	Lionel Atwill
Jeremy Pitt	Ross Alexander
"Honesty" Nuttall	Forrester Harvey
Hagthorpe	Guy Kibbee
Andrew Baynes	David Torrence
Mrs. Baynes	Maude Leslie
"Rev." Ogle	Frank McGlynn
Lord Chester Dyke	Colin Kenny
Don Diego	Pedro De Cordoba
Governor Steed	George Hassell
Kent	Harry Cording
Baron Jeffreys	Leonard Mudie
Prosecutor	Ivan Simpson
Mrs. Barlow	Jessie Ralph
Slave—branded	Gardner James
Captain Gardner	Holmes Herbert
Mrs. Steed	Mary Forbes
Dr. Whacker	Donald Meek
Dr. Bronson	Hobart Cavanaugh
Lord Willoughby	Henry Stephenson
Captain Levasseur	Basil Rathbone
Cahusac	J. Carroll Naish
Captain Hobart	Stuart Casey
Lord Gildoy	Dennis D. Auburn
Clerk of the Court	E. E. Clive

The Leavenworth Case

(Republic)

Murder Mystery

In this picture, a murder mystery embellished with comedy and romance and with drama building suspense, the motive for murder and the mystery of how it is done are made evident in the first few sequences. Thus it differs materially from the usual manner in which mystery drama features are presented. Whether the procedure will work to arouse a different kind of audience interest remains to be seen. Exhibitors are given the opportunity to tell their patrons that they will know pretty nearly all that is going to happen and exactly how, a departure which should make possible adaptation of not altogether common approach lines.

As the story runs, Doctor Harwell and Gloria conspire to get rid of her elderly husband, Silas Leavenworth. Harwell owns a monkey which he has trained to climb upon a gas jet when he whistles a tune and turn on the gas. Silas is killed in this manner, but circumstances are so contrived that the death appears accidental or suicidal.

Detective Bob and his comedy stooge, O'Malley, suspect criminal intent. Much of the sustaining action of the story takes on the character of an "everybody is suspect" idea, contrasted by comedy involving Aunt Phoebe and O'Malley and a bit of drama concerning Clavering, together with a growing romance for Bob and Elenore. However, with Bob sure that Harwell and Gloria are criminally implicated, but not sure of how Leavenworth's death was effected, interest is centered on how he is going to get his man.

That is brought about when Phoebe, supposedly deaf, eavesdrops on Harwell and Gloria and hears them accuse each other. With Phoebe as the guinea pig an experiment is tried. The reason to have her removed from the picture is made evident to Harwell. He sends the monkey into her room to turn on the gas. Everything works perfectly, but Bob has had the forsight to shut off the gas mains. Trapped, Harwell and Gloria confess, preliminary to the romantic finish concerning Bob and Elenore.

As the cast provides name values of more than ordinary worth, character of story and manner of presentation likewise give the showman something out of the ordinary to engage the exploitation activities. The motive and method of killing being explained, the way in which it prevented further destruction is the peg on which potential showmanship can be hung. While this is known, there are many incidents and situations in the picture that can be readily transposed into tricky and provocative showmanship stunts.

Previewed at Stadium Theatre, Los Angeles, neighborhood family audience house. Skeptic at first because it knew practically what was going to happen and how, the preview folk found much to hold interest.

MCCARTHY, *Hollywood.*

Produced and distributed by Republic Pictures. Directed by Lewis D. Collins. Supervised by Ken Goldsmith. Screen play by Albert DeMond and Sidney Sutherland. From the novel by Anna Katherine Green. Photographed by Ernest Miller and Jack Marta. Supervising editor, Joseph H. Lewis. Film editor, Dan Milner. Sound engineer, Terry Kellum. Sound effects, Roy Granville. P.C.A. Certificate No. 1834. Running time, when seen in Hollywood, 65 minutes. Release date, February 10, 1936. General audience classification.

CAST

Doctor Harwell	Donald Cook
Elenore	Jean Rouverol
Bob	Norman Foster
Gloria	Erin O'Brien-Moore
Phoebe	Maude Eburne
O'Malley	Warren Hymer
Silas Leavenworth	Frank Sheridan
Henry Clavering	Gavin Gordon
Inspector Holmes	Clay Clement
Hudson	Ian Wolfe
Miss Owens	Peggy Stratford
Duke	Archie Robbins
Bulldog woman	Bess Stafford
Pekingese woman	Lucille Ward
Cat woman	Belle Mitchell
Sarah	Marie Rice
Bookkeeper	Carl Stockdale
Miss Hill (nurse)	Dagmar Oakland

Warner Studios Complete Big Expansion Program

The expansion program begun at the Warner Brothers-First National studios, In Burbank Cal., early in 1935 was completed recently when the finishing touches were put on the last of the nine new sound stages. The building program, which was the most extensive in the history of the company, was necessitated by the production activities on the Burbank lot. Several of the new sets are being used for the large number of sets required for the shooting of "Green Pastures."

The studios began the New Year with 10 features completed and awaiting release, 8 shooting and 12 being prepared for early production. Features completed are: "The Petrified Forest," "Man Hunt," "Backfire," "Ceiling Zero," "Prison Farm," "Freshman Love," "The Widow From Monte Carlo," "The Story of Louis Pasteur," and "The Murder of Dr. Harrigan."

Dixon Opening Model Theatre

J. M. (Dick) Dixon of Ger-Bar, Inc., of Indianapolis, Ind., is opening a model theatre in Flora, Ind. It will be a small type house seating approximately 275 persons and will be in the modern trend. The entire idea is to demonstrate what can be done in the way of putting in an outstanding theatre at comparatively low cost.

Kirk Massachusetts Censor

Paul G. Kirk has been named head of motion picture and vaudeville censorship in Massachusetts. His appointment as Commissioner of the State Department of Public Safety by Governor Curley was confirmed by the executive council.

Conn In Control

Maurice Conn has bought Sig Neufeld's half interest in Ambassador Pictures, leaving him sole owner. Production already has started on the Peter B. Kyne story, "Black Gold," with Russell Hopton directing. The cast includes Frankie Darro, Roy Mason, Berton Churchill.

Lenauer Acquires Film

Lenauer International Films, Inc., has acquired distribution rights to "Counsel's Opinion" from the Pallas Film Company and the picture, which was made in London by Alan Dwan, will be ready for release in America shortly.

New Agfa Representative

Motion Picture Service Company, San Francisco trailer-manufacturer and laboratory, operated by Gerald Karski, has been named northern California headquarters for Agfa-Ansco raw film.

Sack Signs Universal Deal

Sack Amusement Enterprises, San Antonio exchange, has closed a deal with Universal Pictures whereby they will handle all first-run Universal Spanish pictures in the southwest.

Sher Leaving RKO

George Sher will leave the RKO publicity department within a fortnight for a new post in Miami.

Course on Projection In Education Program

An evening course on "Motion Picture Projection" has been added to the adult education program of the University Extension Division of the Masachusetts State Department of Education, and will open in February at the Massachusetts Institute of Technology.

The course, which is the first of its kind to be offered in New England, will be given by Lewis Frey, projection expert, on eight Tuesday nights beginning February 4. The course has been planned, according to Extension Director James A. Moyer, to aid those who have some knowledge of motion picture work and who wish to secure an operator's license.

Northwest Film Club Elects

Al Rosenberg of Hamrick-Evergreen Theatres has been elected president of the Northwest Film Club at Portland, Ore. L. J. McGinley, retiring president, was named vice-president, and E. A. Lamb was re-elected secretary-treasurer. New trustees include Paul McIlhenny, Al Bloom, Ben Shearer, Roy Cooper and Hugh Bruen.

Settle Tobis Claims

Paramount, Twentieth Century-Fox and Metro-Goldwyn-Mayer have reached an agreement with Tobis Tonbild Syndicate settling claims for close to 750,000 marks for printing royalties on United States pictures dubbed in Germany for several years up to June, 1935. The companies maintained that under the Paris agreement they were obligated to pay only dubbing fees for German distribution, but not printing royalties.

Cole Porter Joining MGM

Cole Porter, who with Moss Hart wrote "Jubilee," Broadway musical, is joining MGM's music staff in Hollywood at once. Mr. Porter, who did the music and lyrics of "Anything Goes," will write the music for the forthcoming film version of "As Thousands Cheer."

To Use Rotogravure Ads

United Artists, according to Monroe Greenthal, advertising and publicity director of United Artists, will use half page rotogravure ads in 24 newspapers for Goldwyn's "Strike Me Pink." The plan is to place the copy for January 12.

Warners Acquire Akron House

Warner Theatre Circuit has taken over the Allen, downtown house, in Akron, Ohio, from Allen T. Simmons, who has operated it for the past 15 years. Mr. Simmons plans to devote his entire time to the operation of WADC, his radio station.

Paramount's "Mars" in Color

Paramount has decided to film "A Journey to Mars" in color. If a new color method with which the company has been experimenting is ready in time it will be used, otherwise Technicolor will be employed.

Stars Sign with MGM

Nelson Eddy, Jean Harlow and Robert Taylor have signed new MGM contracts.

Radio Commentators Signed For "United States" Shorts

Eleven wellknown radio announcers and commentators, three of whom are past winners of the radio diction medal awarded by the American Academy of Arts and Letters, have been signed as off screen narrators for a series of one reel Vitaphone shorts, dealing with innumerable phases of contemporary American life, it was announced by Sam Sax, production chief of the company's Brooklyn studios.

The shorts in which their voices will be heard are the one reel "Our Own United States" series, edited and photographed under the supervision of E. M. Newman, noted lecturer, traveler and author. Those who have been signed include Milton J. Cross, David Ross and James Wallington, the Academy medal winners, Kenneth Roberts, Gabriel Heatter, H. V. Kaltenborn, Howard Planey, Harry von Kell, Paul Douglas, Harlan Reed and John S. Young.

Close Projector Deal

Walter O. Gutlohn, Inc., producers and distributors of 16mm. films, have closed a deal with the RCA Manufacturing Company to sell projectors to churches and other institutions on a dual contract. Contracts will include the booking of 10 16mm. subjects for non-theatrical presentation. Mr. Gutlohn, president of the company bearing his name, said that he has the exclusive 16mm. rights to the product of various companies including Pathe, Monogram, Master Arts and Mascot serials. At the present time over one hundred pictures are ready for distribution, he added.

Improvement in New England

A definite proof of the improvement of the motion picture business is revealed by the fact, established by examination of the Boston Film Board's record, that about four per cent more theatres are in active operation now in the Boston territory than there were a year ago this time. Martha W. Ferris, Film Board secretary for the New England States, is at present compiling actual mathematical statistics on this encouraging situation.

Finish Industrial Film

Sponsored by the Edison Electric Institute, a four-reel sound picture, "The Courage of Kay," has been produced in Hollywood by Mason Wadsworth, in association with Pat Dowling and Hobart Brownell of Metropolitan Industrial Pictures. The film is to be shown in cooperation with the Federal Housing Administration for the purpose of stimulating the national home modernization program.

More Shakespearean Films

Ethel Borden has been assigned to prepare a screen continuity of William Shakespeare's "As You Like it," which may be placed in production early this year by MGM, which now is making "Romeo and Juliet."

Fadiman Joins MGM

William Fadiman, his contract as eastern story editor for Samuel Goldwyn having expired, will join Metro-Goldyn-Mayer as fiction editor, succeeding Mrs. Nina Lewton, a veteran, who is retiring from active work.

24 Sound Patents, Says Hammond

John Hays Hammond, Jr., son of the famous mining engineer, said this week, that 24 patents have already been awarded on his new dynamic multiplier sound system and seven or eight more are anticipated. The sale to Atlas of Radio Corporation of America holdings in Radio-Keith-Orpheum may change plans for marketing the device in the motion picture industry. Mr. Hammond is a director of RCA, which leased the device for use in the new D22 type phonograph. Ownership and other rights remain with Mr. Hammond.

The sound system, on which Mr. Hammond has been working for the past eight years, incorporates automatic variation of amplification in parallel with the sound itself, in contrast to the present linear type of amplification which remains at a constant degree, although the subject matter may vary from pianissimo to fortissimo. A second important factor claimed is exclusion of parasitical noises which form scratchy sounds as a background.

Furber Explains Trans-Lux Application Filed with SEC

Percy N. Furber, president of Trans-Lux Daylight Picture Screen Corporation, denied this week that his company had filed application with the Securities and Exchange commission to register a new block of shares, as was previously reported. Mr. Furber also said that Leslie E. Thompson, president of the Trans-Lux Movies Corporation, does not participate in the profits of the company, as reported. The statement follows:

"Under the name of Rowe and Co., Archie M. Andrews had deposited in the Central Hanover Bank and Trust Co., 168,852 shares and these were purchased in February of this year—68,000 shares being purchased by our company and the balance by private individuals," he declares. "Owing to the uncertainty of what the new regulations created by the SEC meant, our board at first decided to cancel the 68,000 shares purchased and so notified the Curb Exchange, but at a later date when the SEC regulations were made a little clearer our board decided to merely put the stock back into the treasury. Before doing this, however, we had to request the Curb Exchange to re-register the 68,000 shares and the SEC had to approve of the registration, which was done. Your statement mentions 60,000 shares and that they are in addition to the 785,160 shares already registered, whereas it is 68,000 shares and only a part of the 785,160."

Jack Kennedy Back to London

Jack Kennedy is on his way to London to resume his post with RKO-Radio. He supervises the production of quota pictures for the organization in England.

Cullman Reelected

Howard S. Cullman, receiver for the Roxy theatre, has been reelected vice-chairman of the Port of New York Authority.

TAX HELD INSPIRATION OF STRIKE IN MEXICO

And Other Rumor-Peddlers Say Independents Are Keeping Majors, Government Apart

by JAMES LOCKHART
Mexico City Correspondent

A mixed up matter like the Mexican cinematographic situation at this writing couldn't miss being the source of strange rumors. Two of these reports are both outstanding and persistent, though they are explosively denied by the parties they directly concern. One is to the effect that the American distributors involved in the strike of employees that has obtained since September 27 brought about the tieup in a manner much different from that which was supposed. Ostensibly, the rumorists say, the strike resulted because the Americans stood pat on their decision not to allow the help their demands for wage increases of from 10 to 25 per cent.

The real cause of the strike, assert the report peddlers, was that the distributors decided to convince the national government, with its heavy tax program, that Mexico would be like a lost babe, entertainmently speaking, without high grade product from the United States, and so made an arrangement with key men in unions and cooked up the strike. As the story goes, a prompt and drastic tieup was considered the only way instantly to shut off supplies of stellar American product, as in that way not a worthwhile Yankee picture could be shown anywhere in Mexico, as unions confederated with the strikers could at a moment's notice close up any exhibitor who dared display any film which the involved distributors handled. Merely quitting distribution would not do the work, it was said, for exhibitors would be left with plenty of pictures which they could play for an indefinite period.

The distributors vigorously deny these charges and brand them absurd.

The other whisper is that some interests importing independent American pictures and European productions are exerting efforts toward keeping the major American distributors and the government far from reaching a settlement of their differences for obvious reasons—these are comparative heydays for those who have pictures to sell, and if the tangle were straightened out their spurt of prosperity would collapse of its own weight. These stories also are discounted by those they directly concern.

And the tieup goes on.

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Demand Good Product

The present paucity of good American pictures clearly demonstrates that the Mexican public demands good product from the United States, that European films have as much chance of driving first grade Americans from this market as I have of convincing MOTION PICTURE HERALD to publish my ode to the French can-can dancers. European films are distributed down here by persons who have to buy them outright before they can handle them; the great majority of Mexicans prefer American products. Furthermore, American sales systems, with their branch offices staffed by salaried workers, assure much wider distribution.

Mexican producers have asked the government to hasten settlement of the strike, asserting that Mexicans will not go to the cinemas merely to see Mexican films and that the native industry must follow the lead of the American, for it is still very young and, while steadily improving, is not strong enough to find its way about. Appeal to patriotism has failed to move those many Mexicans who know the difference between a high grade picture, the fruit of long experience, and one that is still in its experimental stages.

60 to 80 Mexican Features

Mexican production in 1936 will be from 60 to 80 features, and some 36 shorts, as compared with about 40 features and 22 shorts this year. Cinematografica Latino Americano, S. A. (Clasa), newest and most enterprising native producer, is to account for ten of next season's features and 24 of its shorts, as well as a semi-monthly Mexican newsreel with an English lecture. The shorts, mostly travelogues, scenics and folklore featuring native music, dances and songs, are to have English, French, German and Italian narrative and are slanted for world distribution.

Clasa is finishing its first feature, "Vamonos Con Pancho Villa" ("Let's Go with Pancho Villa"), a new version of the Villa saga, depicting the tragic tale of six altruistic boys who joined Villa's armies and died for the cause. This will be the most pretentious all-Mexican picture. Eighty principals and 1,200 extras are being used on the locale about 30 miles out of Mexico City that Metro employed for its Villa picture. Fernando de Fuentes, former Mexico City Paramount executive, is directing. When the picture is finished, in February, de Fuentes goes to Spain to direct a picture for C.E.F. He will return in the spring to direct further for Clasa.

Theatre Hit by Fever Ban

The American theatre, Roundup, Montana has been closed due to a scarlet fever epidemic of over 100 cases. The closing was ordered by the Montana State Public Health Authorities. The same ban was placed on all public dances, and even in surrounding counties, all Roundup people were barred from entertainment.

The ban, however, has taken on a comic trend inasmuch as business and working men from quarantined families are allowed to live at home and go to and from their daily tasks and Sunday Schools have been allowed to remain open.

JAPANESE CENSORSHIP ON EXPORT OF NEWSREELS GOES INTO EFFECT

Subjects in News and Scenics Considered Derogatory to the Royal Family or to National Prestige Are Barred

by CHIKUSHI TANI
Tokyo Correspondent

Censorship regulations on Japanese pictures to be exported abroad became effective this month. Though they are generally known as regulations with regard to the censorship on all export pictures, they rather should be termed censorship regulations of export newsreels and scenic pictures, inasmuch as there is as yet no feature length photoplay being exported from this country.

The provisions as finally invoked incorporate proposals by our Military offices and the Japanese League of Newsreel and Scenic Pictures, who filed petitions and protested against original drafts of the regulations. The full text of the regulations consist of 16 articles.

Outstanding provisions are as follows:

Any motion picture considered derogatory to the royal family or inimical to national prestige cannot be exported.

Motion pictures for public exhibition shall not be admitted to export unless they are proved qualified under the standards of censorship provided in these regulations.

Motion pictures of current events for public exhibition must be submitted for censorship under supervision of the local authorities (commissioner of the Metropolitan Police Board), in the case of the Tokyo Prefecture in instances where it is impossible to submit them to censorship at the Home Office.

Legal sanctions are provided against violation of the regulations.

In the case of imported product including features, officials of the censor bureau are disturbed because of the complaints that have been arriving at their office from the public. Some of the complaints say the pictures are being ruined by excessive deletion of scenes and a like number urge the censorship rules be made stricter, saying those whose duty it is to see the pictures and pass on them are too lax.

As evidence of their good faith in the performance of their duties, however, the censors point to some 16 tons of film they have taken from pictures during the past ten years. Of this enormous footage of censored film, American pictures lead by some 60,000 feet for the past year alone.

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Assertive nationalism on the part of the Japanese government that has been so prominent in home administration and diplomacy in the past is now branching out to take in all forms of the country's industries, if present indications are to be taken as criterions. Several months ago the government indicated the course of its future action by the establishment of national control, or "restrictive plan," towards foreign automobile and oil companies. Of course, such a move, about which the less said the better, is thought to be aimed at the protection, as well as encouragement, of home industry. The motion picture industry seems to be the next in which the government will take an active interest and more importance is being attached to that industry than ever before. In consequence there looms a probability of concrete regulations being established by the government to protect Japanese made pictures from foreign competition.

This step was discussed in the *Tokyo Nichi-Nichi,* which gave four columns of front page space to the subject, stating "Tokyo is to be kept clear of theatres exhibiting foreign pictures only." The article further stated that since Japan is found to be the only country where theatres have programs of "exclusively foreign films, the Metropolitan Police Board is making preparations to promulgate a new ordinance that will require the showing of a large percentage of Japanese produced pictures along with foreign ones, or programs entirely made up of home product. This new ordinance indicates the board is taking the first step in the plan to gain control of the industry by the government.

The purpose of the move is said to be in order to allow Japanese audiences to improve their cultural knowledge by the showing of native classics, along with foreign ones, but in most circles the objective is called protection of home industry, and that alone.

To make the plan successful, the board is organizing a Tokyo Federal Association composed of all classes of men connected with stage and screen in Tokyo. Among them are members of the executive staffs of Shochiku and Toho theatre circuits, leading actors, novelists and playwrights. Government officials will be in charge of the association, and are announcing policies that they claim will improve theatre conditions in Tokyo.

With the announcement of the formation of the federation, foreign distributors were amazed at the enormity of the problem they were apt to be forced to face, but are now playing a waiting game, confident that the quality of their product will keep their customers and enable them to dominate the Japanese screenings as they have in the past.

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The "Tokuryo"

The industry in Japan is rapidly heading toward a serious dispute over the "tokuryo" or extra rental charged by producer-distributors for productions above the general level. With theatre receipts low and production costs high, exhibitors are looking for a substitute arrangement of some kind. At the same time, handlers of foreign product are quite willing to let the present system continue, for the system does not necessarily apply to foreign pictures. In fact, the "tokuryo" has been a factor in the recent improvement of position of the foreign-made films.

Government Spreading Control Over Industry; Fight Over "Tokuryo" or Extra Rental Brings Move for Compromise

The "tokuryo" usually has been fixed on the basis of cost of production of a picture. But to this have been added the following ostensible justifications for the extra charge: exploitation expenditure, good returns at premieres; stars; preferential runs.

If the pictures are of such high box office standard as to justify the considerable expenses required and the special advantages with which they are accredited, then no complaint or objection will be raised to this particular system. But when the reverse is the case, exhibitors often are disappointed to find themselves actually earning little profit or being unable to make both ends meet in their playings of pictures for which "tokuryo" is charged.

To crown all, almost every Japanese theatre has had far fewer pictures available than last year, due to the poor output of producing companies. Under these circumstances it is natural that exhibitors are not satisfied with such arrangement, and strive to relieve themselves of the difficult position, or to establish some better system whereby profit can be had by both parties. These theatres, if showing Japanese pictures only, cannot expect good business, and will tend to prefer foreign product to the Japanese, as the playing of foreign pictures is not necessarily bound to "tokuryo" arrangement. Herein lies the reason for the rapid advancement of popularity of foreign product. Additional to the fact of improved foreign made pictures.

In order to solve this problem, Kokusai-Eiga-Shimbun, trade review publishing company at Tokyo, has been discussing the subject in its periodical. Encouraged or surprised by the keen arguments advanced, the exhibitors and producing companies are making a study of the issue, but apparently a long time will be required to work out a satisfactory settlement. A number of conferences have been held. It seems that settlement hangs on whether both parties agree to replace "tokuryo" with a compromise arrangement, such as an extra charge arranged on a percentage basis according to box-office earnings.

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Trend Toward Large Theatres

The move made by Mr. Kobayashi of Toho Company for socalled rational management

(*Continued on page* 58)


Here's to you —
— the best of everything,
including trailers by
National Screen Service
prize baby of the Industry!

JAPANESE CENSORING NEWSREELS

(*Continued from page 56*)

of theatres is now taking a quick turn toward big theatre construction. His plan of building a 4,000-seat house at Asakusa became a sensational topic in our motion picture world, and spurred activity toward establishing big theatres everywhere in this country. Besides the Teikoku-Kan theatre of Schochiku Company, a large house under annexation at Asakusa, among big houses to be completed or to open by the end of this year, the below enumerated are typical.

Takarazuka Gekijo, at Kyoto (under Toho's management); the Daitokyo (for Shinko releases) at Tokyo; the Chukyo Gekijo at Nagoya; the Kotobuki-Za at Kyushu; Takarazuka Gekijo at Nagoya (under Toho's control); Hoei-Za at Sapporo; Azuma-Za at Hamamatsu; Odeon-Za at Yokohama; Bunka Cinema at Sendai; Shinsekai-Kan at Formosa, and the Teikoku-Kan at Kumamoto.

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"Noh" Play Filmed

Under the auspices of the Board of Tourist Industry of the Department of Railways, a "Noh" play is being filmed at the Kinuta sound studio of P.C.L. with a view to being exported to meet the taste of audiences abroad, says the Japan *Times*. An elaborate setting has been erected in the studio, a realistic reproduction of the architecture of the "Noh" stage. Kintaro Sakurana, head of the Komparu school of "Noh," patronized by Viscount Hosokawa and his company, are presiding "Aoinouye." Two cameramen are being used.

This is a most courageous attempt to present the "Noh" drama to the world, and Kintaro Sakurama is probably the best interpreter of the demon of jealousy role among the "Noh" actors of Japan.

Depending on movement rather than words, the cameras are trained on each change in the gestures or action of the chief character while the microphone picks up the chanting of the chorus and the centuries-old rhythm of drums and shrilling of the flute.

The craft of the cinema has centered almost exclusively on realistic productions. Search has been made throughout the world for details of cottages or castles. Hollywood has spent millions on representing Mexico or Ireland, Egyptian sands or a Chinese village. Now comes the filming of an art that is not photographic and so simple as to be disconcerting. It is abstract, impersonal, completely at variance with all the accurate architecture and ornate interiors to which film audiences for so long have been accustomed. In "Aoinouye" there is but one property. A dignified assistant walks in solemnly and unfolds a kimono and spreads it out on the stage. It represents the bed of a woman who is ill because of the jealousy and spite of her rival.

Those who believe in realism as the only doctrine of the theatre will be obliged to exercise their imaginations and will find that there are regions of the abstract that they have never entered before in their lives. Harder still to believe will be the abstract spirit of the jealous woman. Although she is supposed to be invisible yet the priest knows she is present and exercises the evil spirit. The horned golden mask with its diabolical expression is the concentration of the theme of the play.

For a thorough appreciation of the intangible and idealistic qualities of "Aoi-nouye," a cultivated taste is necessary.

When the filming of this ancient "Noh" play is accomplished, a still greater problem presents itself, how to make an adequate interpretation in English that will not spoil the original artistry of the piece.

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16 mm. Sound Films

Every film producing company of this country now is turning out sound films, with the result, however, that each company has been under heavier burden of cost of production, while its production efficiency has been dropping. Viewed from this point, the Japanese sound film industry appears still to leave pretty much to be desired.

In addition, there is the problem of the forthcoming development of 16 mm. equipment and sound film manufacture, which threatens to be rather more serious to our producers than the foreign picture.

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2,000-Foot Reel Favored

Distributors of American motion pictures here have given careful consideration to the proposed 2,000-foot reel standard proposed by the Academy of Motion Picture Arts and Sciences.

United Artists, Japan, sent out 300 questionnaires to Japanese theatres touching upon the following subjects:

(1) Convenience or inconvenience of changeover of reels, (2) Advantage or disadvantage and convenience or inconvenience in actual transportation and shipment of such reels, (3) What effect on the show in the theatre by reducing the number of reels, (4) Partial remodeling of projector's mechanism.

The first 30 or so of replies showed that approximately 80 per cent favored the 2,000-foot standard.

Must Pay California's Tax On 1935 Income, Says Official

California's income tax must be paid. William Randolph Hearst or any film player who objects to the tax may leave the state but must pay the assessment on 1935 income, filing returns not later than February 15th, the state franchise tax commissioner announced this week. The rate carries from one to 15 per cent of net income.

Metro Buys Smith-Ayer Play

Metro-Goldwyn-Mayer on Tuesday purchased "Parnell," current Broadway stage play made as the first production venture of Robinson Smith and Frederick W. Ayer, who formerly was a member of the editorial staff of Motion Picture Herald.

Herman Zohbel, Of Radio, Dead

Death came unexpectedly this week to Herman Zohbel, manager of the RKO Radio Studios in Hollywood. He died Saturday afternoon in Queen of the Angels hospital, Los Angeles, of peritonitis following an emergency operation for appendicitis.

Mr. Zohbel, who was 45 years of age, left the United States Leather Company in 1927 to assume the treasurership of RKO, holding that post until 18 months ago, when he went to Hollywood to become general manager of the studio.

He is survived by his wife, Mrs. Adele Zohbel. There are no children. He leaves two brothers, Henry and Theodore, who is manager of the RKO 81st Street Theatre. Mr. Zohbel's parents, Mr. and Mrs. William Zohbel, live at Woodhaven, Long Island. Mr. Zohbel's body will arrive in New York Sunday for burial.

14 Pictures from Pommer-Korda

Erich Pommer, in New York for conferences with United Artists officials, announced Wednesday that his new association with Alexander Korda and London Films will result in 14 productions in 1936-1937. Three will be released through United as Erich Pommer Productions; 11 will be on the regular schedule of Alexander Korda.

Mr. Pommer's first as an independent will be "Elizabeth of England," which starts in March. The second is "Knight Without Armor," by James Hilton, and will star Robert Donat and Merle Oberon. It starts in May.

In addition to acting as an independent, Mr. Pommer will be associated with Mr. Korda in making two or three films, included in the 1936-37 schedule of London Films.

The London Films program has "Things to Come" and "The Man Who Could Work Miracles," the H. G. Wells screen plays already completed, and "Cyrano De Bergerac," "Claudius" and "Randlords," the first two starring Charles Laughton; "Lord Nelson," starring Robert Donat; "Lawrence of Arabia"; Robert Flaherty's production of "Elephant Boy"; a new film starring Marlene Dietrich; "Forget Me Not," with Beniamino Gigli, and a film on the life of Verdi.

Mr. Pommer also said Mr. Korda has contracted for Harry D'Arrast, King Vidor and William K. Howard to direct for London Films.

Mr. Korda also has become associated with a new producing organization in Budapest, with Nicholas Horthy, Jr.

COMPLETE

UNPARALLELED photographic quality . . . speed . . . fine grain . . . Eastman Super X has them all. It is the complete modern negative film. Agreeing that it leaves nothing to be desired, cameramen and producers are using it in the bulk of today's feature productions. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

ESSANESS DENIES CHICAGO RKO TIEUP

Silverman Says Circuit Will Not Manage RKO Houses; Publicists Elect Ted Weber

by BILL CROUCH
Chicago Correspondent

In no uncertain terms did Eddie Silverman of Essaness theatres declare that neither he nor his associates would be connected with the RKO theatres or Radio Pictures in an official capacity.

"We have no intention of going with RKO theatres," said Silverman. "We will not participate in the running of RKO theatres nor take part in picture production. These stories of our taking over the management of RKO houses is nothing short of ridiculous."

The close association in the past weeks of Silverman and Emil Stern of Essaness with Leo Spitz, president of RKO, brought about the rumors and they had not been definitely denied.

Prospects for this year are the best in a long time, Silverman said.

▽

Another report, that a special office would be established for the distribution of theatre advertising accessories with all film companies cutting out their own departments handling this merchandise was denied this week by major and independent exchange managers. They said the report was a revival of a similar plan proposed more than a year ago and dropped.

▽

What looks to be the biggest loop business since the days of the Century of Progress is being rolled up this week at the Chicago theatre. With Burns and Allen on the stage with their own revue and Myrna Loy and Spencer Tracy starred in "Whipsaw" on the screen, the program presented by manager Roy Bruder is the first of the new super-shows being offered at this house. Besides top caliber pictures, coming stage attractions include Fred Waring and his orchestra, Veloz and Yolanda, Libby Holman and Ina Ray Hutton and her band.

▽

Another record breaking week is scheduled for the Oriental with a group of Major Bowes Amateurs on the stage and "This Is the Life" on the screen. Standouts at all shows were current on opening day and over the weekend.

▽

Henri Elman has moved his Capitol Film Exchange into the newly remodeled and redecorated building at 839 South Wabash avenue. Done in the modern style the first floor of building will make ideal headquarters for Elman's growing string of exchanges. New film contracts made and pending will assure his customers of the best in independent product.

▽

When business took a fast spurt in the loop, B & K took off "A Midsummer Night's Dream" from its two-a-day basis at the Apollo, to bring back "Mutiny On The Bounty," which started its sixth week in the loop. "Mutiny" played five weeks at the United Artists, closing there two weeks ago.

▽

Four Essaness theatres have gone for Screeno in a big way. At the Sheridan and Town the game is played every day. At the North Center and Avon it is used six times a week. So far there has been no marked cessation of interest in the giveaway plan.

▽

Ed Lowry opens at the State-Lake this week as master-of-ceremonies. This is the initial appearance here for Lowry since he made a name for himself in St. Louis at Skouras theatres.

▽

Jan Garber and his band are back at the Trianon after a road trip that took them from Milwaukee to St. Louis and wayside points. Garber goes back to Catalina Island again this summer for another long engagement.

▽

Emma Abplanalp, secretary at the Film Board of Trade, announces that the new 1936 list of theatres and their owners for this territory will be ready for distribution soon.

▽

George Kruger, the Beau Brummell of Illinois exhibitors, writes from Miami that he is absorbing a lot of rest and good Florida sunshine while spending a much earned vacation. George has missed two blizzards and a sleet storm. Lucky guy!

▽

Plans are underway for a gala celebration next month in honor of the fifteenth anniversary of the opening of the Tivoli theatre. B & K officials are making elaborate plans.

▽

Dale Leifheit, manager of the two Anderson houses in DeKalb, informs us that business there is on the upgrade.

▽

The Chicago Amusement Publicists Association (CAPA) held an election last week. Ted Weber, of the Chicago Daily Times was elected president, Roy Topper of the Chicago American vice-president, Louis Abramson Allied Theatres was re-elected scribe, C. E. Dennison was re-elected treasurer, and Larry Stein, Warner theatre press chief, was named public relations counsel. Ed Seguin, of the B & K publicity staff, was elected sergeant-at-arms. Installation of the officers will be at the CAPA Key Smoker January 16 at Harry's New York Cabaret, in the banquet room.

A feature of the election was the concentrated campaign launched by Herb 'The Whip' Ellisburg and his henchman, Larry Stein.

Contracts for the year between theatre owners and the Chicago Motion Picture Operators Union are to be signed this week. The old agreements expire Saturday. The union is asking for a 20 per cent increase in wages. Theatre executives are not in favor of the increase at this time, but it is generally believed that no serious difficulty will arise.

▽

Sterling Wilson is the latest addition to the sales staff of Republic pictures at Indianapolis.

▽

"The Bride Comes Home," Claudette Colbert starring picture, part of which was made here, goes into the Chicago theatre Friday. Plans

SHORT PRODUCT PLAYING BROADWAY

Week of January 4

ASTOR
Counselitis ..... RKO Radio
Molly Moo Cow and Rip Van Winkle ..... RKO Radio

CENTER
Santa Claus' Work Shop .. United Artists
The Night Before Christmas ..... United Artists

MUSIC HALL
Morocco ..... RKO Radio

PARAMOUNT
Somewhere in Dreamland .. Paramount
Shorty at Coney Island ... Paramount
Pictorial, No. 6 ..... Paramount

RIALTO
You Gotta Be a Football Hero ..... Paramount

RIVOLI
Broken Toys ..... United Artists
Red Nichols and His World Famous Pennies .. Vitaphone

ROXY
Gasloons ..... RKO Radio

STRAND
Fire Alarm ..... Vitaphone
Jack Denny and Orchestra . Vitaphone

call for a two weeks engagement. Veloz and Yolanda are booked as the stage attraction with Ray Hodgson, who wrote "The Music Goes Round and Round," also appearing in person.

▽

Pat O'Malley, current radio singing sensation in this area, is looking for a lion he can pose with for publicity pictures. Clyde Beatty comes to the Palace in two weeks with his animal act and perhaps Pat can make a deal with Clyde, that is, if he's still interested.

▽

Roy Topper and Bob Curley, two Chicago newspaper lads, are out to emulate Ben Hecht and Charles McArthur. A play they have written is set for early production in New York. A major film company is reported to be backing the stage production. Curley is the son of William C. Curley, managing director of the New York *Evening Journal.*

▽

Lillian Roth and Ken Murray, headliners at the Palace last week, figured in unusual accidents while working. Miss Roth fell while stepping down from the stage into the aisle and Murray fell when trying to imitate a tumbling acrobat. Miss Roth injured her knee slightly and Murray almost acquired a broken nose. Both were able to play all shows, however.

▽

Gladys Swarthout, Paramount's operatic star, was hostess at a cocktail party at the Drake Monday afternoon. En route East on a concert tour Miss Swarthout stopped off to appear at a local studio to do her weekly radio broadcast.

▽

Cass Circuit Adds Three Houses

J. F. Cass has increased the size of his circuit to nine houses with the recent addition of theatres in Renwick, Arlington and Stacyville, Iowa. The opening at Renwick is set for New Year's Eve. Alterations are being made to the opera house in Stacyville and the opening will take place about April 1st.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 4, 1936, from 102 theatres in 17 major cities of the country reached $1,307,050, an increase of $465,901 over the total for the preceding calendar week ended December 28, 1935, when 100 theatres in 17 major cities of thecountry aggregated $841,149.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	25c-50c	"Escape From Devil's Island".. (Col.) (plus stage show)	21,500	"Freckles" (Radio) and..... "East of Java" (Univ.)	5,000	High 9-7 "Hot Tip"..... 35,000 (plus stage show "Folies Bergere")
Fenway	1,382	30c-50c	"Captain Blood" (F. N.).....	8,000	"Millions in the Air" (Para.) and "Scrooge" (Para.)	4,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
							High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Keith's Memorial	2,907	25c-65c	"Sylvia Scarlett" (Radio)..... (plus stage show)	13,000	"Crime and Punishment" (Col.)..	8,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
							High 9-7 "Top Hat" 33,000
Loew's Orpheum	2,970	25c-55c	"Ah, Wilderness!" (MGM) and.. "If You Could Only Cook" (Col.)	14,000	"Whipsaw" (MGM) and..... "The Perfect Gentleman" (MGM)	14,000	Low 8-17 "Jalna" ..... 5,500 (6 days)
Loew's State	3,537	25c-55c	"Ah, Wilderness!" (MGM) and.. "If You Could Only Cook" (Col.)	13,000	"Whipsaw" (MGM) and..... "The Perfect Gentleman" (MGM)	13,500	.....
Metropolitan	4,332	35c-65c	"Collegiate" (Para.) ..... (plus stage show)	28,000	"The Littlest Rebel" (Fox)..... (plus stage show) (8 days)	24,000	High 11-16 "Mutiny on the Bounty".... 24,500
Paramount	1,793	25c-50c	"Captain Blood" (F. N.).....	12,500	"Millions in the Air" (Para.) and "Scrooge" (Para.)	6,000	Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
							High 4-6 "Private Worlds"..... 41,000
							Low 7-20 "Men Without Names"..... 14,000
							High 1-4-36 "Captain Blood" 12,500
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	25c-50c	"Midsummer Night's Dream".... (W. B.) (50c-$1)	7,700	"Metropolitan" (20th Century).... (3 days-2nd week)	1,500	High 9-8-34 "The Cat's Paw"..... 16,000
							Low 9-14 "Smilin' Through" ..... 3,000 (re-issue)
Chicago	4,000	35c-68c	"Frisco Kid" (W. B.) ..... (on stage: Paul Lukas and Milton Berle)	38,500	"The Littlest Rebel" (Fox)..... (plus stage show)	28,000	High 8-11-34 "She Loves Me Not"..... 66,000
							Low 5-26-34 "Thirty Day Princess"..... 19,000
Garrick	900	25c-50c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	9,700	"I Found Stella Parish" (F.N.)..	4,000	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700
							Low 5-4 "One New York Night"..... 3,000
Oriental	3,490	25c-40c	"One Way Ticket" (Col.)..... (on stage: Toby Wing and Mills Brothers)	21,000	"The Payoff" (F. N.)..... (plus stage show)	14,200	High 11-2 "Woman Wanted" ..... 25,500 (on stage: Major Bowes' Amateurs)
							Low 6-16-34 "Registered Nurse"..... 12,000
Palace	2,509	25c-50c	"Sylvia Scarlett" (Radio) ..... (plus stage show) (9 days)	22,000	"The Great Impersonation" (Univ.) (on stage: Judith Allen and stage show)	8,200	High 9-14 "Top Hat"..... 32,500
							Low 12-1-34 "Kentucky Kernels"..... 8,000
Roosevelt	1,591	30c-60c	"Rose of the Rancho" (Para.)....	13,000	"Collegiate" (Para.) and..... "Little America" (Para.)	11,500	High 1-5 "Forsaking All Others"..... 27,000
							Low 8-18-34 "Paris Interlude"..... 6,000
State-Lake	2,776	20c-35c	"Music Is Magic" (Fox)..... (plus stage show)	15,600	"Ship Cafe" (Para.) ..... (plus stage show)	10,600	High 9-8-34 "The Most Precious Thing in Life" 19,000
							Low 7-20 "Alias Mary Dow"..... 8,000
United Artists	1,700	30c-60c	"Splendor" (U. A.).....	17,000	"Mutiny on the Bounty" (MGM) (4 days-5th week)	7,700	High 11-30 "Mutiny on the Bounty".... 34,100
							Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"Mister Hobo" (GB Pictures)....	4,750	"Escape from Devil's Island" .... (Col.) (4 days)	2,750	High 10-12 "She Married Her Boss"..... 7,500
							Low 12-15-34 "Silver Streak"..... 1,400
Hippodrome	3,800	30c-42c	"The Littlest Rebel" (Fox)..... (4 days-2nd week)	6,500	"The Littlest Rebel" (Fox)..... (1st week)	13,000	High 9-21 "Top Hat" 27,500
			"Captain Blood" (F. N.)..... (3 days)	13,000			Low 3-17-34 "Journal of a Crime"..... 2,900
RKO Palace	3,100	30c-60c	"Dangerous" (W. B.) ..... (plus vaudeville)	16,000	"Miss Pacific Fleet" (W. B.).... (plus stage show)	12,000	High 4-6 "Transient Lady" 39,000
							Low 5-19-34 "Where Sinners Meet"..... 4,000
State	3,400	30c-42c	"A Tale of Two Cities" (MGM)..	17,000	"Rendezvous" (MGM) ..... (5 days)	6,500	High 1-12 "Forsaking All Others"..... 28,000
							Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"So Red the Rose" (Para.).....	4,000	"The Virginia Judge" (Para.).... (5 days)	2,500	High 11-23 "Mutiny on the Bounty".... 12,000
							Low 1-12 "Our Daily Bread"..... 2,000
Denver							
Aladdin	1,500	25c-60c	"Stars Over Broadway" (W. B.)..	2,500	"Your Uncle Dudley" (Fox)..... (3 days)	800	High 5-5-34 "House of Rothschild"..... 9,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Paddy O'Day" (Fox).....	1,200	"Unfinished Symphony" ..... (GB Pictures) (3 days)	300	.....
Denham	1,500	25c-40c	"Collegiate" (Para.)	5,000	Revival Week	2,500	High 9-29-34 "Belle of the Nineties"..... 16,500
							Low 4-7-34 "She Made Her Bed"..... 800
Denver	2,500	25c-50c	"The Littlest Rebel" (Fox).....	9,000	"Here Comes the Band" (MGM).. (3 days)	1,500	High 1-13-34 "Roman Scandals"..... 17,500
							Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"A Tale of Two Cities" (MGM)..	12,000	"The Perfect Gentleman" (MGM)	2,000	High 2-17-34 "Hi Nellie" 19,500
							Low 12-29-34 "Hat, Coat and Glove".... 1,000
Paramount	2,000	25c-40c	"Frisco Kid" (W. B.).....	3,000	"Guard That Girl" (Col.) and.... "New Adventures of Tarzan" (Burroughs-Tarzan) (3 days)	1,500	High 5-11 "Bride of Frankenstein"..... 7,000
							Low 6-9-34 "Uncertain Lady" 400

WHAT THE PICTURE DID FOR ME

First National

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Pleased a lot of people who follow the adventures of Perry Mason. Drew well and they asked for more of this type. Played November 11-12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephi Hutchinson, Pat O'Brien, Jean Muir—This is a sv one. Everyone pleased even though it is a little l It certainly boosted Pat in this village, but we do think anything could boost Josephine Hutchin. Played October 30-31.—Talisman Theatre, Rosed Miss. Small town patronage.

GB Pictures

ALIAS BULLDOG DRUMMOND: Jack Fay Wray—Wow! What a nightmare. W they (cash customers) will come back.—Reg ton, Strand Theatre, Ransom, Kansas. Rur age.

Invincible

GHOST WALKS, THE: John Miljan. —A dandy program picture. Excellent ing. Holds the interest, and has goo rial. It sent them out laughing. Ge motto for showmen was: "Always l ing when you say goodbye." Sound gers. Running time, 65 minutes.— Globe Theatre, Holyoke, Mass. Gen

Metro-Goldwyn

AFTER OFFICE HOURS: Cl Bennett—Anyone who don't like ailment. Lots of everything, sure does his stuff and Connie Rankin, Plaza Theatre, Tilb General patronage.

ANNA KARENINA: Gret —Didn't draw but you can't or the stars. Rather slow- town picture. Should have some older picture. Play P. Musselman, Princess T town patronage.

ANNA KARENINA: Freddie Bartholomew—T we have shown in the customers to come to se No over acting. Right your public. Played N tre, Rosedale, Miss. S.

BARRETTS OF WI ma Shearer, Fredric picture, as we all kn ness. If it don't it you a lot of good. V received many favora Plaza Theatre, Til patronage.

BONNIE SCOTL glorified two-reel co tain following that lematical how long of a type.—A. E. bia, City, Ind.

BROADWAY Merkel, Robert musical of the y mosa, Iowa.

CALM YO Robert Youn yes, yes, an men in earl Saturday Played Se tre, Camb

CHIN Beery— ter Mc expect Harlo Octo Carr

Barometers of

¶ The box-office pulse of the motion picture industry is consistently and accurately reflected in these two straight-from-the-exhibitor features of Motion Picture Herald.

¶ They provide the final gauge of talent value in authentic, concise form as reported by those who sell motion pictures direct to the public.

¶ "What The Picture Did For Me" is a picture reporting service conducted by exhibitors and for exhibitors.

MOTION PICTURE

• A Quigley Publication

THEATRE RECEIPTS

Theatres	Current Week	Previous Week	High and Low Gross

045,250, a decrease of
November '6, 1

ERALD *expressly forbidden*)

(Tabulation covers period from January, 1934)
(Dates are 1935 unless otherwise specified.)

High	9-7	"Hot Tip" (plus stage show "Folies Bergere") 35,000
ow	8-3	"A Dog of Flanders" and "What Price Crime" 4,000
gh	1-6-34	"Lady Killer" and "Girl Without a Room" 12,000
ow	7-20	"Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
gh	9-7	"Top Hat" 33,000
	8-17	"Jalna" (6 days) 5,500
	1-16	"Mutiny on the Bounty" 24,500
	5	"Sanders of the River" and "Unknown Woman" 7,500
		"Private Worlds" 41,000
		"Men Without Names" 14,000
	4	"Lady Killer" and "Girl Without a Room" 12,000
		Don't Bet on Blondes" and adies Crave Excitement" 4,000
		"Design for Living" 26,000
		"Music in the Air" 5,000
		k of the Vampire" and olette" 8,200
		Love" and g of Flanders" 3,800
		tiny on the Bounty" 22,000
		entlemen Are Born" and "Marie Galante" 3,800
		House of Rothschild" 18,000
		" 4,000
		darried Her Boss" 17,000
		a Gentlemen" and Wives" 4,100
		t's Paw" 16,000
		rough" 3,000
		issue)
		ves Me Not" 66,000
		Day Princess 19,000
		Ladies" 9,000
		ork Night" 3,000
		Vanted" 25,500
		owes' Amateurs)
		Nurse" 12,000
		32,500
		Kernels" 8,000
		Others" 27,000
		rlude" 6,000
		Precious Thing 19,000
		w" 8,000
		hschild" 30,000
		ove Story" 10,000
		Boss" 7,500
		1,400
		27,500
		te" 2,900
		39,000
		deet" 4,000
		" 28,000
		Juan" 3,500
		y" 12,000
		2,000
		9,000
		600
		16,500
		800
		17,500
		4,000
		500
		700

the Industry

Only those representing theatres that are 100% independent may participate.

¶ "Theatre Receipts" is a tabulation of grosses of individual pictures in key cities, representing 8,000 bookings in 157 key theatres.

¶ Each is a definite guide to the nation-wide trade value of the finished product. Hence both are followed by every branch of the industry—exhibition, distribution and production alike—by showmen, by actor and director as well.

HERALD

New York - Hollywood - Chicago - London

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"The Littlest Rebel" (Fox) (6 days)	13,000	"Whipsaw" (MGM) and "Red Salute" (U. A.)	8,000	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Sylvia Scarlett" (Radio) (6 days)	6,400	"The Rainmakers" (Radio) and "Another Face" (Radio)	3,500	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Dangerous" (W. B.)	10,200	"The Payoff" (F. N.) and "Personal Maid's Secret" (W. B.)	8,800	High 9-8-34 "Dames" 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"The Littlest Rebel" (Fox) (2nd week)	3,500	"The Littlest Rebel" (Fox) (1st week)	4,500	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"I Dream Too Much" (Radio)	5,000	"Seven Keys to Baldpate" (Radio) and "Scrooge" (Para.) (6 days)	3,000	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"The Bride Comes Home" (Para.) (2nd week)	7,000	"The Bride Comes Home" (Para.) (1st week)	4,500	High 9-28 "Top Hat" 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Miss Pacific Fleet" (W.B.)	9,000	"Broadway Hostess" (F. N.) (plus vaudeville)	7,000	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"A Tale of Two Cities" (MGM)	5,000	"She Couldn't Take It" (Col.) and "Crime and Punishment" (Col.)	3,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"I Dream Too Much" (Radio)	4,500	"Seven Keys to Baldpate" (Radio)	2,900	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"A Tale of Two Cities" (MGM)	16,800	"It's in the Air" (MGM) (6 days)	7,000	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"The Bride Comes Home" (Para.) (4½ days-2nd week)	6,500	"The Bride Comes Home" (Para.) (1st week)	10,500	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"Remember Last Night?" (Univ.) (plus stage show)	7,800	"The Calling of Dan Matthews" (Col.) (plus vaudeville)	6,300	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"The Littlest Rebel" (Fox) and "Your Uncle Dudley" (Fox) (4 days-2nd week)	4,700	"The Littlest Rebel" (Fox) and "Your Uncle Dudley" (Fox) (9 days-1st week)	7,400	High 10-27-34 "Judge Priest" 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"Mister Hobo" (GB Pictures)	4,600	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (3rd week)	2,800	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The New Gulliver" (Amkino)	3,200	"Crime and Punishment" (French) (3rd week)	650	.....
Hillstreet	2,700	25c-40c	"Sylvia Scarlett" (Radio) (6 days)	5,650	"The Rainmakers" (Radio) and "Whipsaw" (MGM) and "Red Salute" (U. A.)	3,500 10,000	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"The Littlest Rebel" (Fox) (6 days)	15,000	"Another Face" (Radio) "Coronado" (Para.) and "Nevada" (Para.) (plus F. and M. stage revue)	13,800	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Mary Burns, Fugitive" (Para.) (plus F. and M. stage revue)	20,800			High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
W. B. Downtown	3,400	25c-40c	"Dangerous" (W. B.)	9,200	"The Payoff" (F.N.) and "Personal Maid's Secret" (W.B.)	7,500	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"It's in the Air" (MGM)	1,500	"Music Is Magic" (Fox)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"The Bride Comes Home" (Para.)	12,000	"Thanks a Million" (20th Century)	13,000	High 11-9 "The Crusades" 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"Sylvia Scarlett" (Radio)	6,000	"If You Could Only Cook" (Col.)	6,000	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Ah, Wilderness" (MGM)	5,500	"Coronado" (Para.)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Scrooge" (Para.) (2nd week)	3,000	"Scrooge" (Para.) (1st week)	3,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Collegiate" (Para.) and "Scrooge" (Para.)	10,500	"Peter Ibbetson" (Para.) and "Millions in the Air" (Para.)	11,000	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Une Nuit D'Amour' (French) and "Spanish Cape Mystery" (Republic) (plus stage show)	5,500	"Forbidden Heaven" (Republic) and "Marie Des Angoisses" (French) (plus stage show)	5,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Three Kids and a Queen" (Univ.) and "Ship Cafe" (Para.) (plus stage show)	12,500	"Two Fisted" (Para.) and "The Virginia Judge" (Para.) (plus stage show)	12,500	High 12-8-34 "Six-Day Bike Rider" 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"The Littlest Rebel" (Fox)	13,000	"Metropolitan" (20th Century) and "Your Uncle Dudley" (Fox)	12,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"If You Could Only Cook" (Col.) and "Escape From Devil's Island" (Col.)	5,500	"Remember Last Night?" (Univ.) and "East of Java" (Univ.) (4 days)	3,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"A Tale of Two Cities" (MGM) (2nd week)	71,000	"A Night at the Opera" (MGM) (5 days-3rd week)	19,600	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays On" 4,500
					"A Tale of Two Cities" (MGM) (2 days-1st week)	17,200	
Center	3,433	35c-$1.25	"Ah, Wilderness!" (MGM)	32,000	"The Perfect Gentleman" (MGM)	6,000	.....
Palace	2,500	25c-75c	"I Dream Too Much" (Radio) and "Another Face" (Radio)	8,000	"Frisco Kid" (W. B.) and "Seven Keys to Baldpate" (Radio)	9,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"The Bride Comes Home" (Para.) (on stage: Glen Gray and Orch.) (2nd week)	50,000	"Coronado" (Para.) (5 days)	8,500	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
					"The Bride Comes Home" (Para.) (on stage: Glen Gray and Orch.) (1st week)	17,000	
Rialto	594	25c-65c	"Fang and Claw" (Radio)	12,000	.....		.....
Rivoli	2,200	40c-99c	"Dangerous" (W. B.)	26,000	"Show Them No Mercy" (20th Century) (5 days-3rd week)	9,000	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"The Littlest Rebel" (Fox) (plus stage show) (4 days-2nd week)	60,000	"The Littlest Rebel" (Fox) (plus stage show) (1st week)	86,000	High 9-7 "Top Hat" (plus stage show) 131,200 Low 11-30 "Crime and Punishment" (plus stage show) 45,000
			"Magnificent Obsession" (Univ.) (plus stage show) (4 days)	62,000			
Roxy	6,200	25c-55c	"If You Could Only Cook" (Col.) (on stage: Paul Ash) (9 days)	62,000	$1,000 a Minute" (Republic) (plus stage show) (5 days)	18,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Captain Blood" (F. N.)	40,000	"Broadway Hostess" (F. N.) (5 days-2nd week)	1,900	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Dangerous" (W. B.)	2,300	"Miss Pacific Fleet" (W. B.)	2,500	High 1-6-34 "Going Hollywood"	4,100
							Low 9-8-34 "You Belong to Me"	800
Criterion	1,700	10c-55c	"A Tale of Two Cities" (MGM)	6,000	"So Red the Rose" (Para.)	2,600	High 1-27-34 "Dinner at Eight"	9,000
							Low 11-2 "The Case of the Lucky Legs"	2,500
Liberty	1,500	10c-41c	"Whispering Smith Speaks" (Fox) (4 days)	2,200	"Three Kids and a Queen" (Univ.) (4 days)	1,600	High 4-6 "While the Patient Slept" and "We're Rich Again"	4,100
			"Dance Band" (First Division).. (plus vaudeville) (3 days) (10c-36c)	1,900	"Seven Keys to Baldpate" (Radio) (plus stage show) (3 days)	1,600	Low 3-23 "The Winning Ticket"	400
Midwest	1,500	10c-56c	"The Littlest Rebel" (Fox)	6,200	"Annie Oakley" (Radio)	2,100	High 9-29-34 "Bright Eyes"	9,540
							Low 5-26-34 "Merry Wives of Reno"	2,000
Omaha								
Brandeis	1,200	25c-40c	"Sylvia Scarlett" (Radio) and "Escape From Devil's Island" (Col.)	4,000	"Seven Keys to Baldpate" (Radio) and "The Calling of Dan Matthews" (Col.)	3,300	High 9-14 "Top Hat"	9,500
							Low 2-16 "Babbitt" and "Murder in the Clouds"	3,000
Omaha	2,200	25c-40c	"A Tale of Two Cities" (MGM).. and "Little America" (Para.)	7,500	"So Red the Rose" (Para.) and.. "Music Is Magic" (Fox) (6 days)	4,600	.....	
Orpheum	3,000	25c-40c	"The Littlest Rebel" (Fox) and.. "Your Uncle Dudley" (Fox)	10,200	"Mister Hobo" (GB Pictures) and "Three Kids and a Queen" (Univ.) (5 days)	5,800	High 8-31 "We're in the Money"	18,100
							Low 12-29-34 "Babes in Toyland" and "Home on the Range"	5,000
Philadelphia								
Aldine	1,200	40c-65c	"I Dream Too Much" (Radio)	11,500	"If You Could Only Cook" (Col.)	7,000	High 5-5-34 "House of Rothschild"	23,000
							Low 4-20 "Brewster's Millions"	3,000
Arcadia	600	25c-50c	"Ah, Wilderness!" (MGM)	2,600	"Mutiny on the Bounty" (MGM) (2nd week)	4,500	High 1-6-34 "Duck Soup"	6,500
							Low 1-27-34 "Women in His Life"	400
Boyd	2,400	40c-55c	"A Tale of Two Cities" (MGM)..	30,000	"Whipsaw" (MGM) (4 days-2nd week)	5,500	High 1-4-36 "A Tale of Two Cities"	30,000
							Low 8-17 "Jalna" (5 days)	6,000
Earle	2,000	25c-50c	"Miss Pacific Fleet" (W. B.).... (on stage: N.T.G.'s radio revue)	22,000	"Broadway Hostess" (F. N.) (plus stage show)	14,500	High 4-7-34 "Harold Teen"	40,000
							Low 9-28 "Special Agent"	10,000
Fox	3,000	40c-65c	"The Littlest Rebel" (Fox) (plus stage show) (5 days-2nd week)	16,000	"The Littlest Rebel" (Fox) (plus stage show) (1st week)	31,000	High 12-28 "The Littlest Rebel" (plus stage show)	31,000
							Low 7-28-34 "She Was A Lady"	7,000
Karlton	1,066	25c-40c	"Crime and Punishment" (Col.).. (6 days)	2,500	"Freckles" (Radio) (4 days)	1,500	High 11-3-34 "One Night of Love"	8,500
							Low 8-17 "She"	2,100
Keith's	2,000	30c-50c	"If You Could Only Cook" (Col.) (6 days)	2,700	"Mister Hobo" (GB Pictures)	2,200	High 3-3-34 "Carolina"	8,000
							Low 1-5 "Sweet Adeline"	1,500
Stanley	3,700	40c-55c	"The Bride Comes Home" (Para.) (3 days-2nd week)	5,000	"The Bride Comes Home" (Para.) (1st week)	15,000	High 11-23 "Mutiny on the Bounty" (2nd week)	25,000
							Low 12-29-34 "Behold My Wife"	7,500
Stanton	1,700	30c-50c	"Fang and Claw" (Radio)	8,000	"Show Them No Mercy" (20th Century) (3 days-2nd week)	2,500	High 12-7 "Frisco Kid"	9,000
							Low 1-5 "Man Who Reclaimed His Head"	2,000
Portland, Ore.								
Blue Mouse	700	25c-40c	"Top Hat" (Radio) and "Reckless" (MGM)	2,000	"The Irish in Us" (F. N.) and.... "Bright Lights" (F. N.)	1,700	.....	
Broadway	1,912	25c-40c	"A Night at the Opera" (MGM) (2nd week)	5,000	"A Night at the Opera" (MGM) (1st week)	7,500	High 4-7-34 "Wonder Bar"	13,000
							Low 7-14-34 "The Circus Clown" and "I Give My Love"	3,900
Mayfair	1,700	25c-40c	"Collegiate" (Para.) and "Show Them No Mercy" (20th Century)	4,000	"She Couldn't Take It" (Col.) and "$1,000 a Minute" (Republic)	3,000	High 12-7 "His Night Out" (plus stage band)	5,000
							Low 1-19 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	25c-40c	"The Bride Comes Home" (Para.) and "Your Uncle Dudley" (Fox)	8,500	"Collegiate" (Para.) and	7,000	High 9-28 "She Married Her Boss"	9,500
					"Show Them No Mercy" (20th Century)		Low 11-10-34 "Wednesday's Child"	3,500
Paramount	3,008	25c-40c	"Charlie Chan's Secret" (Fox) and "Miss Pacific Fleet" (W. B.)	7,500	"The Littlest Rebel" (Fox) and.. "Millions in the Air" (Para.) (2nd week)	8,000	High 3-24-34 "David Harum" and "Once to Every Woman"	12,000
							Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	4,000
United Artists	945	25c-40c	"A Tale of Two Cities" (MGM) (2nd week)	7,000	"A Tale of Two Cities" (MGM).. (1st week)	7,000	High 4-28-34 "House of Rothschild"	9,800
							Low 8- 4-34 "Paris Interlude"	3,700
San Francisco								
Clay	400	25c-35c	"Dancing Duchess" (Vienna)	1,100	"Peasants" (Amkino) (2nd week) (15c-55c)	2,500	.....	
Embassy	1,400	15c-35c	"Mister Hobo" (GB Pictures) and "Man of Aran" (GB Pictures) (2nd week)	3,600	"Mister Hobo" (GB Pictures) and "Man of Aran" (GB Pictures) (1st week)	3,750	.....	
Fox	5,651	10c-35c	"Coronado" (Para.) and "Confidential" (Mascot)	9,350	"Kind Lady" (MGM) and "Nevada" (Para.)	6,000	High 7-27 "The Murder Man"	14,000
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Golden Gate	2,800	25c-40c	"Sylvia Scarlett" (Radio) (plus stage band)	15,000	"Seven Keys to Baldpate" (Radio) (plus stage band)	13,000	High 9-14 "Top Hat"	26,000
							Low 7-7-34 "Cockeyed Cavaliers"	10,200
Orpheum	2,440	15c-40c	"If You Could Only Cook" (Col.) and "The Great Impersonation" (Univ.)	10,500	.....		High 6-9-34 "Sing and Like It"	19,500
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	25c-40c	"Miss Pacific Fleet, (W. B.) and "I Found Stella Parish" (F. N.)	13,500	"Charlie Chan's Secret" (Fox) and "Morals of Marcus" (GB Pictures) (6 days)	9,500	High 9-29-34 "Belle of the Nineties"	19,000
							Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers"	8,000
St. Francis	1,430	15c-40c	"Mutiny on the Bounty" (MGM) (2nd week)	8,000	"Mutiny on the Bounty" (MGM) (1st week)	9,000	High 1-19 "The County Chairman"	11,000
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,400	15c-55c	"Ah, Wilderness!" (MGM)	7,500	"Mimi" (First Division) (6 days)	2,500	High 1-6-34 "Roman Scandals"	15,000
							Low 3-9-34 "Private Life of Don Juan"	4,000
Warfield	2,700	25c-50c	"The Littlest Rebel" (Fox) (plus stage band) (2nd week)	20,000	"The Littlest Rebel" (Fox) (plus stage band) (1st week)	22,500	High 10-5 "I Live My Life" (plus stage band)	35,000
							Low 3-31-34 "Gambling Lady"	15,500
Seattle								
Blue Mouse	950	25c-55c	"The Three Musketeers" (Radio) and "Stormy" (Univ.) (2nd week)	3,100	"The Three Musketeers" (Radio) and "Stormy" (Univ.) (5 days-1st week)	2,850	High 2-17-34 "Roman Scandals"	7,500
							Low 7- 7-34 "Tomorrow's Children"	2,550
Fifth Avenue	2,500	25c-55c	"The Littlest Rebel" (Fox) and.. "Millions in the Air" (Para.)	8,150	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	5,500	High 4-14-34 "Riptide"	12,750
							Low 3-24-34 "Fashions of 1934"	3,500
Liberty	1,800	15c-35c	"If You Could Only Cook" (Col.) (15c-50c)	7,450	"Bar 20 Rides Again" (Para.) and "Scrooge" (Para.) (10c-35c) (6 days)	3,150	High 9-28 "She Married Her Boss"	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Sylvia Scarlett" (Radio) and.... "The Great Impersonation" (Univ.)	3,600	"Whipsaw" (MGM)	2,950	High 4-14-34 "Spitfire"	6,500
							Low 1-26 "Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-55c	"Collegiate" (Para.) and "Show Them No Mercy" (20th Century)	7,100	"Miss Pacific Fleet" (W. B.) (5 days)	4,900	High 9-21 "Top Hat"	10,400
							Low 4-21-34 "Two Alone" and "I Believed in You"	3,750
Paramount	3,050	25c-40c	"The Old Battle Axe" and "Charlie Chan's Secret" (Fox) (25c-30c)	6,550	"Broadway Hostess" (F. N.) and "Storm Over the Andes" (Univ.) (5 days)	4,200	High 12-21 "Personal Maid's Secret" (on stage: Cab Calloway and band)	8,900
							Low 12-8-34 "Peck's Bad Boy" and "Menace"	3,300
Rex	1,500	15c-25c	"Two Fisted" (Para.) (plus vaudeville and stage band)	3,650	"Old Man Rhythm" (Radio) (plus vaudeville)	3,150	.....	

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

Yes, sir, we were home to spend the holidays. We had spent so few of them at home in recent years that we have just about forgotten to hang up our stockings.

You boys who don't have a "shelterbelt" in your neighborhood are out of luck. We have one in the northwest part of this county that is a dandy, and the Government has 57 ablebodied men working on it at 35 cents an hour. Some live here in Neligh and they drive up there of mornings in autos and come back in the evenings, a distance of 35 miles.

Since the snow came and stopped the planting of twigs, the army has been set to killing jackrabbits. They annihilated 51 in one day. They have a net which they stretch around about forty acres and the net has a pocket similar to a pike net and into this pocket they drive the rabbits and then the army advances with clubs and the carnage begins. They are sending a truck load of live rabbits down to an experimental farm near Grand Island, Nebraska, where the "experts" are going to poison the trees to see if it will kill the rabbits when they eat the bark.

There was no sense in the Government going to the expense of buying that net. What the "Brain Trust" should have done was to have detailed some of the boys to put salt on the rabbits' tail so that when they stopped to lick it off the balance of the army could advance and knock 'em in the head with clubs.

When we think of this waste of money in nets we are reminded of what Walt said to Phyllis in "Gasoline Alley" when he was trying to untangle some Christmas tree decorations and he said, "Say, Phyllis, a man just can't enjoy good health when he's thinkin' the thoughts I'm thinkin' and can't get rid of 'em."

▽

Ben Hecht says that Hollywood is either drunk or crazy. Ben ought to be ashamed for making such a statement, for 'taint so, not all of 'em anyway, and besides that it's a slam on Hollywood, and Hollywood gets enough slams already.

▽

"Choice" Stuff

We have just received a letter from a liquor house advising us that they are offering a few cases of their "choice" liquor at the extremely low price of $65 a case. We have just written the company and thanked them for remembering us with their unusual offer but, unfortunately, we wouldn't know what to do with choice liquor if we had it. However, their price is so low, compared with the price of sowbelly we have to get to cook with our beans, that as soon as the Government pays us for the hogs we didn't raise, we might order a case.

▽

We hope that those of you who didn't receive holiday greetings from us won't feel slighted, for to have remembered all of you would have required the services of two secretaries. As it was, we helped Jim Farley's office out with $3.30 to try and help it out of the red. You all have our kindest regards nevertheless.

▽

Dr. Townsend's old age pension plan seems to have attracted considerable attention from men who think. Unfortunately, our gourd is so hollow that we can't quite savvy what it is all about, but, as we see it, it looks to us like another case of "Jones, he pays the freight."

We have just received a check from A. F. Botsford of the Royal theatre at Ainsworth, Nebraska, and a letter asking us to have his subscription to the Herald renewed for another two years. Thanks, A. F., we're glad to do it, and your check is now on its way to the Herald. We were sorry not to have met you when we were in Ainsworth a few weeks ago.

▽

A few nights ago we saw Edward Everett Horton, and some other folks in "Your Uncle Dudley," a picture that was well worth while seeing. Edward Everett gives a particular kind of comedy that but few can equal. The nearest one to it is Charley Ruggles. Neither of them resorts to "slapstick" to get a laugh; that's why we like Horton and Ruggles. Keep it up, boys.

▽

A Warning

Radio companies have a habit of dedicating jazz orchestra numbers to various people. This reminds us very much of signs we see along highways entering small towns which read "Speed Limit 15 Miles Per Hour; Keep Cutout Closed." If they ever dedicate one of those numbers to us, and we find it out, we will sue them for damage, darned if we don't.

▽

Radio and press are full of cabled stories about Colonel Charles Lindbergh and family, who went to England to escape receiving threatening letters from kidnapers. We are in the habit of pointing to China as the home of banditry, but we guess we better stop that.

They killed an Austrian prince and the whole world was plunged into war. We sent hundreds of thousands of our boys across the water to help make the world "Safe for Democracy" but we seem to be unable to make the United States safe for respectable citizens.

If we had our say about it (which we don't have) we'd appoint Smedley Butler at the head of the law enforcement department and have him call out the marines to patrol the country and have him give them orders that when they found a bandit to shoot him first and make inquiries afterwards. The marines don't have much to do except to appear on dress parade and draw their pay.

When a bandit is dead, shyster lawyers and buttermilk courts are not able to get him a continuance of his trial. Shyster lawyers, buttermilk courts and sob sisters are largely responsible for crime running rampant in this country. What we ought to do is to start learning the Chinese language.

Politicians yell themselves hoarse about "Liberty and Justice". They wave the flag until their arms are almost paralyzed. We go to the polls and vote and pat ourselves on the back for having performed a sacred duty. When the election is over, they go down to Washington and forget all about the folks back home. The American people are a bunch of suckers, and we are the biggest sucker in the school. We have been fed bologna and horseradish until we have about lost our taste for huckleberry pie. These are our sentiments regardless of what anybody else on earth thinks about it.

▽

We went into a cafe the other evening to get dinner and they had the radio turned on and we heard a jazz orchestra imitating a bunch of Missouri hounds trailing a skunk, and an artist from the livery-stable was crooning a love song, so we called the waiter over to us and said, "Say, girlie, this soup is just terrible. Please take it back to the kitchen and tell the chef to put in another dish rag."

▽

It is also our earnest wish that the year 1936 will bring much more of happiness and prosperity to you than the years agone. And now, while Ernest Rovelstad is taking up the collection, let's all arise and sing—

"Jingle bells, jingle bells, jingle all the way,
Oh what fun it is to ride in a one-horse
open sleigh."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald *covers the field like an April shower.*

Korda's New Studio Nearing Completion

Alexander Korda's large new studio at Denham, near London, is expected to be ready for occupancy early in March as the permanent home of London Films. Jack Okey, Hollywood authority on studio construction, has been busy with the project for eight months.

The studio will be especially prepared for color as well as sound film production. The buildings will cover 28 acres of the 165 on the tract. Each building will be airconditioned. The first four stages will be ready within a month. There will be seven altogether.

Three daily shifts of 1,100 men are speeding the work.

Hurwitz Releasing Two Reel Subject

David L. Hurwitz, Baltimore attorney, is releasing "The Trial of the Century" in the Baltimore territory. Subject is a two reeler based on the Hauptmann case.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Commodore

WESTERN JUSTICE: Bob Steele—Good western. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

First National

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—Fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—Not big but very satisfactory. Patrons seemed to enjoy it and pulled above average. —E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—This is high speed, semi-sophistication that went over with a bang with the smart crowd. Business somewhat off, however.—Leonard Branscome, Stuart-Hillsville Theatres, Stuart and Hillsville, Va. Small town and rural patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Miss Francis certainly fitted the role of Stella Parish. Well liked by everyone. Running time, 84 minutes. Played December 1-2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter, Paul Lukas—One of Kay Francis' best. Should please the average audience. Did good business for one day run. Played December 25.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Excellent show. People came out raving about it. Frank McHugh stole picture according to comments. Business little above average for two day run. Played December 22-23.—C. J. Hubley, Cameo Theatre, Tallulah, La. Small town and rural patronage.

PAYOFF, THE: James Dunn, Claire Dodd—Very good. Interesting story, good cast, good acting and good audience reaction. Wish we could have more of Frankie Darro's excellent acting. Running time, 64 minutes. Played November 30-December 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHIPMATES FOREVER: Dick Poewll, Ruby Keeler—One of Powell's best. You can promise your customers full value for their money. Played December 8-9.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

SHIPMATES FOREVER: Ruby Keeler, Dick Powell —Just about the tops in entertainment. We ran it on Christmas Eve and Christmas Day when everybody had some place else to go and coupled with the coldest weather we've experienced, it took a nose dive at the box office and it's a shame to waste such grand entertainment on a small crowd. I want to bring it back when everything's normal. Running time, 109 minutes. Played December 24-25.—B. A. McConell, Emerson Theatre. Hartford, Ark. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler —Dick stages a comeback in this one and how! One of the best pictures of the year. Filmed at the Annapolis Naval Academy and aboard ship, this is perfect entertainment for all ages. Ruby does some good dancing and Dick's songs alone would put the show over. This is what I call perfect entertainment, comedy, romance, music, pathos and thrills; they are all there. Running time, 109 minutes. Played December 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler —Superb entertainment that sent them all out complimenting the show. Music, pathos, humor, action and romance. Give this all you've got; it's worth it. Business bad due to snow and unusually cold weather.—Leonard Branscome, Stuart-Hillsville Theatres, Stuart and Hillsville, Va. Small town and rural patronage.

Liberty

CHEATERS: Bill Boyd, June Collyer, Dorothy Mackaill—It hardly seems possible that three stars of the silent days could appear so poorly as they do in this film. Aside from bad acting, the picture has crude production, poor photography and unoriginal writing. Our patrons cared very little for it but tolerated it because it was the minor feature on a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SCHOOL FOR GIRLS: Paul Kelly, Anne Shirley, Sidney Fox—If all independent pictures could maintain an entertainment average on a par with this and more recent M. H. Hoffman productions, exhibitors would not assume so cautious an attitude when dealing with independent exchangemen. This picture is in no way pretentious film fare, yet it is at all times convincing and entertaining. Anne Shirley has only a brief role and is not at her best. Since her success in "Anne of Green Gables" she is being sold as the star of the Liberty picture and her photograph has been inserted at the head of the cast while the more important players are merely listed. The title of the picture sold it for us and we had a profitable attendance and a well satisfied patronage. —J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Mascot

BEHIND THE GREEN LIGHTS: Norman Foster, Judith Allen—Played on double bill. Good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HARMONY LANE: Douglass Montgomery, Evelyn Venable—Fine picture. Not quite as good as expected, but expected too much, perhaps. Picture is plenty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WATERFRONT LADY: Ann Rutherford, Frank Albertson—Good program picture. Albertson overacted (personal opinion).—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Fredric March —We just about grossed film rental on this Garbo and wouldn't have done that had it not been on Bank Night. Running time, 95 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—A screamingly funny program picture that pleased every patron.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny—Any audience that is not pleased with this production does not want a show. Eleanor Powell is wonderful. She does about the classiest dancing ever filmed. Jack Benny is good; in fact, there is not a poor star in the entire cast. Not so good at the box office because it had been shown north, south, east and west of here. However, it is a wonderful show. Running time, 103 minutes. Played December 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ESCAPADE: Luise Rainer, William Powell—Went over O. K. Business off.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—One of this popular team's best pictures, with all the glamour of the circus as a background. The highlight is the elephant and tiger act. One of Leo's best productions. Running time, 88 minutes. Played December 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERFECT GENTLEMAN, THE: Frank Morgan —Should be entitled "The Perfect Ass." Patrons came to see Morgan and the only thing that kept them through the picture was the Bank Night drawing. This is not hearsay as they told me that as they came out. If you have to play it, better make a one night's stand as you and the operator will be the only ones there the second night and I doubt if you'll be there. Running time, 73 minutes. Played December 26.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—For real down-to-earth entertainment, this can't be beat and it seemed most everyone that came had seen the picture a couple of times before. It's a pleasure to run this kind of entertainment. Running time, 100 minutes. Played December 22-23.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Old but good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

CORONADO: Jack Haley, Johnny Downs—This one comes close to a big rating. It almost does, but while it makes fair entertainment it is not box office. It is cast with a lot of old players that know show business, and a lot of newer ones that know the show business, but somehow it fails to register.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing —We booked this one on the strength of its four star rating and various reports to the effect that it was a "He-Man's" picture. We can assume, therefore, from the sprinkling of "boohs" which arose at the close of the picture that, well, use your own judgment! The consensus, however, was that it was a very good production, that Cooper's acting was superb, but that Tone stole the show. Running time, 105 minutes. Played December 28.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglass—A very entertaining picture which pleased all. Douglass was extra good. Story similar to "Ladies of the Big House," with the same star, but with very little prison setting. Should do extra business as it did for me and played it right after Christmas. Played December 29-31.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

PETER IBBETSON: Gary Cooper, Ann Harding— Better not promise very much on this one. It may be what England wants, but not Americans, whom we cater to. Very droll affair.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—Some half baked critics panned this and I fell down on advertising it strongly, but it's good, real down to earth material such as we need a lot of. It's worth four "Peter Ibbetsons." Why do reviewers study artistry and acting ability alone? What exhibitors desire to learn of pictures is are they entertainment and is the story well done? Is the continuity good? There's a thousand different opinions of a show maybe, but why can't a reviewer let it be known if a picture is real entertainment or do they know entertainment when they see it?— H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

Republic

CRIME OF DOCTOR CRESPI, THE: Erich von Stroheim, Harriet Russell—This picture's title was an attraction but the story failed to please. It is far below the high standard set by Republic in their first releases of the season. The advertising material does not carry the Republic trademark.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RACING LUCK: William Boyd—Satisfactory for Saturday dates but not well enough produced for preferred playing time. Not as good as some of the other Republic releases. Fair audience response.— J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SAGEBRUSH TROUBADOUR: Gene Autry, Barbara Pepper—Good, but not nearly so good as previous Autry films. The picture suffers from too much padding with musical numbers, contributed by

Smiley Burnette in order to round it out to feature length. It has hardly more than thirty minutes of real action in it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn—Comes closer to following the story than any picture I have ever seen (except the picture has a happy ending). Comments on this were somewhat divided, a few couldn't stand it, but these were more than offset by those that praised it highly. Will probably win a rating as one of the finest of 1935.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

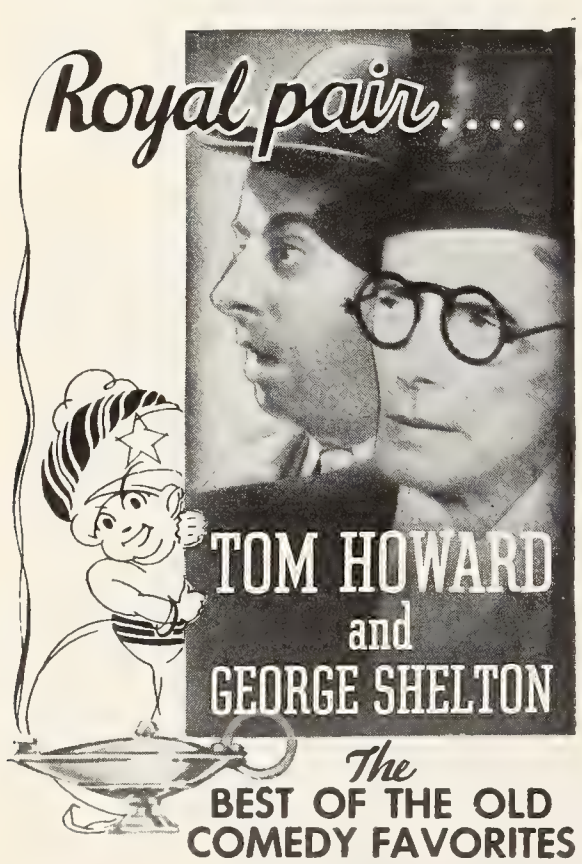
ANOTHER FACE: Wallace Ford, Phyllis Brooks—This was a pleasant surprise. Crook, detective, Hollywood buildup, with comedy interspersed. Don't be afraid to advertise it. Running time, 70 minutes. —H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

HI GAUCHO: Steffi Duna, John Carroll—Just didn't jell. Stars quite unknown and biz way below weekend average.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

JALNA: Kay Johnson, Ian Hunter—I used this for my Christmas show as it has more than a reel of it devoted to that occasion. I got this tip from these columns some two months ago and immediately set it for Christmas. A rather unusual picture which I thoroughly enjoyed, but the kind of production that doesn't bring out much comment either way. A picture that you won't have to worry about, as it should please nearly everyone.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

NITWITS, THE: Wheeler and Woolsey—Not so funny as some of the earlier pictures of these comedians, but the children were well satisified with the show. Just fair entertainment. Played December 21.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

NITWITS, THE: Wheeler and Woolsey—This picture failed to create much enthusiasm and we have no regrets for playing it only one day. Wheeler and Woolsey have made much better comedies.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.



RAINMAKERS, THE: Wheeler and Woolsey—Business fair and sure pleased Wheeler and Woolsey fans. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—Old but we are more than happy that we played it for it is an appealing little drama of life in the big city. A large crowd was thoroughly entertained.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—I think it better than the silent version I used years ago. Comedy and thrills balance it nicely. Everybody well pleased with it.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Would like to tell you I had a wonderful business on this one, but there are a number of reasons why it did not do big business. Opened Sunday night before Christmas and ran through to Christmas night with a blizzard like we have never had before, and recorded less than average business. The production is high class in every way and should do big business whenever shown.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THREE MUSKETEERS, THE: Margot Grahame, Walter Abel—A good picture with a weak cast. However, it pleased those who saw it. "Doug" Fairbanks still away in front with his d'Artagnan of years ago. I wonder what Metro would have done with this story.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Not generally liked in this town. Too long and too much sameness. Played December 15-16.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

WEDNESDAY'S CHILD: Edward Arnold, Karen Morley, Frankie Thomas—I played this in preference to a much newer RKO 1934-35 and was not sorry I made the substitution as I consider this an unusually fine picture. This is a "problem" picture, featuring the big star of "Diamond Jim."—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—A darn good G Man picture. It will please all that see it. Running time, 75 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

Twentieth Century-Fox

BABY TAKE A BOW: Shirley Temple—As I hadn't played this before, I thought I'd chance it in spite of its age as I'd never play it any newer. Used the week-end before Christmas, always a bad time, and with somewhat unfavorable weather conditions this gave me my tenth highest gross of 1935. Not bad for an old show at this time of the year?—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

BLACK SHEEP: Edmund Lowe, Claire Trevor—Started out slowly, but gradually developed into a very interesting story that held the attention of our patrons right up to the end. Good action and some comedy. Played December 14.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHARLIE CHAN IN EGYPT: Warner Oland, Pat Paterson—About like all the other Chan chillers. Properly thrilling but not too blood curdling for the kiddies. Our patrons enjoy these mysteries and prefer Warner Oland to any other actor identified with detective roles on the screen.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor—The reports on this film, relative to its advertising accessories, led us to sell it as a modern story and we are more than glad that we did for this extra effort on our part and the theatre artists resulted in above average business. Good audience reaction. —J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

DUDE RANGER, THE: George O'Brien—Age makes no difference on these westerns and although this didn't draw the usual western business (too close to Christmas I guess) I would rate this as the best western show to come out in 1935. A good story, well acted and saturated with comedy that brings out big honest laughs.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—A story of the Erie Canal, with Janet Gaynor at her best and very able supporting cast makes this a picture that I class among the best of the year. The historic scenes certainly pleased the older generation, while there was enough excitement and romance to make it interesting for the young people as well. Just an all-around good picture that pleased my audience. Running time, 91 minutes. Played December 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Never have I played a picture that drew so many comments both for and against. The first time I viewed this I was not at all pleased with the show, but after watching it through the second time I was forced to change my opinion. Until the last reel the thing moves pretty slowly, and is a picture that is certainly not going to please 100% in any audience.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—We were more than pleased at the generous response this feature received at the box office, considering the fact that Gaynor is slipping as a drawing card. It is an all-around good production with clever characterizations by a well chosen cast. Henry Fonda made a very decided and favorable impression and our patrons are looking forward to his latest films.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Lederer is taking Maurice Chevalier's place and is several points ahead of him right now. The better class of people just raved about this. The most difficult to please came out praising this show. Drew more fine comments than any show for a long time and not a single squawk. Although Lederer is pretty much the whole show he is nicely supported by Frances Dee.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LIFE BEGINS AT FORTY: Will Rogers—The same applies to this as to my report on "Little Colonel" only more so, as this gave me my second highest all time gross. Having played all around me I didn't think there would be anyone left to come, but the ticket sales told a different story.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—This had played all around me in every competitive situation a long time ago, but in spite of that I did the third biggest gross in the 10 years I have been exhibiting films. This Temple is positively B. O. magic. Not as good as "Bright Eyes" but certainly grand entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce, Alice Brady—Twenty members of the "Morning Musical" pronounced it okay. My audience does not understand Italian and he might just as well have sung in Greek; it would have been all the same. I mean Tibbett. We lost a lot of varnish from the seats with all the squirming that those that suffered through it did. Most, I think, waited to see if something was going to happen along towards the end to save it. This I know, that most of those that go in for grand opera do it because it is the swanky thing to do and not because they enjoy it. One like this was too many. My audience are not that type; they are out for entertainment.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker, Bebe Daniels—This may be interesting to those engaged in making movies but the guys that lay down two bits to see it don't get their money's worth. Ten cents admission would be about right.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—Fox did it again; another failure in a musical. Their directors and authors don't seem to have what it takes when this type comes up. They plugged "Music Is Magic" five separate and distinct times in this one and if that did not bore the audience to tears, then I'm wrong. A no good picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Bruce Cabot, Cesar Romero—Timely kidnaping picture. Well played. Comments good. Get the large heralds from exchanges and it will do business in small towns. Played December 29-30.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

SILK HAT KID: Lew Ayres, Mae Clarke—Another program picture that is entertaining but nameless. Lew Ayres means very little as a box office attraction at our theatres. Patrons well satisfied.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Another excellent show from Will Rogers. I would not class this as his best show, but it is plenty good for any theatre. Struck three nights of zero weather, which cutdown on the box office, but it certainly pleased my patrons. Irvin S. Cobb is perfect as the steamboat river captain. In fact, the entire cast is good. The highlight is the race between the Claremore Queen and the Pride of Paducah. Beautiful scenery and good photography. Just an unusually good production. Played December 24-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—The excellent acting of Edmund Lowe and Karen Morley, with a very good supporting cast, could not put this one over. Do not know whether it was the title, the foreign setting or tax paying time, but the fact remains it flopped badly at the box office. Running time, 67 minutes. Played December 18-19.—Gladys E. McArdle, Owl Theatre Lebanon, Kan. Small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Very good but another class A from Fox

that was a flop at the gate.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

WELCOME HOME: James Dunn, Arline Judge—A very good production that, for some reason, did not make expenses. Pleased those who came, but very few came. Running time, 72 minutes. Played December 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—A very light program picture that received a nice response from our patronage and was average as a box office attraction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—Zasu Pitts will soon regain her lost followers if she continues to appear in comedies as clever as this. I consider it one of the best she has ever made. Much of the picture's effectiveness is due to the strikingly original musical score composed by Franz Waxman which is continuous throughout the film. Many of our patrons who seldom notice production details commented on this unusual score.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CHINATOWN SQUAD: Lyle Talbot, Valerie Hobson—Good program picture. Held the interest and attention of our patrons all the way through. Good enough for small towns, but nothing big. Played December 7.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DIAMOND JIM: Edward Arnold—A Jim Dandy show and you can be safe in doubling advertising space. Good old American theme, well done. Go after it. Running time, 93 minutes.—H. J. Langaker, Glenwood Theatre, Glenwood, Minn. General patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young—Fair. Some exciting scenes but in all did not seem to please a Saturday crowd. Played December 21.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—We would have greater trust in Santa Claus if all comedies could be as completely satisfying to box office and patrons as this gem which we played during the holidays. The thrill that comes so infrequently to showmen was ours when we heard the honest guffaws of a large crowd of contented patrons during the showing of this picture.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

REMEMBER LAST NIGHT?: Edward Arnold, Constance Cummings, Sally Eilers—A good detective picture, very well acted. Constance gives a good bit of acting here. Played December 19-20.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—This is really one of the funniest pictures we have shown for many a week. Her best and funniest to date, in my opinion. Kept our patrons in an uproar all the way through. Played December 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—This comedy seemed to please on a double program, although Zasu has starred in better films. Satisfactorily produced.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Excellent. Went over big here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers' Rex—I had the first run on this in the Northwest and advertised that way, but did not do but little above average midweek business. Different from the ordinary "run of the mill" westerns and will please the usual western fans as well as a few that don't usually attend that type of entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—A good program picture that pleased most of those that saw it. Did not seem to draw. Played December 12-13.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Fine. Powell always draws well here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Just fair; not up to "Bordertown," "Black Fury," or "I Am a Fugitive from a Chain Gang." Muni always does the best he can with what they give him, but they did not gve him much in this one. It will do for a weekend picture if they don't expect too much.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

"For some time now the first section in MOTION PICTURE HERALD *is the section "What the Picture Did for Me." I know this is contributed to by theatre managers everywhere and represents cooperation among us.*

"I felt that I was not doing my part until I had sent in a few reports myself."

LEONARD BRANSCOME
Stuart-Hillsville Theatres
Stuart and Hillsville, Va.

I LIVE FOR LOVE: Everett Marshall, Dolores Del Rio—I wanted to hide myself for a week after playing this one. There's no excuse whatever for such stuff. Worst business for some time, as Everett Marshall's grimace-singing in the trailer forewarned the cash customers.—Leonard Branscome, Stuart-Hillsville Theatres, Stuart and Hillsville, Va. Small town and rural patronage.

I LIVE FOR LOVE: Dolores Del Rio, Everett Marshall—Very fair show but not for small town, my patrons not caring for this operatic type picture. Added attraction only draw. Running time, 65 minutes. Played December 6.—C. J. Hubley, Cameo Theatre, Tallulah, La. Small town and rural patronage.

I LIVE FOR LOVE: Dolores Del Rio, Everett Marshall—They need not have lived; they should have passed out and I and the audience would join the mourners and throw the last handful of sand on the grave. That is the kind of a picture it is. Should have been buried before releasing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—For a little picture, as Sybil Jason says, "It's terrific!" Played on Sunday and Monday to as big business as "Page Miss Glory." Put on unusually heavy advertising campaign, however.—Leonard Branscome, Stuart-Hillsville Theatres, Stuart and Hillsville, Va. Small town and rural patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran. Sheila Mannors—Good sound, good photography, good singing and plenty of action make this one of the best westerns we have played in a long time.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Just a great gob of nothing. Davies silly; Powell sissy. Business exceptional first day and poor successive two days.—Leonard Branscome, Stuart-Hillsville Theatres, Stuart and Hillsville, Va. Small town and rural patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien—A very disappointing production. Very good acting by both Powell and Davies, but the story is almost non-existent. Everyone enjoys Dick's singing and he has very little singing in this one. Poorest picture I ever exhibited with either of these stars. Running time, 92 minutes. Played November 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERSONAL MAID'S SECRET: Margaret Lindsay, Warren Hull—I was surprised in this one, as I did not think it would be much, judging from the press sheet. It is a very good picture and pleased a lot better than some of the specials. Good story, good acting and good comments from the audience. Running time, 58 minutes. Played December 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SPECIAL AGENT: Bette Davis, George Brent—A grand little picture that drew slightly above average business. Warner's programmers are generally better than their specials, I have found.—Leonard Branscome, Stuart-Hillsville Theatres, Stuart and Hillsville, Va. Small town and rural patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton, Frank McHugh—Gave general satisfaction, although a few did not care for the opera, preferring to hear Melton sing popular numbers. McHugh's comedy as usual helped a lot.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Miscellaneous

BRANDED A COWARD: Johnnie Mack Brown, Billie Seward—While this western is not up to major company standards it should please those action lovers who enjoy much gunplay, wild riding, and a hero with the strength of Popeye the Sailor. Our patrons seemed to enjoy it and few complained. The greatest fault of this film is its poor photography of the night scenes. About half of the picture is filmed at night.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RIDDLE RANCH: Black King, David Worth, June Marlowe—This western is pitifully cheap and unintentionally funny. Black King has a very brief role although he is starred. Our patrons got a big kick out of the scene where the hero is supposedly starving for water on an uninhabitated mesa yet an automobile drives past in the distance, leaving a trail of dust.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Short Features

Educational

MOONLIGHT AND MELODY: Musical Comedies—My cowboys like to see the bare legged girls again and this went over pretty well. Running time, 25 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

WAY UP THAR: Young Romance—A small town weekend natural. About half the audience stayed to see it the second time. Running time, 22 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

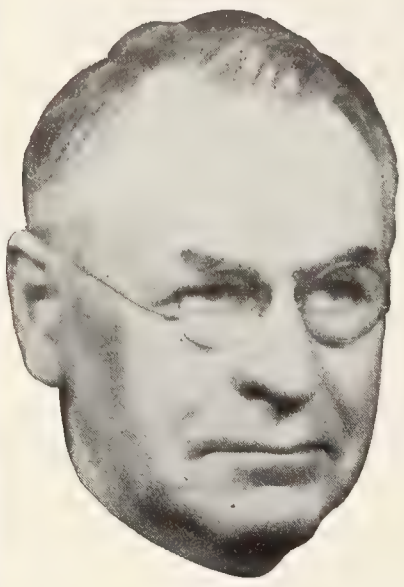
WAY UP THAR: Young Romance Series—About as bad as they come. It is getting so that when we have a comedy that there are some laughs to, the audience is too astonished to appreciate it. They are getting worse and worse and what the exhibitor is going to do for filler for his schedule I don't know. You can't give them all cartoons and the shorts such as the musicals that have merit are too few to fill all the bookings.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

HONEYLAND: Happy Harmonies—One of the most beautiful colored cartoons I have ever exhibited. Pleased adults as much as kiddies. Advertise this one big. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

(*Continued on following page, column* 2)





Did you get your copy of

Richardson's BLUEBOOK *of* PROJECTION

• The sixth edition, all new from cover to cover, is now available.

The Bluebook contains 714 pages plus 153 illustrations. It details and describes every piece of sound and projection apparatus in the modern projection booth and gives all instructions for operation and maintenance. It includes a complete trouble-shooting department as a first aid in breakdowns and features a quick-finding index system that provides the answer immediately to any projection problem.

Don't put off owning a Bluebook. You will find it indispensable as a daily reference.

Price $5.25 Postpaid

QUIGLEY BOOKSHOP
1790 BROADWAY, NEW YORK

LITTLE PAPA: Our Gang—An "Our Gang" that is a wow, featuring the most adorable baby that ever crashed Hollywood. In fact, she is so dear we hated to see her left to the tender (?) mercies of "Our Gang." Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NIGHT AT THE OPERA, A: (Trailer)—A maximum of critics' raves and the minimum of the Marx Bros. is Metro's idea on how to get the public in to see the picture.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

NURSE TO YOU: Charley Chase—The usual fine performance of Charley makes this grand entertainment for those looking for topnotch comedy. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

PUBLIC GHOST NO. 1: Charley Chase—A good Chase comedy for a change. Ghost comedies always seem to draw the laughs.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

SLIGHTLY STATIC: Todd-Kelly—Very good Todd-Kelly comedy. This team gets the laughs. How we will miss Thelma. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STARLIT DAYS AT LIDO: Oddities—Two reels of the best entertainment you can buy. Stars, beautiful colors, music, comedy. More entertainment in this than a lot of the features. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

MAGIC OF MUSIC, THE: Richard Himber and His Orchestra—Nothing out of the ordinary, unless it was the unknown blonde who somehow managed to push her unusual film personality to the front whenever a closeup was taken. We are confident that this was her first, last, and only picture! Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Universal

MONKEY WRETCHES: Oswald Cartoons—This cartoon deserves a report. It's a honey. Running time, nine minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MONKEY WRETCHES: Oswald Cartoons—By all means get this one. Running time, one reel.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

Vitaphone

ALL-AMERICAN DRAWBACK: Edgar Bergen—I don't know what I have ever done to deserve two such shorts as this and "The Officer's Mess" wished off on me at one and the same time. If you have to run these, don't book them at the same time. No good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ALL AMERICAN DRAWBACK: Edgar Bergen—One of the best shorts we've had in quite a while. Mr. Bergen is certainly good as a ventriloquist. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

KEYSTONE HOTEL: Old Timers—Good slapstick comedy. Above the average a whole lot. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

NUTVILLE: Radio Ramblers—Very good single reel with some good dancing and singing. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NUTVILLE: Pepper Pot—Rightly named. It's nuts. —E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

OFFICER'S MESS, THE: Shemp Howard—M-E-S-S is right. This is absolutely the worst short I ever run. Not a laugh in the entire two reels. Here's hoping Warner's junk this one. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROOFTOPS OF MANHATTAN: Broadway Brevities—Don't fail to set this one in as it's got everything in the way of entertainment. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TICKETS PLEASE: Georgie Price—A good two-reeler from Warner Bros. Some very good dancing, and plenty of comedy. Pleased. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TROUBLE IN TOYLAND: Gus Edwards' Stars of the Future—Excellent. These kiddies can sure dish out the entertainment. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre. Lebanon, Kan. Small town patronage.

TRAVELERS

RENÉ CLAIR, director of ALEXANDER KORDA'S "The Ghost Goes West," arrived in New York to attend the opening of the picture at the Rivoli.

PAUL ROBESON arrived in New York from the Coast, en route to London for concert engagements.

RAY MOON leaves Detroit the latter part of January for a month at Palm Beach.

J. J. UNGER and MILT KUSELL left New York for Albany and Buffalo.

CHARLES REAGAN is on a tour of Paramount's western exchanges under his supervision.

DAVE BADER leaves New York for Hollywood soon, then back to London.

DOUGLAS FAIRBANKS arrived Tuesday on the Aquitania. Also aboard was ERICH POMMER.

HENRY FONDA left New York for the Coast to start work on a new WALTER WANGER picture.

GEORGE WEEKS and ARTHUR LEE of GB left New York for Buffalo. They will continue to Cleveland, Cincinnati, Pittsburgh and Philadelphia.

OSCAR SERLIN and MRS. SERLIN left New York for a vacation in Mexico City.

HARRY EGERT has returned to New York from a vacation in Miami.

WILLIAM ROWLAND and ROBERT RITCHIE sailed to London.

DEL VILLAR, Paramount manager for Chile, is in New York for a visit to the home office.

HARRY *M.* and ALBERT WARNER are in Miami.

JOE RIVKIN left New York for the Coast.

HARRY MOSKOWITZ is due in New York from Buenos Aires, January16.

GLADYS SWARTHOUT arrived in New York from the Coast.

JACK MERSEREAU of GB sailed on the Aquitania for England.

MEL HEYMANN of MGM's publicity staff and MRS. HEYMANN left New York for Havana and Nassau.

JOHN D. CLARK left New York for Miami.

JOSEPH CALLEIA is due in New York shortly from the Coast.

ANTONIO MORENO sailed for Europe on the Bremen.

EDDIE HALPERIN and MRS. HALPERIN are in New York from Hollywood.

MILTON C. WEISMAN returned to New York from the Coast.

FLORINNE MCKINNEY is in New York from Hollywood.

SAM JAFFE, Coast agent, is in New York.

DAVID LOEW left New York for Hollywood.

STANLEY LUPINO, father of IDA LUPINO, sailed for England. ALICE WHITE, MRS. ARTHUR W. KELLY and FAY MARBE also sailed for England.

IRVING NETCHER and MRS NETCHER left New York for the Coast.

HARRY M. GOETZ, president of Reliance Pictures, left New York for Hollywood.

GUS S. EYSSELL, secretary of the Radio City Music Hall Corporation, sailed for a three weeks vacation to Jamaica, the Panama Canal and Havana.

Wisconsin Circuit Fixes Goal at 100

Forty-five theatres strong now, Wisconsin Amusement Enterprises, a Fox subsidiary, is mapping plans for expansion keyed to a round 100 houses. Harold J. Fitzgerald will be at the helm.

Joseph Leighton Passes

Joseph Leighton, 64, died in New Haven, Conn., after a siege of pneumonia. Mrs. Leighton will continue the Mutual Advertising Exchange. At one time Mr. Leighton was local manager for Robertson-Cole, then for Vitagraph.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PATTERN FOR OTHER CIRCUITS

Theatremen interested in the progress of the managers' sharing plan now in the second year of operation by Famous Players Canadian are informed that the idea stands up. Backed by the endorsement of the men to whom it applies, the plan has sufficient strength to serve as a pattern to be followed profitably by other circuits at all concerned.

The plan is sound and simple, depends not upon drives or period contest, is based purely upon increase in grosses over a stretch of 52 weeks. In brief, here it is:

Selecting the grosses of 1934 as a fair barometer, Messrs. Nathanson and Fitzgibbons ascertained what proportion, on a percentage basis, each manager's salary amounted to in relation to admissions in each theatre for the 12 months preceding September 1, 1934.

It was then agreed to pay each manager as additional remuneration, the same percentage of the amount by which admissions were increased during the next 12 months over the total admissions for the previous year.

To do away with any misunderstandings, the budget control system was abandoned but the home office continues to check and compare cost of all miscellaneous and controllable expenditures. And at the end of each monthly period, managers receive a statement showing increase or decrease of controllable expenditures and increase or decrease in grosses.

That's all there is to it, and glory be, it works. The monthly statement shows the theatreman just where he stands. If his grosses increase, then he digs in to push 'em higher. If they go down, then he fights his ears off to get back up in the dividend-paying black. Thus, business is steadily improving, managers are satisfied, executives are pleased, and joy resounds in the land.

There is every reason to believe that this Canadian plan will flourish just as well in American soil, especially in those spots where theatre "crops" are still scanty.

▽ ▽ ▽

NO RAREST OF VIRTUES

The speed with which able managers move in emergencies is a constant source of pure amazement to executives in more conventional businesses. For called upon to handle and with the same celerity any one of a score of sudden situations thrust upon the theatreman in the routine of operation, your average merchandiser would consider himself the very devil of a fellow should his endeavors come off half as well.

The comparison is not made to extol the superior qualities of the showman so much as it is to indicate how he goes about it when he has to go. As an instance is cited C. J. Russell, smooth functioning manager of the Opera House, in Bangor, Maine. The details of his adventure in speed on an overnight booking of locally awaited "Top Hat" are set forth on a following page.

While the ability of the theatreman to agitate his brain cells at top tempo on a split second's notice is not regarded in the trade as the rarest of virtues, it is recognized nevertheless and happily as a major talent that distinguishes the equipment of the smart showman.

△ △ △

"It is my firm conviction that aggressive, resourceful, unflagging showmanship will do more to advance the motion picture from a financial angle than any other single factor with the possible exception of quality in production. Even this is futile unless exhibitors get solidly back of fine product with intelligent and consistent showmanship."—H. M. Addison, Division Manager, Loew's Theatres Northeastern Division.

△ △ △

MENTAL HAZARD

Not as watertight as it used to be, but still able to navigate is the old fallacy that after the exploitation juice is squeezed out of the first-runs little tieup nourishment is left for the subsequents. Ample evidence to the contrary is of course plentiful. Theatremen in the subsequents have by their accomplishments effectually riddled this hackneyed alibi still being used and mostly without foundation by others in similar spots.

In this issue is an excellent window arranged by publicist Martin Glazer for the third run of "Crusades" at the Boston Scollay Square. From all appearances the display might well serve as an exploitation for the first and road-show run and as far as the merchant and theatre's patronage were concerned the effect no doubt was the same.

First and subsequent runs are meaningful terms in the machinery of distribution. But managers who allow the latter classification to check their activities are creating for themselves a mental hazard most harmful to the grosses.

A. Mike Rose



Guest of honor at a civic banquet held by managers of the downtown theatres, Honorable Charles Stanton (right), Mayor of Rochester, N. Y., invited the entire party to the Executive Chambers where the formal presentation of the Quigley Silver for November was made to Les Pollock (left) manager, Loew's Rochester, for his winning entry on M-G-M's "Mutiny on the Bounty." Also pictured above are Jay Golden, manager, RKO Palace, and William J. Cadoret, city manager, Comerford Theatres.

Botwick Cooperates On Portland Book Week

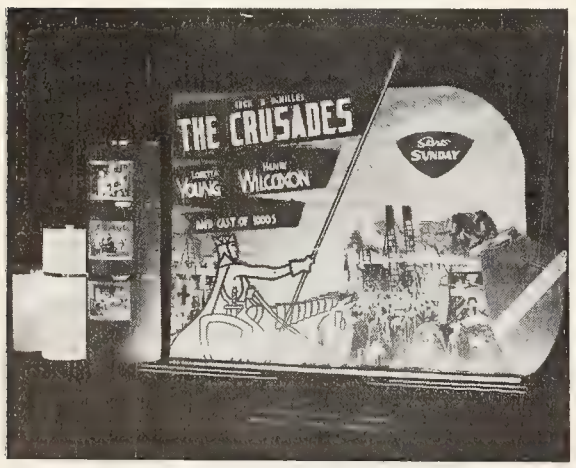
Executives of the Portland, Me., public library desiring a theatre tiein to help put over local observance of National Book Week, Manager Harry Botwick came to the fore and offered to put on special Saturday morning ten-cent matinee to include feature and cartoons. As the attraction had to be an adaptation of some famous and worthwhile book, "Treasure Island" was selected and presented with great success.

Letters on the showing were sent to every school teacher, who was requested to speak of it to all classes and at assemblies. This was authorized by the Superintendent of Schools. Sunday schools were covered in the same fashion, announcement cards planted and book marks distributed in schools and libraries. The event also was publicized two weeks ahead on the regular library radio program, and churches, college clubs and P.T.A.'s endorsed the project.

Newspapers tied in with lots of publicity and ran a coloring contest, using a two-column scene cut from the picture, prize offered being an autographed copy of the book and signatures of Cooper, Beery and Stone. At the theatre, local high school band was obtained by Botwick to play before the screen show.

Harry reports this as a first-time tiein with the library, the results of which have now made it possible for him to distribute study guides and imprinted book-marks through the librarians.

Make 1936 The Big Year



TRANSLUCENT BACKGROUND. Created by Jerry Scholer for his smart setpiece on "Crusades" at the Ohio, Sandusky, Ohio, translucent corrugated Flexton paper allowing striking lighting effects.

Editorial Writers Contacted On Chaplin's "Modern Times"

Announced as invading a new field in publicizing films, United Artists, with the release of Chaplin's "Modern Times" is forwarding to every chief editorial writer in the country a 12-page booklet detailing personalities, data on the picture.

Stories in the booklet include monograph on Chaplin's life, compilation of views on the comic's work, and accounts having to do with the star's versatility, all gathered for the purpose of stimulating editorial comment.

Make 1936 The Big Year

Republic Ties Chevrolet To "Singing Vagabond"

Chevrolet will publicize Republic's latest Gene Autry musical western in a newspaper campaign on "The Singing Vagabond" with stills showing Autry, Ann Rutherford and Barbara Pepper posed with a Chevrolet car. Stills are also available to exhibitors.

"Dangerous" Smiles Win Money Prizes

Truck rigged up as a studio set was top street bally for the opening of "Dangerous" at the New York Rivoli with photographer aboard taking shots of women invited to be pictured in smiling poses. Fifty dollars was offered for the most "dangerous" smile, truck traveling business arteries in the metropolitan area.

Hookins were made with two stations, one a girl on local amateur hour planted to give impersonation of Bette Davis, girl mentioning picture. On another station's early morning broadcast, tickets were given for prize slogans and telegrams.

Five Santa Clauses visited department stores, hotels, railroad stations, etc., giving as Christmas gifts star photos with theatre copy on reverse. Different windows were planted with female stars in sporting costume and other ensembles and Fifth Avenue store planted beauty shop display ads showing Bette Davis coiffure.

Florists in many spots used large window poster showing Davis posing with flowers for floral plug and also used was the screen atop Broadway building upon which slides were flashed. Reported to have built up interest during run was questioning of patrons on their opinion of the star's performance.

Make 1936 The Big Year

Revival Week Put On By Daniel in Houston

For his Revival Week at the Delman Theatre, Houston, Texas, L. O. Daniel, Jr., rounded up his staff offering a cash prize to the one getting the largest number of patrons to attend during that week. Each man was asked to tell 10 friends who in turn were to advise 10 others about the show and doorman kept record by checking list of staff names as mention was made.

Government postcards were sent to mailing list on "Clairvoyant" asking each recipient questions pertinent to clairvoyance, in order to arouse curiosity in the picture, cards were also mailed to all newcomers in town inviting them to attend Revival Week as guests of the theatre and leading merchants tied their ads into the theatre. Newspapers were generous in their breaks and nice tintype on Daniel was used in leading paper.

Make 1936 The Big Year



BOOK STORE AGENCY. For the "Dream" date at the Rialto, Dallas, Texas, R. L. McCoy, Warner Bros. Dallas branch salesman tied prominent book store to act as agency for sale of tickets.

Six-Hour Advance Drive Sells "Hat"

"It sometimes happens and when it does just what would you do to sell your show overnight?" Thus asks Harry Browning, M. & P. Theatres ad chief, in reporting the fast and effective campaign put on by C. J. Russell, Opera House, Bangor, Me., when that manager was notified at five o'clock on a Thursday that he was to play "Top Hat," starting the next day.

At five-thirty Russell had arranged for radio announcements the rest of the evening and continued his campaign to spread the word as rapidly as possible. As a nearby town was slated to show the picture the same night when he received note of the sudden change, Russell centered his immediate drive on getting the information to local folks who were arranging to drive over, so they could spare themselves the trip.

Besides the radio, announcements were made from the stage, slides run at the other two local houses of the circuit, one-sheet cards prepared for the three lobbies. Cashier kept calling phone numbers and head usher was sent to every possible gathering spot where there might be a crowd. Special half-sheets printed locally were posted the next morning.

The entire advance was put across on six hours' notice with gratifying results. The job, said Russell, was not in selling the attraction, as folks knew all about it, but to inform them of the date.

Make 1936 The Big Year

Suggests Stamp Collection For President's Birthday

To the various slants used last year in the celebration of President Roosevelt's birthday on Jan. 30, Dean Hyskell of Fox West Coast suggests theatres gather collection of stamps between now and that date for the benefit of the Warm Springs Foundation, in Georgia.

As the President is a stamp collector, Hyskell's idea is to have patrons bring to the theatre an uncancelled stamp of any denomination from one cent to one dollar. Attendant pastes them in special album. Uncancelled stamps are cashable and Dean suggests a letter to Mr. Roosevelt with the album, saying the cashed-in value of the stamps are local patrons' contribution to the Fund.

Make 1936 The Big Year



ACE WINDOW. Obtained on the third local run of "Crusades" was this interesting window by Publicist Martin Glazer, Scollay Square, Boston, featuring forty by sixty blowup.

HART AND CALDWELL FIRST IN DECEMBER

Reade Theatres Manager Voted Quigley Silver; Bronze Plaque Awarded to Toledo Loew-man

by A-MIKE VOGEL

Thundering up in a blazing finish down the stretch, the 1936 Quigley Awards wound up with the hottest kind of a battle for honors as Ed Hart, of the Strand Theatre, Plainfield, N. J., snapped the tape in the bell lap of this year's Competition just a scant whisker ahead of the field to take down the Quigley December Silver, on MGM's "Mutiny."

And right on Hart's instep with a rush that could not be denied came Wally Caldwell, manager, Loew's Valentine, Toledo, Ohio, to win the December Bronze with a fine and fancy entry on MGM's "Night at the Opera."

It was fast going, and though the two winners finished comfortably in front they finished all out to become the last two theatremen eligible for the 1935 Grand Awards. They fought gamely.

Hart, a 1934 plaque winner, was never in the honors column in 1935 until his December entry brought him home. Caldwell's campaign was his fourth second-year attempt to pull down a plaque and his final effort was sure good enough to land him high honors. That his entries hitherto brought him "Mentions" did not discourage this Round Tabler in his fight for plaque listing.

First Mentions for December are awarded to two other hard-fighting seekers of the Big Prizes. Guy Martin, manager, Colfax, South Bend, Ind., taking his on Fox-20th Century's "Thanks a Million," and Bill Novak, manager, Gaiety, Winnipeg, Can., winning on a subsequent-run of "Broadway Melody."

First-Timers and Repeaters

Fourteen theatremen participated in the December Honorable Mention list awarded for 13 campaigns with Erle Wright, Loew's New England publicist splitting campaign credits with Harry Watts, manager, on the premiere of "Ah, Wilderness," at Loew's Poli, Worcester, Mass.

First-timers and repeaters share the honors and among the latter is an overseas showman, A. L. Caplan, of Fox Films, Hong Kong, China. Five "Honorables" are brand-new and the complete listing of all entitled to the Sheepskin Certificates are shown in column to right.

While preparations are going ahead to select the fortunate winners for the Grand Awards, campaigns already are in the making for entry in the January Competitions. With the Christmas and New Year excitement subsiding, theatremen are girding themselves for the 1936 prizes and the third year of the Quigley Awards promises plenty of action.

Now for the Grand Awards judging to be held some time this month, details of which will be announced shortly. As stated it is hoped to have everything in shape so that late in February or early in March the winners will be carried to Hollywood via TWA for that Big Party.

Here's wishing you all the best of good fortune.

First Mention

Guy Martin, Manager, Publix-Indiana, Colfax Theatre, South Bend, Ind. "Thanks a Million"

Bill Novak, Manager, F P Canadian, Gaiety Theatre, Winnipeg, Can. "Broadway Melody"

Honorable Mentions

Paul Binstock, Manager, Randforce-Republic, Brooklyn, N. Y. "Shipmates Forever"

A. L. Caplan, Manager, Fox Films, Hong Kong, China. "Curly Top"

Walter Davis, Manager, Capitol, Regina, Can., "Thanks a Million"

Melvin L. Gold, Manager, Calumet, Hammond, Ind. "Irish In Us"

H. D. Grove, Manager, Tri-State, Fort, Rock Island, Ill. "Night at the Opera"

Ray A. Holtz, Manager, Bonham, Fairbury, Neb. "Night at the Opera"

Frank La Falce, Publicity Director, Warner, Earle, Wash., D. C. "Crime and Punishment"

Seymour L. Morris, Manager, Schine's Colonia, Norwich, N. Y. "Littlest Rebel"

Louis Lamm, Manager, Warner's Palace, Lorain, Ohio. "Thanks a Million"

Rockey Newton, Manager, Tri-States Paramount, Cedar Rapids, Ia. "Metropolitan"

Don Nichols, Manager, Warner's Broadway, Charlotte, N. C. "Dream"

Harry Rubin, Manager, Tivoli, Mcihigan City, Mich. "Thanks a Million"

Harry Watts, Manager, **Erle Wright,** Publicist, Loew's Poli, Worcester, Mass. "Ah Wilderness"

THIRD YEAR OF QUIGLEY AWARDS

EDWARD M. FAY
Fay Theatres
Providence, R. I.

Thanks for your invitation to again serve in the Quigley Awards. Count on me for anything I can do to aid this splendid project.

W. R. FERGUSON
Manager of Exploitation
Metro-Goldwyn-Mayer Pictures

By all means you can count on me as one of the judges on the committee for 1936 for Quigley Awards. In the meantime call me if there is anything I can do to increase the value of this cooperative promotion.

ED FINNEY
Director of Adv. & Pub.
Republic Pictures

I should be very happy to serve as one of the judges on the committee for the Quigley Awards competitions in 1936. This sort of competition is invaluable in promoting both theatre grosses and the managers' personal prestige.

W. A. FINNEY
Western Division Manager
Loew's Theatres

I am in receipt of yours of December 19 and will be very pleased to act as judge on the committee for 1936. Was pleased that some of the managers in this division were listed among the 1935 winners and will encourage them to again participate this year.

JOHN J. FRIEDL
General Manager
Minnesota Amusement Co.

In answer to yours of the 19th, you may count upon me to continue to serve on your Judges' Committee of the Quigley Awards for 1936.

LIONEL H. KEENE
Southern Division Manager
Loew's Theatres

Acknowledging your esteemed inquiry of December 20, thanks lots for the honor and privilege of again serving as Judge on the 1936 Committee for the Quigley Awards Competition.

H. F. KINCEY
North Carolina Theatres
Charlotte, N. C.

You may be assured that I will be very glad indeed to accept your invitation to serve as a judge on the Quigley Awards Committee for 1936.

M. A. LIGHTMAN
Malco Theatres, Inc.
Memphis, Tenn.

Replying to yours of the 19th, if I can be of service to you while I am in New York, it will be a pleasure for me to accept the appointment of one of the judges on your 1936 Committee.

"PROMOTIONS MADE AS A DIRECT RESULT"

" . . . The men in this zone have been most active participants . . . and I have observed that every time a theatre made an entry, business on the attraction so exploited was well above normal. This in itself is the best possible recommendation for the Quigley Awards.

"You may be interested to learn that a number of promotions have been made in this zone as a direct result of the ability shown by some of our managers in the Quigley Competition."

HARRY M. KALMINE
Pittsburgh Zone Manager
Warner Theatres

ARTHUR L. MAYER
Rialto Theatre
New York City

You may indeed count upon me to serve in 1936 upon the Quigley Awards Committee. That these competitions are now in their third successful year of operation is proof enough that they have made a definite place for themselves.

SAMUEL RINZLER
Randforce Circuit
Brooklyn, N. Y.

Will indeed be pleased to serve for I believe that the Quigley Awards are an excellent medium not only to encourage better business but also to bring to the front showmanship of the individual manager.

GORDON S. WHITE
Director Adv. & Pub.
Educational Films Corp.

I have always considered the Quigley Awards to be highly desirable because of the fine way in which they give credit to the better theatre exploitation work, and I shall be glad to serve again on your Committee of Judges for 1936.

A. P. WAXMAN
Advertising Counsel
Gaumont British Pictures

Delighted and honored to serve on the 1936 Committee. The Quigley Awards for showmanship are a constant stimulus and inspiration to us all. It goes without saying that constructive work that reaches the public eye, must inevitably have a constructive effect upon the box office.

DAVID E. WESHNER
Philadelphia Zone Manager
Warner Bros. Theatres

I shall be glad to continue as a member of the Quigley Awards Competition Committee for the year 1936.

SAM BENDHEIM, JR.
Gen. Mgr. Neighborhood Theatres
Richmond, Va.

It seems to me that the competitive spirit of the Quigley Awards puts theatre and advertising managers on their toes to such a degree that they are inspired to create exploitation campaigns and new ideas that might otherwise escape them.

JOHN F. BURHORN
Manager, Gayety
Chicago, Ill.

I only contributed one entry during 1935. The results were very gratifying at the boxoffice. I personally value my sheepskin very highly. I not only was glad to get it, but I feel it was a great experience that should do some good in the future, not only for myself but for the house staff as well, they shared with me in the satisfaction of having done something that met with recognition. You will hear from us again in 1936.

WALTER F. DAVIS
Manager, Capitol
Regina, Sask., Can.

Competition is the life-blood of success. Any theatre manager than can win recognition of the Quigley Awards certainly wins recognition with his own organization. It is an achievement every manager should strive for.

HAL GRADY
Manager, Palace
Lubbock, Texas

I think that these contests are GREAT! There is no doubt in my mind but that these contests have done more to increase grosses than any other one factor.

As to whether or not the winning of one of the plaques increases the prestige of the winner; it unquestionably DOES . . . plenty! I feel sure that the organizations who have had managers who were winners will give these men first consideration when the better poositions are open.

BEST GENERAL IDEA PROFERRED IN 1936

"Quigley Competitions have our entire staff exploitation minded. Reaction is keenly felt by everyone from ushers up. They eagerly suggest new gags, stunts and ideas . . . effect of all this is certain to have a healthy box-office reaction and keeps the service staff alert.

It was the best general idea proffered in 1935 by a trade paper. By all means keep it up."

Wally Caldwell,
Manager, Loew's Valentine,
Toledo, Ohio.

RECEIVES FURTHER ENDORSEMENT

P. D. EGAN
Manager, Palace
Calgary, Canada

I think the Quigley Awards help to instil "punch and pep" into a manager. You know its a grand and glorious feeling even to get Honorable Mention. Intend keeping at it in 1936.

TED EMERSON
Manager, Omaha
Omaha, Neb.

No doubt about it being a great box office stimulant. Recognition of hard efforts anytime cannot but help spur that party on to even greater efforts. Far too often our meager achievements go unrewarded and unnoticed which naturally dampens our spirit. The Quigley Awards are helpful in bringing this recognition.

FRED L. FRECHETTE
Manager, Strand
Holyoke, Mass.

Practically all of us are creatures of incentive. The Quigley Award Competition is one and a good one. There should be more. Without a single doubt boxoffice grosses and exploitation efforts are stimulated thereby.

So far have received no advancement in position, nor in wages, but prestige is obviously greatly enhanced. More power to you in 1936.

ARNOLD N. GATES
Manager, Loew's Gates
Cleveland, Ohio

The Quigley Awards Competition is unquestionably a marvelous thing for the manager. The many promotions as a result of these Awards is ample proof of that fact. The effort on the part of all those participating affords the industry the kind of "push" that is needed to realize the highest possible results at the box office. I congratulate your publication on the Awards idea.

INCREASED PRESTIGE WITH EMPLOYERS

"Winning the Quigley Awards and Plaques have certainly increased my prestige with my employers. They have requested information of campaigns for other of their theatres. There is also increased prestige for making Plainfield more important theatrically, plus important contacts with the Governor and state and city officials for the plaque presentation which have proven of benefit."

E. M. Hart
City Manager, Reade Theatres
Plainfield, N. J.

"CANNOT FAIL TO ADD ZEST AND INSPIRATION"

" . . . It was gratifying to see how enthusiastically our managers and publicity men responded to the Quigley Competitions in 1935. While I feel that our Loew-men do their best at all times, your 'contests' cannot fail to add zest and inspiration to the campaigns. Your efforts to stimulate showmanship are very much worthwhile.

"Kind regards and may 1936 bring you many Awards and Rewards."

J. R. Vogel
General Theatre Executive
Loew's Theatres

MELVIN R. GOLD
Manager, Calumet
Hammond, Ind.

My "Honorable Mention" in September has certainly enhanced my prestige inasmuch as it is the first in our circuit.

MORT GOODMAN
Publicity Department
Warner Cleveland Zone

Being honored in your Quigley Awards has proved an inspiration to me. Prior to receiving mention, it seemed that I strived extra hard, always in anticipation of the possibility of gaining recognition through the pages of the Motion Picture Herald.

As we enter a New Year I look forward to only one thing—the highest honor—a Quigley Award.

S. S. *HOLLAND*
Gen. Mgr. Elco Theatres
Elkhart, Ind.

There can be no doubt in anyone's mind as to the value of the Quigley Awards toward boxoffice stimulation. The increased activity along advertising and exploitation lines coupled with the encouragement of theatre and advertising men by the leaders of circuit and individual operations should be sufficient evidence of the inestimable value of this effort to the industry as a whole.

HOMER H. HARMAN
Pub. Dir., Shubert-Rialto
St. Louis, Mo.

In my opinion, the Quigley Competition for awards on the most outstanding campaigns, is certainly a good medium for stimulating boxoffice grosses and the efforts of the exploitation men in the field. I have been fortunate enough to receive an Honorable Mention in these competitions, which I am indeed more than proud to display in my office.

EARLE M. HOLDEN
Manager, Capitol
Atlanta, Ga.

Competition in any field of endeavor reaps benefits in increased business, stimulates new ideas in promotion and the Quigley Awards competition is no exception to this rule.

G. I. HUNTER
Manager, Peoples
Chanute, Kan.

I think the Quigley Awards are fine, naturally all managers, especially those working for large organizations, want to advance themselves and the only way possible to do this is to prove that you have something on the ball. Personally I would prize a Quigley Plaque. Competition is always a stimulant, and it has been proven that we all get stale in our advertising and a stimulant is an absolute necessity.

R. E. KNIGHT
Manager Fairmount
Fairmount, West Va.

Quigley Awards are an incentive to any theatre manager. Do they help at the boxoffice? That's a funny question. How could it be otherwise?

SEYMOUR L. MORRIS
Manager, Schine's Colonia
Norwich, N. Y.

I conscientiously believe that the spirit of competition created by the Quigley Awards when it is earnestly felt by the men in the field, reflects advantageously upon the boxoffice grosses. It makes one exert just that much more effort to try and earn the signal honor of receiving the highest possible award. It is this type of competition that should pave the way for a manager's success.

CHARLES SCHLAIFER
Adv. Mgr. TriStates Theatres
Omaha, Neb.

Although winning a prize in the Quigley Competitions has not materially helped me. . . . I feel that the idea serves a definite purpose in the field of showmanship in advertising . . which is after all the lifeblood of the industry.

LEONARD C. WORLEY
City Manager, Great States
Peoria, Ill.

I feel that the Quigley Awards are certainly of great value to the theatre manager. The box office grosses are stimulated by the exploitation efforts put forth. The Quigley Mention which I received has given me a great deal of satisfaction and I am sure my superiors are glad to know that my efforts have been recognized.

Schwartz Stages Fashion Show for Nursery Benefit

With a percentage of the receipts going to the Lima Day Nursery, Ben Schwartz, Ohio Theatre, Lima, Ohio, put on a fashion show at his theatre. Apparel from leading stores was modeled twice daily. Stage was set to simulate a swanky salon, vaudeville skits were presented and even the kiddies modeled sub-junior styles.

Cooperating merchants carried mention of benefit show in their ads and papers were generous with their breaks and stories. Accompanying photo shows partial lobby display of gowns.

Make 1936 The Big Year

Revival "Big Show Week" Staged by Braunagel

A "Big Show Week" was recently put over successfully at the Granada in Boise, Idaho, by Jack Braunagel. Via trailers and lobby boards patrons were informed that three of the season's outstanding pictures would be played again. 30 pictures were listed and ballots distributed to patrons on which to enter their vote. Final results were posted on one sheet in lobby with date of showings.

Week ahead, special trailer was spotted using bit scenes from each of pictures selected. Stickers reading "Big Show Week starts" etc., were placed around town and leading druggist devoted window to display of scene stills from the various pictures.

Tying in with the Junior Chamber of Commerce a Christmas party for unfortunate kiddies was held Saturday morning with each child receiving one of the broken-mended toys collected previously.

Make 1936 The Big Year

Baker Cooperates With Bernstein on "Melody"

Jules Bernstein, Loew's Theatre, Toronto for "Broadway Melody" tied in with local bakery which inserted heralds in bundles of doughnuts leaving factory and offered tickets to salesmen selling largest number of these. Stores carried blowups of doughnut dunking scenes with theatre credits and these were also used in restaurants, lunch counters, etc.

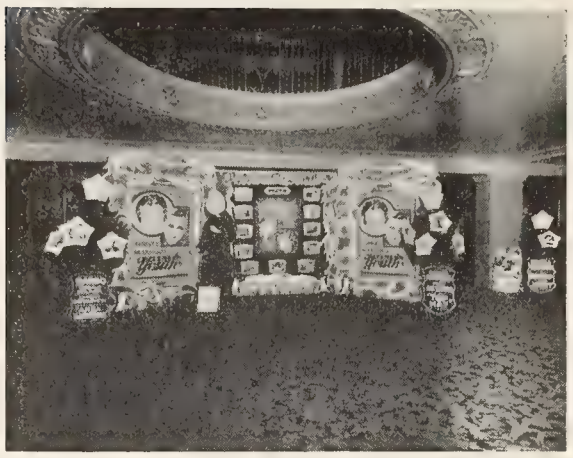
Typewriter windows were secured using stills of Benny and Merkel using machines, clothing store featured a coat made especially for Eleanor Powell with full theatre credit and radio store featured window of machines tying up photos of Benny with picture.

Make 1936 The Big Year

Hewitt's "Thanks" Cards Planted in 285 Stores

Everyone in Robinson, Ill., evidently said "Thanks a Million" on the date for that attraction at the Lincoln Theatre, according to the campaign put over by Joe Hewitt. For in addition to trailers and other copy, Joe had block cards made for store windows with the title as the snapper and these were distributed to the stores by two girls from the Chamber of Commerce. So effective were the cards that Hewitt reports 285 stores planting them prominently with merchants clamoring for more.

Trailer copy read: "Trade at Home, Thanks a Million," followed the next week with another: "Shop Early. Thanks a Million." Both signatured Robinson Merchants. Teaser newspaper ads two weeks ahead carried the same copy as the trailers and sales people were using the phrase with every transaction. Joe also had rubber stamps made for receipted statements and other bills, letters, etc., these used where mail was heavy.



Schwartz' Fashion Lobby Display



Cleary's "Dream" Book Window Tie In



Elliott's "Bees" Window Contest



Perry's "Outpost" Lobby Stenogs

Store Sells "Dream" Tickets for Cleary

A reported first time for Montreal was promotion engineered by Tom Cleary at the Princess Theatre, who secured cooperation of leading department store to sell tickets one week ahead for "Dream." Accompanying photo shows attractive window display with profuse use of stills.

For "She Married Her Boss" Tom distributed imprinted stenographer cuffs in office buildings five days ahead and reports that he received repeated calls at the theatre for additional sets.

Make 1936 The Big Year

Gives "House Prize" For Good Service

In "Forward," the Skouras Theatres publication, editor Jack Colbert reports a house prize contest put on by Manager Harold Janecky, Fox, Jamaica, L. I., with $10 for the member of the staff contributing outstanding service during the drive.

To keep check, Janecky prepared a chart for each week of drive and next to name of each employee is set down plus or minus mark each day for commendable act or breach of service as the case may be. Points are totaled at end of week with results announced at weekly meetings when these markings are discussed.

Make 1936 The Big Year

Jeweler Ties in With Bamberger on "Boss"

Making use of the small bronze statuette, replica of the Academy Award won by Colbert, Herman Bamberger, Victory Theatre, Holyoke, Mass., for "She Married Her Boss" tied in with leading jeweler in town who devoted attractive window constructed from beaverboard. Center of display carried the statuette with picture and theatre copy and balance of window was devoted to watches of highest merit.

Herman also distributed novelty dodgers, shorthand on inside with gag copy, ads on back paying for printing and distribution.

Make 1936 The Big Year

Doc Invites Patrons To Count the Bees

The folks in Canton, Ohio, with quick eyes and a little time to spare were invited by Doc Elliott, of the Alhambra, to count the number of bees in a special beehive planted in prominent store window (see photo). Those turning in near guesses received guest tickets to "Keeper of the Bees."

As guessing blanks were obtainable only through the store's salesgirls with deposit box placed in rear of the store, merchant received a good break in return for the tie-in. Elliott reports nearly 2,000 entries turned in.

Make 1936 The Big Year

Typewriter Company Installs Girls and Machines in Lobby

For "The Last Outpost" engagement at the Capitol Theatre in Binghamton, N. Y., Fred Perry tied up local typewriter company which installed attractive girls wearing helmets at machines in lobby (see photo). Messages were typed out in new mimeograph process detailing highlights of picture and were distributed to patrons.



J. T. Knight, Jr.

Proper Maintenance

Is important to your

Box Office

J. T. KNIGHT, JR., outstanding specialist in theatre operation and engineering, contributes exclusively to BETTER THEATRES.

HIS regular articles offer expert and unbiased counsel on theatre operation, maintenance, equipment and staff organization of motion picture theatres.

IF you are planning to remodel—if you are making arrangements for new apparatus—if you are confronted with any maintenance or operation problems, Mr. Knight will be glad to help you in such matters. Merely write BETTER THEATRES, giving full details and your inquiry will be turned over to Mr. Knight for his immediate attention and an early reply.

BETTER THEATRES

1790 BROADWAY, New York

RANDFORCE CIRCUIT DOINGS

What Some of the Winners Did To Win Prizes in Pre-Holiday Contest; 12 Managers Honored

Results in the recently completed pre-Christmas Randforce Theatres drive for business are announced, twelve managers in the Brooklyn, N. Y., circuit taking down the prizes offered by Sam Rinzler and Louis Frisch, president and vice-president, respectively.

The contest, divided into two divisions, "results" and "efforts," started on Nov. 10 and finished Dec. 21, Herman Semel, Marlboro, landing top money in the "results" classification and Paul Binstock, Republic, awarded first prize in the "efforts" campaign.

Following Semel were Edward Sacks, Lefferts; Julius Pincus, Maspeth; Murray Reisner, Claridge, and Sam Handler of the Waldorf, finishing in the order named. And behind Binstock, listed similarly, were Don Williams, Commodore; Murray Alper, Alba; Charles Rind, Oasis; Harold Gabriel, Glenwood, and Sam Fried of the Parthenon.

Paramount consideration was given the percentage of expense of operation in each theatre and the prizes were shared 75 per cent by the manager and 25 per cent to the assistant. Campaigns were judged by Messrs. Rinzler and Frisch, Harold Rinzler, assistant to the general manager, and the division managers.

Winner Organizes Trade Board

There being no merchants' association in the area of the theatre, Manager Semel and assistant, Sidney Grill, organized a business Board of Trade for the occasion with a meeting held at the Marlboro to put on a merchandising campaign to stimulate general Christmas business. The Theatre men first promoted a special issue newspaper, front page carrying news, inside pages theatre publicity and back page to merchants' ads.

Other ideas used were a lucky number angle held one night each week during the drive and distribution of gift coupons at the theatre and also with purchases at the stores. No prize nor merchants' ad was displayed in the lobby, this being covered with trailer and lobby copy of a general nature on the new Board of Trade.

Heralds were planted house-to-house, post cards plugging special Christmas children's matinee used, with men in Santa Claus costumes hired by the association distributing all throwaway material. Placards and banners for windows and delivery trucks were posted liberally, all the above advertising carrying prominent mention of theatre, pictures and playdates.

Toys and candy contributed by participating merchants were given at the kids' special show and in addition Semmel worked out individual campaigns on his current pictures shown during the drive. Semmel also reports the Board of Trade receiving sufficient assistance from the stores to be continued for other neighborhood benefits during the new year.

Binstock's Activities Many

Listed in the entry of Manager Binstock, Republic Theatre, were some 67 activities, the results of which won him the first "efforts" prize. Among these was a six-foot microphone on "Big Broadcast" for lobby and also used as a street bally atop an auto. For "Dr. Socrates," Binstock had an atmospheric lobby with nurse in uniform attending.

Several hundred entries in an essay contest on "What My Father Means to Me" aided the showing on "Shipmates," school principals cooperating on this. For the same date, unit of Junior Cadets, special kid blotters and heralds were also found helpful.

Atmospheric lobby on "She Married Her Boss" was another topper in Binstocks drive, with local girl resembling Colbert at desk, with phone, typewriter, etc., added to carry out the general idea.

Other Winners' Highlights

Manager Ed Sachs, second prize winner in the "results" drive, topped his entry with a series of toy matinees when for eight weeks local merchant was promoted for the gifts. Animal crackers were obtained for children giveaways on "O'Shaughnessy's Boy" and stilt walker street bally used on same date.

On "Shipmates" Sachs paraded the local American Legion Junior Band, sold space on exchange heralds to put for all used during the period of the contest, gave away turkeys and put on a weekly gift night. Atmospheric displays and elaborate merchants' windows were included on various dates.

Cooperation of local library branch on essay contests, tiein with Junior Naval Militia on "Shipmates" and smash lobby on "Big Broadcast" were featured in Manager Pincus' campaigns at the Maspeth. While Manager Gabriel at the Glenwood paraded a 50-piece band on various dates and promoted many toys for a series of weekly matinees, and among Manager Rind's efforts at the Oasis were tieups made with local merchants, street stunts and lobbies.

The Randforce Amusement Corp. operates 44 theatres in Brooklyn and Queens with the Home Office in the Savoy Theatre building.

Make 1936 The Big Year



LIBRARY TIEUP. For "Mutiny", Manager Roscoe Drissell, Loew's, Wilmington, Del., had this 14-panel display of scene stills and posters planted at the public library.

MEET UP WITH SOME MEMBERS



JACK ALLAN
(above)
Lyric Theatre
Kitchener, Can.

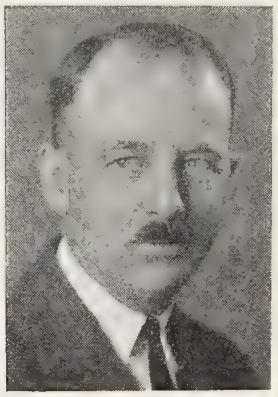
JOHN J. BAKER
(below)
Boulevard Theatre
Astoria, L. I.

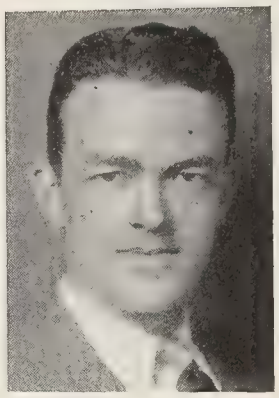




BEN BLOOMFIELD
(above)
Garrick Theatre
Chicago, Ill.

WALLY CALDWELL
(below)
Loew's Valentine
Toledo, Ohio

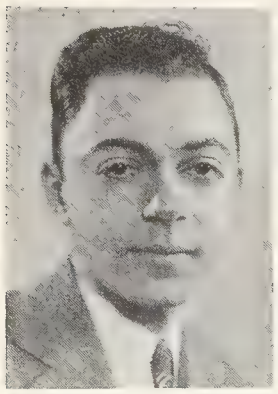




TOM CLEARY
(above)
Princess Theatre
Montreal, Canada

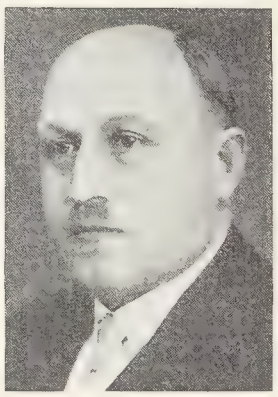
J. N. MORGAN
(below)
Rylander Theatre
Americus, Ga.





WALLY ALLEN
Keeney Theatre
Elmira, N. Y.

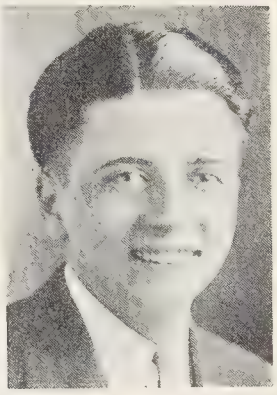
RICHARD BAUKE
Lichtspielhaus
Bahnhofstr, Germany

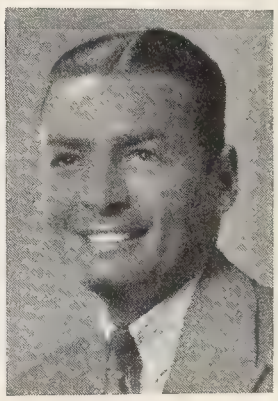




CHARLES BRENNAN
Metropolitan Theatre
Washington, D. C.

MIKE CHAKERES
Regent Theatre
Springfield, Ohio





HERB COPELAN
Warner's Theatres
Atlantic City, N. J.

WALTER MORRIS
Nile Theatre
Bakersfield, Cal.

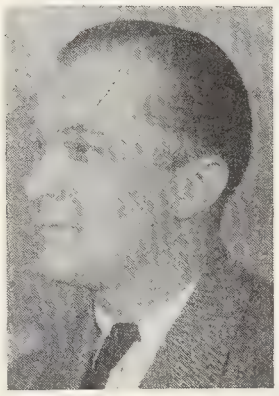




ROBERT ANTHONY
Holland Theatre
Bellefontaine, O.

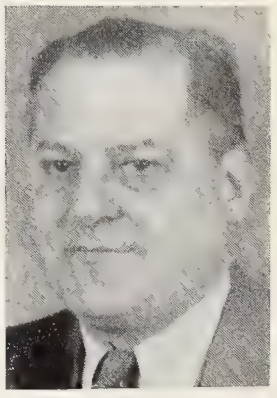
OSCAR BEER
Hermanos Circuit
San Salvador, C. A.

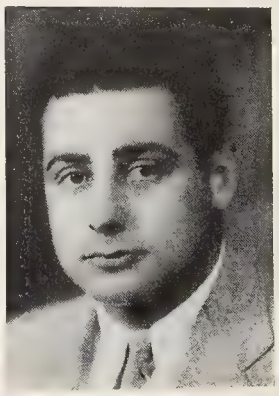




RUSS BOVIM
Loew's Ohio Theatre
Columbus, Ohio

LOUIE CHARNINSKY
Capitol Theatre
Dallas, Texas

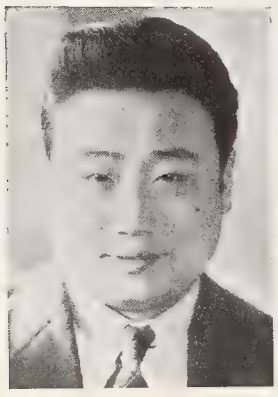




MONTY MACLEVY
Randforce Circuit
Brooklyn, N. Y.

DON NICHOLS
Broadway Theatre
Charlotte, N. C.





Y. L. BAIN
Star Cinema
Shanghai, China

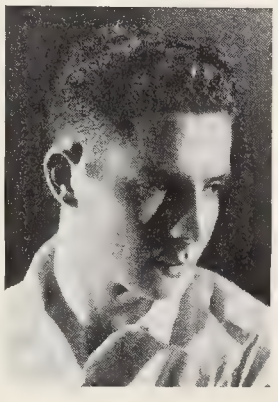
W. P. BERNFIELD
United Artists
Kansas City, Mo.





RAY BROWN
Laroy Theatre
Portsmouth, Ohio

MARK CHARTRAND
Tower Theatre
Miami, Fla.





CHARLES MANN
Corona Theatre
Corona, L. I.

EDDIE SELETTE
Albany Theatre
Albany, N. Y.



YOU ARE INVITED TO JOIN UP

HOWARD SUMNER HUNT
is the assistant manager of the Strand Theatre, Clinton, Ia., working for Harold D. Barnes who recommends him for membership. Howard has been in the business six years, and we hope that between him and Mr. Barnes we'll be hearing things from Clinton.

▽

LEWIS A. CHATHAM
manages the Sooner and University Theatres out in Norman, Okla., a town which has been represented in our pages before and one which we hope shall be heard from more frequently now that Lewis is one of us. Can we depend on you? We'd like to know what you are doing, you know.

▽

EDWIN D. CLARK
manages the Palace Theatre in Johnston City, Ill., and since we have no members corresponding with us from your town, it will remain for you to assume the burden for the rest of the folks there and let us have reports of your theatre activities. Can we depend on you, Ed?

▽

THOMAS K. REEVES
assistant at the Cathaum-Nittany Theatre, State College, Pa., comes well recommended by his boss, J. H. Robertson. Tom worked a year as usher, doorman and then advanced to his present job. With the nice things we hear about you, you should be sending along interesting theatre reports.

▽

S. L. RICHMOND
manages the Keith Theatre up in Portland, Maine the first member we've had from that house, so on your broad shoulders rests the responsibility of a little competition between you and the other theatres in your city that are active contributors to our pages. Your moral obligation to the Club is such that you can't let us down, so let's hear from you.

▽

H. W. BLACKSTONE
manages the Regent Theatre in Arlington, Mass. and is fairly new to showbusiness. The E. M. Loew Circuit is the only outfit he has been with having started with them as doorman at the National in Boston, and assistant manager under supervision of Louis Richmond. Harry was born in Boston and attended the Northeastern University and is a Sigma Kappa Psi and Sigma Omega Psi man.

▽

LOUIS J. HAYES
managing the Roxy Theatre in De Graff, Ohio certainly ought to be showminded, he tells us his father, grandfather and great-grandfather were all "great showmen and it's in the blood." Louie started with Loew's at the State in Cleveland as usher and continued there rising gradually until he was advertising and publicity manager. He now operates his own theatre with his brother Victor, also a member, and says his only problem at present is that he can't handle the crowds due to limited seating capacity, and so are enlarging the house.



IT'S SANTY CLAUS. And in the person (of course you guessed it) of Louis Charninsky, the Dallas Dynamo, who unanimously was chosen to don the red velvet and whiskers at the annual Interstate Circuit Christmas celebration and party Louie put on for the kids at the Capitol Theatre.

DENNIS C. WALLS
is no stranger to these pages having contributed frequently and won an Honorable Mention in the Quigley Awards. Dennis is now general manager of the New Oxford Theatre in Manchester, England, he was also connected with Associated British Cinemas, Ltd. and his present connection, J. F. Emery Film Circuit, Ltd. Walls started as assistant manager of the Kings' Bristol in 1932 later promoted to manager there and then transferred to the Casino in Manchester.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

CY LONDNER
is managing the New Yorker Theatre, N. Y. C. for Max Cohen and Arthur J. Siegel. Previous experience was doorman at the Sam Harris Theatre here for three months, then being promoted to assistant and another three months found him managing that house. Cy was later switched to the Selwyn, then to the Prospect in the Bronx and remained there until his present assignment.

▽

AARON J. BERKSON
is at the Columbus Theatre, New York City managing that house for Consolidated Amusement Enterprises. Aaron is no stranger to us and we are hopeful that he will let us know how he puts his house over for there are plenty of members who would be interested in reading about it.

▽

CHARLES L. CLARKE
is out in Laurel, Miss. managing the Jean Theatre. Having started in showbusiness as an operator, Charlie later managed road shows in C. C. C. camps and schools, and says he has held positions in every branch of our industry. With your background there ought to be plenty you can tell us about and we shall look forward to word from you.

▽

ALVIN H. REETZ
manages the Princess Theatre in Raduille, Sask, Canada and while the membership boasts of plenty of contributors from Saskkatchewan, you're the first to join from your city so it shall be encumbent on you to keep us informed as to what's what up your way. Can we depend on you?

▽

THEODORE J. FRIEDMAN
is managing the Strand Theatre in Suffern, N. Y. having started at that house as assistant and later elevated to his present job. Ted seems to be very active having been a special deputy sheriff of Rockland County, a member of the Merchants Association, Volunteer Hose company No. 1, and Rockland County Police Benevolent Association. With those connections you certainly ought to be able to make plenty of tieups for the theatre, right?

▽

ART WEBER
is Bixby, Okla, manages the Harmony Theatre and says he has been in showbusiness in the good old days when two one sheets and a set of photographs was **all** the paper needed by anyone. Art has worked for plenty of houses in Oklahoma in every capacity from as he puts it "janitor to chief operator of three houses, including advertising manager, sign artist, usher doorman and what have you."

▽

ANTHONY F. MOTTA
in Rochester, N. Y. is the assistant manager at the Schine Dixie Theatre. Rochester has been well represented in our pages, Tony, but not from the Dixie, so how about getting busy and keeping us posted on how you put your shows on at the house?

personalities

PAUL WENZELL
manager of the Premier, Newburyport, Mass., is also handling the reopened Strand.

▽

ARTHUR MURCH
is managing the North Shore, Boston, Mass. with J. A. O'DONNELL going to the Maine in Waterville, Maine and TOM WALL to the Paramount in Needham, Mass.

▽

SONNY SHEPHERD
formerly at the Mayfair in Miami, Fla., is now managing the new Lincoln at Miami Beach, with STANLEY STERN, formerly of the Capitol, assisting him, and MARK CHARTRAND succeeds him.

▽

R. O. LAGSDONM
has purchased the Rex Theatre in Sprague, Wash.

▽

BUD DOYLE
is managing WILLIAM SCHULTE'S new Vandale Theatre in Detroit, Mich.

▽

LEWIS FRYE
has resigned as manager of the Rialto in Boston to conduct a course in motion picture projection at the M.I.T.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Gordon Butler
Wallace J. Butler
Ray M. Butterfield
H. W. Byrd
John C. Calhoun
Arthur Campbell
John H. Campbell
Julien E. Campbell
Jack Campion
William Campopiano
Larry J. Carkey
Harry Carl
Cy Carpenter
Harey Carr
Tom Carrick
Edward B. Carrington
John Carroll
Lew Carroll
Michael J. Carroll
Walter C. Carroll
Francis A. Casa
F. J. Cassin
Joseph L. Caudell
Joseph L. Chadwick
J. D. Chaffin
Julius Chaliff
L. L. Chambers
William Champion
Stephen Champlin
C. T. Chapin
Arthur B. Chase
Henry Chesterfield
Carl Chick
Jim Christian
George Christoffers
Bob Church
Dominico Cini
Edwin D. Clark
E. B. Clayton
Sam S. Clark
Harry Clifford
Dan Clinton
John Cluxton
O. L. Coday
Meyer Cohen
Sam H. Cohen
Samuel Cohen
B. H. Collier
William Collier
Herman Comer
Larry Conley
Joseph A. Connelly
Edward L. Conroy
Al Cooper
Joe Cooper
Loren S. Cooper
Floyd Cormican
John E. Cort
R. P. Couger
F. M. Coughlin
Meredith P. Cramer
E. A. Crane
Alfred J. Creager
George F. Crisman
Joseph M. Cronin
Frank C. Croson
Fred C. Crow
Ebron Crowe
Ted Crowther
C. A. Cunningham
Ted Cunningham
Allen Cushman
Walter J. Dale
Raymond L. Daniels
Richard Darst
H. L. Davidson
C. W. Davies
Norman L. Davis

BERT TODD
formerly at the Mall, Cleveland is now managing the Miles, new theatre.

▽

EDDIE JONES
has been named manager of Warner's Model, Pittsburgh, Pa. doubling at the Arsenal.

▽

BILL GOLDMAN
of the Ambridge in Ambridge, Pa. has been appointed manager of the newly reopened Prince Theatre there.

▽

MARVIN HUBAN
has been named assistant of the Strand in Dorchester, Mass.

▽

HARRY MULQUEEN
is now managing the Central Theatre in Biddeford, Maine succeeding GEORGE FRIARY who has been transferred to the Broadway in Chelsea, Mass.

▽

HERMAN SEMEL
formerly at the Leader in Brooklyn is now managing the Marboro there.

▽

JIMMIE MAJOR
formerly at Loew's Midland, Kansas City, Mo. is now doing publicity at Grauman's Chinese in Hollywood.

▽

RAY TUBMAN
has been appointed RKO district manager for Manitoba wth headquarters at Winnipeg.

▽

HENRY C. RIEGEL, JR.
manager of the Maplewood Theatre in St. Louis, has been elected president of the City Limits Loop Business Men's Association of that city.

▽

POSTER ART WORK



Bob Ewing, artist, Mars, Luna and Family Theatres, Lafayette, Ind., created this poster of Garbo for "Anna Karenina" done entirely in crayon.

GUS S. EYSSELL
secretary of the Radio City Music Hall Corporation and assistant to W. G. VAN SCHMUSS, managing director and president, sailed January 4th aboad the *Santa Clara* for a three weeks' vacation in Jamaica and other points.

▽

ROY ROWE
of Burgaw, N. C. will open his third house, the new Bethel in Bethel, N. C. Roy now owns the Pender and Bladen in Elizabethtown.

▽

JOHN SANSON
is managing the reopened Warner Circle Theatre in South Manchester, Conn.

▽

BOB WHITE
Oregon exhibitor has added the Alameda, Portland house to his chain.

Birthday Greetings

Robert L. Alberts
Ralph Allan
Francisco Bahamonde
David D. Becker
Walter Beymer
Harry Birkmier
H. T. Borrensen
E. C. Brandhorst
Jay N. Burton
N. Ray Carmichael
Saul Chick
E. B. Clayton
William B. Collins
Oran Cohen
J. Remi Crasto
J. Fred Crosson
Robert Collier
H. B. Creagh
George F. Crisman
Robert R. Deitch
Martha Deutsch
B. Edelstein
J. Donald Edwards
George S. Ellis
Ernest Emerling
Joseph D. Ehrlich
Henry H. Elsnick
Arthur Feine
Donald B. Fiske
Fred L. Frechette
Robert L. Gardner
John A. Goodno
John Melvin Gow
Oscar L. Gray
J. A. Greer
Robert L. Gross
Lew Harris
James S. Howard
Paul W. Hiltner
Newell T. Howard
Fred E. Hamlin
Burton Hoffman
Bill Hellums
Edwin C. Hough
H. M. Johnson
Joseph F. Kennedy
Edward L. Klein
Al J. Kopulos
J. D. Kennedy
Morton L. Kresner
Ralph Larned
Bud Lawler
George W. Leech
William A. Levee
E. L. Leffler
Ken C. McMahon
Jerry McWhorter
M. A. Malaney
Don F. Monroe
Larry E. New
Donald J. O'Brien
Earle V. Patton
J. A. Pike
Bob Ray
Ben Reisner
Noel Roake
Max Rodehau
D. W. Rogers
Robert S. Rogers
Louis Rosen
Sam Rosenblatt
William J. Russell
M. C. Roskopf
Eli J. Saul
Fred J. Saar
Boyd F. Scott
Ed. L. Schmadeka
Harry Schlinker
W. H. Schumacher
Joseph R. Shearer
Maurice Sidman
Fred Spinelli
Mitchell B. Solomon
David Spencer
Earl D. Smith
J. Francis Stein
Maurice B. Smith
William H. Stanley
Leo Stephany
L. G. Tewksbury
Wilbur Thompson
H. B. Tollett
Vincent Wade
Dennis C. Walls
Charles E. Wheland
Leslie Whitwell
George Wilson
Anna Bell Ward
Walter Van Camp
Alfred Yasna

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea	Steffi Duna	Dec. 28†		
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Coming				
Call of the Yukon	Kermit Maynard	Feb. 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta		6 rls	
Kiss Me Goodbye (G)	Magda Schneider-Arthur Riscoe		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		
Coming				
August Week-end				
Below the Deadline				
Dark Hour, The	Ray Walker-Irene Ware			
Little Red Schoolhouse				
Mother of the World				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†	69	
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next	Ann Sothern-Lloyd Nolan	Dec. 22†	67	
Coming				
Cissy	Grace Moore-Franchot Tone			
Devil's Squadron	Richard Dix-Karen Morley			
Hell Ship Morgan	George Bancroft-Ann Sothern	Jan. 20,'36†		
Law Rides West, The	Ken Maynard-Geneva Mitchell			
Mine with the Iron Door, The	Richard Arlen			
Money Mad	Bruce Cabot-Ann Sothern			
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
No More Yesterdays	Ruth Chatterton-Otto Kruger	Jan. 14,'36†		
Opera Hat	Gary Cooper-Jean Arthur			
Rolling Along	Rochelle Hudson-Harry Richman			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toil of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gervai	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadow of the Orient				

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diverson, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
Honk Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†		
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar. 1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon		65	
Southern Maid, A	Bebe Daniels	Feb. 1,'36†	60	
Spy 77	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	
(See "In the Cutting Room," Sept. 28.)				
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Coming				
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Boulder Dam	Ross Alexander-Patricia Ellis			
(See "Backfire, "In the Cutting Room," Dec. 7.)				
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
God's Country and the Woman	Bette Davis-George Brent			
Road Gang 965	Donald Woods-Kay Linaker	Feb. 15,'36†		
(See "Prison Farm," "In the Cutting Room," Nov. 23.)				
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	58	
Sons o'Guns	Joe E. Brown			
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2
Coming				
Boys Will Be Boys	Will Hay			
It's Love Again	Jessie Matthews			
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan. 20,'36†		
King Solomon's Mines 3511				
Rhodes, The Empire Builder 3514	Walter Huston	Feb. 20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar. 10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			
Untitled 3507				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyl	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26
Coming				
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther			
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Coming				
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Tango	Marian Nixon-Chick Chandler			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey	Apr. 15	64	Mar. 30
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 18†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	67	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mela-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	94	Dec. 28
Smilin' Through (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan. 10,'36†	61	Jan. 4,'36
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27
Coming				
Bohemian Girl, The	Laurel and Hardy	Feb. 14,'36†		
(See "In the Cutting Room," Dec. 14.)				
Exclusive Story	Franchot Tone-Madge Evans	Jan. 17,'36†		
Garden Murder Case, The	Edmund Lowe-Virginia Bruce	Feb. 28,'36†		
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
Rose Marie	J. MacDonald-Nelson Eddy	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 28.)				
Small Town Girl	Janet Gaynor-Robert Taylor	Mar. 6,'36†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers	Chester Morris-Irene Hervey			
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy	Jackie Cooper-Joseph Calleia	Jan. 24,'36†		
(See "The Getaway," "In the Cutting Room," Nov. 30)				
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†		
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow	Feb. 21,'36†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The(G)3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Fours Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Rose of the Rancho 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	
(See "In the Cutting Room," Aug. 17.)				
Scoundrel, The (A) 3437	Noel Coward-Julia Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Anything Goes	Bing Crosby-Ethel Merman	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 16.)				
Desert Gold	Larry Crabbe-Marsha Hunt			
Desire	Marlene Dietrich-Gary Cooper			
(See "In the Cutting Room," Dec. 7.)				
Drift Fence	Larry Crabbe-Kath. DeMille		56	
F Man	Jack Haley-Adrienne Marden			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
(See "In the Cutting Room," Nov. 23.)				
Her Master's Voice	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	
(See "In the Cutting Room," Nov. 16)				
If I Had a Million	Gary Cooper-George Raft		95	Nov. 12,'32
(Re-Issue)				
Klondike Lou	Mae West-Victor McLaglen			
(See "In the Cutting Room," Dec. 28.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†		
(See "In the Cutting Room," Sept. 28.)				
Outcast of Twin River	Wm. Boyd-Jimmy Ellison			
Preview	Gail Patrick-Reginald Denny			
(See "In the Cutting Room," Dec. 28.)				
Sky Parade	Jimmy Allen-Katharine DeMille			
Soak the Rich	Mary Taylor-Walter Connolly	Jan. 17,'36†		
Thirteen Hours by Air	Fred MacMurray-G. Michael			
Timothy's Quest	Eleanore Whitney-Dickie Moore			
(See "In the Cutting Room," Dec. 14.)				
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			
(See "In the Cutting Room," Nov. 23.)				
Woman Trap	Gertrude Michael-Geo. Murphy	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 7.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†	62	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Law	Tim McCoy-Lola Lane	June 30†	56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	Mar. 2†	79	Mar. 9
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†		
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	80	Dec. 7
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 20†	76	Dec. 21
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	68	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Dec. 16†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Nov. 9†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug. 19†	60	Aug. 3
Coming				
Dancing Feet 3525	Ben Lyon-Joan Marsh	Feb. 5,'36†		
G Men of the Nineties	John Wayne	Jan. 27,'36†		
Leavenworth Case, The 3526	Norman Foster-Jean Rouverol	Feb. 10,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
(Reviewed under the title, "Two Faces.")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 1
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	
(See "In the Cutting Room," Sept. 28.)				
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	*65	Dec. 21
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	*80	Dec. 14
Coming				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	*68	Dec. 28
Don't Bet on Love 620	Gene Raymond-Wendy Barrie	Feb. 7,'36†		
(See "In the Cutting Room," Dec. 28.)				
Follow the Fleet 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†		
(See "In the Cutting Room," Nov. 30.)				
Green Shadow, The 619	Preston Foster-Marg't Callahan	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 14.)				
Lady Consents, The 622	Ann Harding-Herbert Marshall	Feb. 7,'36†		
(See "The Indestructible Mrs. Talbot," "In the Cutting Room," Jan. 4,'36.)				
Mothed Lode 618	Richard Dix-Leila Hyams	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 16.)				
Silly Billies	Wheeler and Woolsey			
Thoroughbreds All	Louise Latimer-John Arledge			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Trail of Terror	Bob Steele	Dec. 20†		
Coming				
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

TWENTIETH CENTUTY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
King of Burlesque, The (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	*87	Jan. 4,'36
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 606	Claire Trevor-Ralph Bellamy	Nov. 20†	72	
(See "Beauty's Daughter," "In the Cutting Room," Mar. 30.)				
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 22
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23
Coming				
Captain January*	Shirley Temple-Guy Kibbee	Mar. 13,'36†		
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 14.)				
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar. 20,'36†		
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar. 6,'36†		
Every Saturday Night*	June Lang-Thomas Beck	Mar. 27,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr. 17,'36†		
It Had to Happen	George Raft-Rosalind Russell	Feb. 14,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
Message to Garcia, A	Wallace Beery - John Boles - Barbara Stanwyck	Feb. 21,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
My Marriage* (G)	Claire Trevor-Kent Taylor	Feb. 7,'36†	*68	Nov. 23
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Apr. 10,'36†		
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	*78	Jan. 4,'36
Roughneck, The*	Paul Kelly-Mona Barrie	Feb. 28,'36†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Coming				
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West (G)	Robert Donat-Jean Parker	Feb. 28,'36†	85	Jan. 4,'36†
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore			
Man Who Could Work Miracles, The	Roland Young			
Modern Times	Chas. Chaplin-Paulette Goddard	Feb. 12,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ward		76	Nov. 30
Strike Me Pink	Eddie Cantor-Ethel Merman	Jan. 16,'36†		
(See "Shoot the Chutes," "In the Cutting Room," Nov. 30.)				
Things to Come	Raymond Massey	Mar. 13,'36†		
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Magnificent Obsession 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 8026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Kids and a Queen (G) 9023.	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4
Coming				
Dangerous Waters 9032	Jack Holt-Robert Armstrong	Jan. 20,'36†		
(See "In the Cutting Room," Dec. 7.)				
Don't Get Personal 9025	James Dunn-Sally Eilers	Feb. 3,'36†		
Dracula's Daughter 9006	Lugosi-Jane Wyatt	Mar. 23,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Jan. 13,'36†		
(See "In the Cutting Room," Nov. 2.)				
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar. 9,'36†		
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love 9004	Marg't Sullavan-James Stewart	Feb. 10,'36†		
Show Boat	Irene Dunne-Allan Jones	Apr. 13,'36†		
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 16,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Coming				
Face in the Fog, A		Feb. 1,'36†		
Taming of the Wild		Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928.	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920.	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917.	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820.	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Coming				
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Brides Are Like That	Ross Alexander-Anita Louise			
(See "Red Apples," "In the Cutting Room," Dec. 28.)				
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
(See "In the Cutting Room," Dec. 14.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
Man Hunt	Marguerite Churchill-W. Gargan			
Men on Her Mind	Warren William-Bette Davis			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Over the Wall	James Cagney			
Petrified Forest 904	Leslie Howard-Bette Davis	Feb. 8,'36†		
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
Treachery Rides the Range	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60 Jan. 4,'36	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony. (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min
BARNEY GOOGLE		
No. 1—"Ttteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)		
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)		
It Always Happens (Andy Clyde)	Sept. 15†	19
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8
Cat, a Bell and Mouse, A	May 10	7
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 17†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Dec. 7†	
No. 6—	Dec. 14†	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

(THE RELEASE CHART--CONT'D)

EDUCATIONAL
[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18....
He's a Prince	Oct. 18†	18....
Just Another Murder	Oct. 4	17....
Mixed Policies	Jan. 17,'36†	.....
Stylish Stouts	Aug. 23†	17....
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20....
Flicker Fever	Sept. 26†	20....
It Never Rains	May 24	20....
Knockout Drops	Dec. 6†	19....
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17....
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Dec. 20†	18....
Rhythm of Paree	Sept. 27†	21....
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12....
Easy Pickin's	Dec. 27†	1 rl..
Hillbilly Love	Oct. 11†	11....
Hurray for Rhythm	Aug. 16†	11....
Radio Rascals	Aug. 2†	11....
Rodeo Day	Sept. 13†	11....
Seeing Nellie Home	Dec. 20†	11....
Sorority Blues	Dec. 6†	11....
Way Out West	Oct. 25†	11....
SPECIAL		
Wings Over Mt. Everest	July 19†	22....
STAR PERSONALITY COMEDIES		
Amateur Hustband, The	Aug. 16†	16....
E-Flat Man	Aug. 9†	21....
Friendly Spirits	May 31	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Light Fantastic, The	June 28	18....
Penny Wise	Sept. 6†	16....
Three on a Limb	Jan. 3,'36†	2 rls.
Timid Young Man, The	Oct. 25†	20....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6....
Alpine Yodeler	Feb. 21,'36†	1 rl..
Amateur Night	July 5	6....
Bird Land	Aug. 23†	6....
Chain Letters	July 26	6....
Circus Days	Sept. 6†	6....
Feud, The	Jan. 10,'36†	1 rl..
Foiled Again	Oct. 4†	6....
Football	Oct. 18†	6....
Foxy-Fox, The	July 19	6....
Hey Diddle Diddle	Sept. 20†	6....
Hometown Olympics	Feb. 7,'36†	1 rl..
June Bride, A	Nov. 1†	6....
King Looney XIV	June 7	6....
Mayflower, The	Dec. 27†	6....
Moans and Groans	June 28	6....
Modern Red Riding Hood, A	May 17	6....
19th Hole Club, The	Jan. 24,'36†	1 rl..
Opera Night	May 31	6....
Southern Horse-pitality	Nov. 29†	6....
Ye Olde Toy Shop	Dec. 13†	1 rl..
TREASURE CHEST		
Clever Critters	Sept. 20†	8....
Dog Days	July 12	8....
Gangsters of the Deep	Nov. 1†	8....
Hold That Line	Oct. 11†	7....
Game of Jai-Alai, The	Dec. 27†	9....
Manhattan Tapestry	Jan. 31,'36†	1 rl..
Personality and the Pen	May 10	10....
Seeing Eye, The	Jan. 17,'36†	1 rl..
Ski-Scrapers	May 24	8....
Sunday Sports in Mexico	Nov. 8†	10....
Swordfish	Jan. 31,'36†	1 rl..
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18....
Kiss the Bride	Sept. 13†	21....
One Big Happy Family	Nov. 15†	21....
Ye Old Saw Mill	Aug. 30†	17....
YOUNG ROMANCE		
All for One	June 21	19....
Beware of Blondes	Feb. 7,'36†	2 rls.
Love in a Hurry	May 17	16....
Way Up Thar	Nov. 8†	18....

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody	.....	8....
Italian Caprice	Dec. 1†	8....
Mediterranean Songs	Nov. 1†	7....
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl..
No. 2	.....	.....
No. 3	Dec. 30†	.....
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Old Faithful Speaks	.....	8....
Deep Sea Harvest	.....	.....
Ride Along Dude	.....	.....
City of Proud Memories	Dec. 15†	.....

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World	.....	10....
Hazardous Occupations	.....	10....
Man's Mania for Speed	.....	10....
MAGIC CARPET SERIES		
Geneva-by-the-Lake	.....	10....
Italian Riviera	.....	10....
West Indies Cruise	.....	10....

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody	.....	8....
Hidden Treasures	.....	8....
Southern Beauties	.....	8....
EDGAR GUEST POETIC GEMS		
Boyhood	.....	8....
Old Prospector, The	.....	8....
Sea Dreams	.....	8....
Early in the Mornin'	.....	8....
NOVELTIES		
Nero	.....	8....
Every Dog Has Its Day	.....	9....
Napoleon's Waterloo	.....	9....
Hobo Hero	.....	9....
PORT O' CALLS		
Peacock Throne	.....	9....
City of the Sun	.....	9....
Last Resort	.....	9....
Mother Ganges	.....	9....
Children of the Nile	.....	9....
Seventh Wonder	.....	9....
WORLD IN COLOR		
Beneath Coral Seas	.....	8....
Inspiration of Old Love Songs	.....	8....
Dream Harbor	.....	8....
Street of Memory	.....	8....
Maori	.....	8....
Under the Southern Cross	.....	8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	20....
Life Hesitates at 40	Jan. 18,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	.....
Public Ghost No. 1	Dec. 14†	20....
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8....
Historic Mexico City	Sept. 7†	9....
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Modern Tokyo	Dec. 28†	9....
Rural Mexico	Nov. 30†	8....
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11	11....
13—Barnyard Babies	May 25	.....
14—The Old Plantation	Sept. 21†	11....
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick	.....	10....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Sleep	Sept. 14†	.....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	.....
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 8†	8....
Gymnastics	Oct. 26†	9....
Water Sports	Oct. 26†	8....
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†	20....
ODDITIES		
Little People, The	May 4	9....
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
Starlit Days at Lido	Sept. 28†	20....
OUR GANG		
Follies of 1936	Nov. 30†	18....
Little Papa	Sept. 21†	20....
Little Sinner	Oct. 26†	18....
Sprucin' Up	June 1	17....
SPECIAL		
Audioscopiks	.....	8....
Lucky Beginners	Aug. 3†	20....
TODD-KELLY		
Hot Money	Nov. 16†	18....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	.....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and the Little King	Jan. 31,'36†	1 rl..
Henry, the Funniest Living American	Nov. 22†	7....
Judge For a Day	Sept. 20†	8....
Language All My Own, A	July 19	7....
Little Nobody	Dec. 27†	1 rl..
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 18†	7....
No! No! A Thousand Times No!	May 24	7....
Not Now	Feb. 28,'36†	1 rl..
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Kids in the Shoe, The	May 10	7....
Musical Memories	Nov. 8†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	1 rl..
Time For Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls — Ina Ray Hutton and Her Melodears	Dec. 27†	.....
Babes in Hollywood	Oct. 18†	10....
Cab Calloway's Jitterbug Party	May 24	8....
Cavalcade of Music, The	Oct. 4†	1 rl..
Excuse My Gloves — Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10....
Follow the Leader — Isham Jones and His Orchestra	July 26	10....
Is My Face Black — Molasses 'n' January	May 3	10....
Magic of Music, The — Richard Himber and His Orchestra	Aug. 2†	11....
Musical Cocktail — Anson Weeks and His Orchestra	July 5	10....
Parade of the Maestros — Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10....
Radio Rhapsody — Johnny Green and Orch.	Dec. 6†	10....
Sirens of Syncopation — Phil Spitalny and His Musical Ladies	Aug. 23†	9....
Symphony in Black — Duke Ellington and His Orchestra	Sept. 13†	10....
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10....
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10....
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11....
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11....
No. 2 — Making Money — Deep Sea Delleacles — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10....
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9...
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10....
No. 5—	Dec. 6†	10....
No. 6—	Jan. 3,'36†	1 rl..
No. 7—	Jan. 31,'36†	1 rl..
No. 8—	Feb. 28,'36†	1 rl..
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 28	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	1 rl..
Broadway Highlights No. 5	Dec. 13†	1 rl..
Countryside Melodies (Technicolor)	Nov. 29†	6....
Famous People at Play	June 14	1 rl..
Here Comes the Zoo	Feb. 21,'36†	1 rl..
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones	July 26	10....
Nature Speaks	July 12	.....
No Motor to Guide Him	June 7	.....
Popular Science (color)	May 31	10....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8....
Choose Your "Weppins"	May 31	7....
Clean Shaven Man, A	Feb. 7,'36†	1 rl..
Dizzy Divers	July 26	7....
For Better or Worser	June 28	7....
King of the Mardi Gras	Sept. 27†	1 rl..
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitaliky	Jan. 3,'36†	1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'36†	1 rl..
SCREEN SONGS		
It's Easy to Remember — Richard Himber and Orch.	Nov. 29†	10....
I Wished on the Moon — Abe Lyman and Orchestra	Sept. 20†	8....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10....
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champions	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	1 rl..
No. 21—Finer Points	Feb. 14,'36†	1 rl..

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½..
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 18	May 24	5....
No. 19	June 7	5....
No. 20	June 20	5....
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Dec. 13†	.....
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
World Within, A	Nov. 1†	10....
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2.—Tuned Out	Nov. 15†	20....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Happy The Married	Nov. 1	18....
In Love at 40	Aug. 30†	19....
Sock Me to Sleep	May 17	20....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
SMART SET		
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Marjorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
METROPOLIS-TAPERNOUX		
Bolero		14
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time (Jean Sargent-Jack Fulton)	Jan. 22,'36†	
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie (Sterling Holloway)	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best (Sterling Holloway)	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally (Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Casino (Buster West-Radio Rubes)		10
Vitaphone Celebrities (Remington Singers)	Jan. 25,'36†	1 rl.
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters)	Dec. 14†	1 rl.
Vitaphone Troupers (Four Trojans-Aunt Jemima)	Jan. 4,'36†	1 rl.
Vitaphone Varieté (Louis Prima and orch.)	Nov. 16†	1 rl.
BIG V. COMEDIES		
Why Pay Rent? (Roscoe Ates-Shemp Howard)	May 4	2 rls.
Pretty Polly (Polly Moran)	June 1	19
Serves You Right (Shemp Howard)	June 15	20
Husband's Holiday (Hobart Cavanaugh)	July 6	17
High, Wide and Hansom (Herb Williams)	July 20	2 rls.
Watch the Birdie (Bob Hope)	Aug. 10	20
On the Wagon (Shemp Howard-Roscoe Ates)	Aug. 24	20
Keystone Hotel (Old Timers)	Sept. 21†	20
Vodka Boatmen (Yacht Club Boys)	Oct. 5†	20
Lonesome Trailer (El Brendel)	Oct. 26†	20
Officer's Mess, The (Shemp Howard)	Nov. 9†	2 rls.
Double Exposure (Bob Hope)	Nov. 23†	21
Lucky Swede, The (El Brendel)	Dec. 21†	2 rls.
While the Cat's Away (Shemp Howard)	Jan. 4,'36†	1 rl.
They're Off (Yacht Club Boys)	Jan. 18,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies (Hal LeRoy)	May 11	20
Love Department, The (Bernice Claire)	May 18	20
$50 Bill (Eleanore Whitney-12 Aristocrats)	May 25	20
Better Than Gold (Fifi D'Orsay)	June 8	20
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor))	June 22	20
Film Follies, The (Ray Perkins)	June 29	22
Surprise (Duncan Sisters)	July 27	21
Romance of the West (Dorothy Dare-Phil Regan (Technicolor))	Aug. 3	21
Lady in Black, The (Countess Olga Albani)	Aug. 17	20
Dublin in Brass (Morton Downey)	Sept. 7†	20
Oh Evaline (Hal LeRoy-Eleanore Whitney)	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick)	Sept. 28†	20
Tickets Please (Georgie Price)	Oct. 12†	21
Regular Kids (Meglin Kids)	Oct. 19†	20
Check Your Sombrero (Armida-Tito Coral)	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb)	Nov. 16†	21
Trouble in Toyland (Gus Edwards' Stars of the Future)	Nov. 30†	20
Okay, Jose (El Brendel)	Dec. 7†	21
Katz' Pajamas (Fifi D'Orsay)	Dec. 14†	21
Broadway Ballyhoo (Owen, Hunt and Paree)	Dec. 28†	21
Carnival Day (Henry Armetta-Felix Knight)	Jan. 11,'36†	2 rls.
Double or Nothing (Phil Harris-Leah Ray)	Jan. 18,'36†	2 rls.
All Girl Revue	Jan. 25,'36†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, The Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Jan. 4,'36†	1 rl.
MELODY MASTERS		
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra		
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	1 rl.
SEE AMERICA FIRST E. N. NEWMAN		
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries (Harry Von Zell)	Sept. 7†	11
No. 2—Playgrounds (James Wallington)	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas)	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
No. 6—Steel and Stone	Jan. 25,'36†	1 rl.
PEPPER POT		
Kings of the Turf	May 11	9
Two Boobs in a Balloon (Edgar Bergen)	May 25	9
Moving Melodies (J. Fred Coots-Lillian Shade)	June 8	10
All Colored Vaudeville (Adelaide Hall)	June 22	10
Rah, Rah, Radio (Ralph Kirbery)	July 6	10
What's the Idea? (Lew Pollack)	Aug. 17	11
Nutville (Radio Ramblers)	Sept. 7†	10
All American Drawback (Edgar Bergen)	Oct. 5†	10
'Wee' Men (Singer's Midgets)	Nov. 2†	10
Seein' Stars (Easy Aces)	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The (Herman Brix)	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines (Grant Withers-George Lewis)	Nov. 23†	2 rls. (each)
Miracle Rider (Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes))	May 18†	
Phantom Empire (Gene Autry-Frankie Darro)	Feb. 23†	2 rls. (each)
REGAL		
Lost City, The	Mar. 2†	2 rls.
Wm. Boyd-Claudia Dell		(each)
REPUBLIC		
Darkest Africa (Clyde Beatty)		
STAGE and SCREEN		
Custer's Last Stand (Rex Lease-Lona Andre)	Jan. 2,'36†	(1st episode, 4 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell (Don Briggs-Jean Rogers)	Jan. 13,'36†	
Call of the Savage (Noah Beery, Jr.)	Apr. 15	20 (each)
Roaring West (Buck Jones (15 episodes))	July 8	20 (each)
Rustlers of Red Dog (John Mack Brown)	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery (Clark Williams-Jean Rogers)	Oct. 21†	20 (each)

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MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

Diesel power plants in theatres

Ways to cut Theatre insurance cost

Seating plans for hearing aids

The Pix: a new idea in theatres

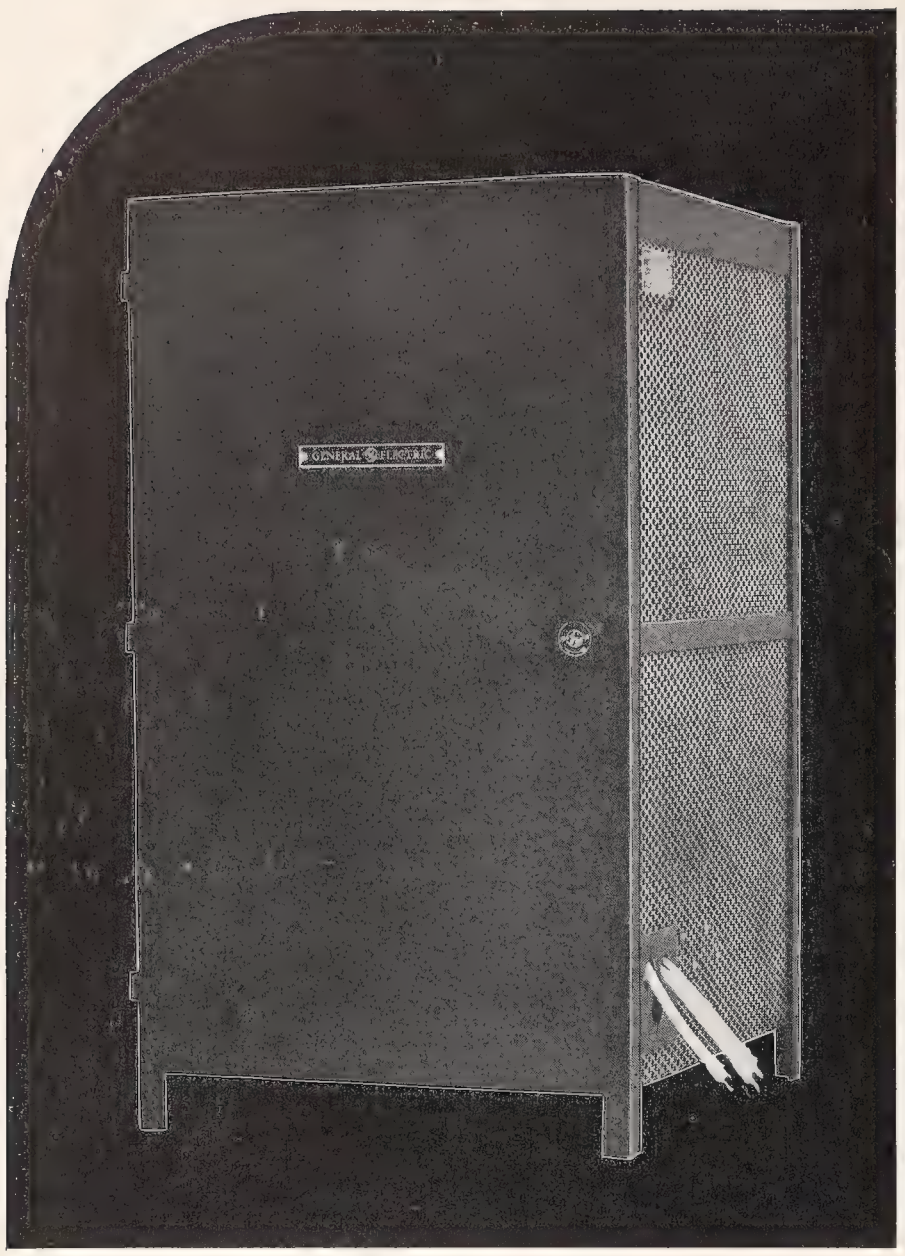
Two-pipe steam systems for heating

Late court decisions in theatre cases

Rear projection screen and lenses

JANUARY 11, 1936

In Two Sections — Section 2



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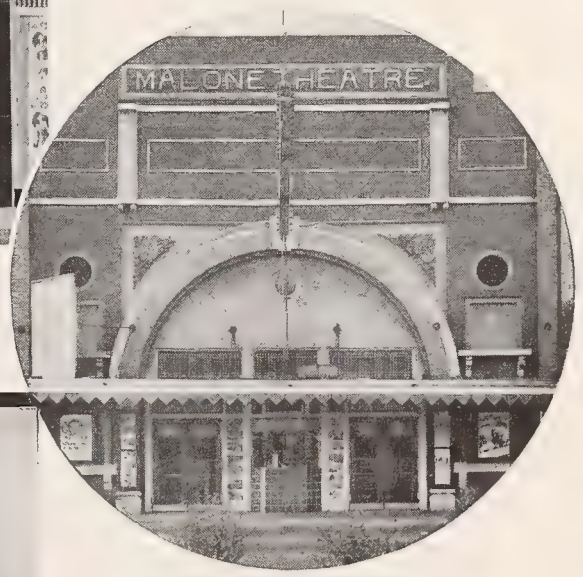


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"Structural Modernism" in the Front of a New British Theatre

■ More often in the United States, the theatre front, essentially modern though it may be, tends to retain fairly close identification with long established architectural forms. Any severity is likely to recall the classical. Flamboyance is usually achieved by the addition of ornament and by illumination. Materials, of course, commonly include the new metals, glass and phenolics. Seldom in America, however, is the modern effect of a theatre facade attained through sheer structural patterns to the extent exemplified in the front of this new British theatre, the Dominion in Southall, a district in outer London. Yet there doubtless are American localities—metropolitan communities where "smartness" and departure from the usual is especially called for, perhaps for competitive reasons—to which a modern treatment as forthright as that of the Dominion is adaptable. Executed in marble-terrazzo, the design consists in a bilateral massing of rounded structures receding from a tower-like central element composed of five vertical panels. Windows, the panes set horizontally in metal bars, follow the contours of the rounded sections. Announcement boards for future attractions are placed against panels which terminate the recession of the rounded sections. The marquee extends across five sets of entrance doors, which lead into a box office vestibule. F. E. Bromige was the architect.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 122 JANUARY 11, 1936 NUMBER TWO

Seek Cheaper Cooling By Use of Well Water

THIS SUMMER will see extensive use of well water, naturally cold and eliminating mechanical refrigeration, if efforts currently reported from various sections of the country produce a sufficient number of wells. Development of this method of cooling has taken on the aspects of a movement, involving large circuits and independent houses alike.

Suitable sources of cold water are being sought for between thirty and forty theatres in the Northwest, some of them affiliated with Paramount. In projecting air-conditioning plans for thirty theatres, Warner Theatres may include well water cooling in some of the houses. Operators of nearly fifty theatres in Westchester County, bordering New York City, are seeking locations for wells for the same purpose. Clarence B. Kaimann's plans for a new 700-seat theatre in St. Louis call for the use of well water for cooling, and the method has reached the discussion stage elsewhere.

•

Diesel Considered As Source of Power

PLANS FOR THE installation of Diesel (crude oil burning) engines for the operation of electrical generators to supply electrical power, are being mapped by RKO engineers for the theatres of this circuit. If carried out for all of the houses, the installations would form the largest application of the Diesel to the powering of theatres yet attempted.

The RKO announcement follows several months of discussion of Diesels by theatre groups. The installation of electrical power generating plants powered by Diesels have engaged the attention of a number of exhibitor associations since last summer. Installations so far have been isolated and essentially experimental.

It is the electrical power requirements of large air-conditioning equipment that have brought the Diesel into serious consideration for the theatre. Engineers point out, however, that such installations would not be warranted in theatres requiring less than 500 h.p. on the air-conditioning equipment alone. The initial equipment and installation cost for an installation of this kind is stated to be in the neighborhood of $16,000.

However impracticable Diesel installations may be where the demand load is merely moderate or where power rates are relatively low, it is pointed out that even in such favorable situations they can be threatened in controversies with utilities over charges and in many instances this might prove effective in efforts to obtain reductions and adjustments.

[*The Diesel engine and its application to theatre power plants is the subject of an article by J. T. Knight, Jr., leading the department Equipment and Operation in this issue.*—THE EDITOR.]

SELLING THE THEATRE

An Editorial Note

IS only the picture to be sold? What of the theatre itself, which must operate just the same, whether the picture is good, bad or indifferent?

Into the theatre goes much money for the operation of the mechanisms by which the picture is transformed into a performance. There are also many provisions for the comfort and safety of patrons. All represent service, and that is something which is most immediately related to the theatre itself, and to its proprietor.

The extraordinary Pix theatre, which is described and pictured elsewhere in this issue, uses a new model Ashcraft Suprex projection lamp. In one of the printed programs was this paragraph:

"In answer to the many compliments on the quality of Pix Technicolor projection, may we explain that the natural color values are made possible by a recently developed high-intensity arc lamp with which Pix is equipped. The obsolete low-intensity lamps in most theatres favor only the red-orange side of the spectrum."

Patrons of the Pix are now aware of what would seem to be quite a special arrangement for them.

There are many engines and gadgets in today's motion picture theatre which, in their way, have a place among the wonders of modern science and engineering. They not only provide the performance and contribute to comfort. They are interesting in themselves. There are occasions when they may well be brought out of concealment.

Plan State Tests for Projectionists

A BILL REQUIRING all motion picture projectionists to pass an examination before a State board is expected to be placed before the Louisiana legislature. The proposal is said to have the backing, if not the sponsorship, of labor unions in New Orleans. Members of the board would be appointed by the governor.

Theatre owners generally, but particularly those in the smaller localities, are certain to fight the bill, claiming that it is a political device to raise revenue and a trick designed to raise wage scales.

Only a few States examine projectionists, notably Massachusetts and Pennsylvania.

•

Sign Services Under A Voluntary Code

ELECTRIC SIGN manufacturing and servicing in the New York area is now operating under a code of fair practices patterned after that set up for this industry under the NRA, and it is working out successfully, according to Alfred Graze, president of the Electric Sign Association of New York. Continued success of the arrangement is said in the industry to point toward the adoption of similar codes in other important centers.

Under the code, which is administered by the association officials with R. V. Somerville as "impartial chairman," all union labor works a total of 35 hours a week of five days. In commenting on its adoption, *Signs of the Times,* leading journal of the industry, commented editorially:

"In recalling more than a generation of effort to organize the sign industry for the purpose of establishing standards of practice to assure profitable operation with limited success and many failures both nation-



Life must be lived, cares and fears escaped from—so Nanking, capital of China, has been given this new motion picture theatre. Called the Capitol, it is the city's finest, having facilities comparable to those of large American houses. Nanking newspapers gave it much space, describing it proudly—and sometimes amusingly, as in a reference to the air-conditioning equipment. This consists in York Freon compressor, shell-and-tube condensers, spray apparatus, motors, etc., which a Chinese writer found "very complicated and mysterious." The majority of pictures shown are in English, and a smaller screen placed beneath the performance screen shows translations of the dialogue.

ally and locally, the Electric Sign Association of New York has assumed a commendable responsibility in testing the practicability of a voluntary code."

Disorder in the electric sign industry nationally has been recognized for some time, with price-slashing and territorial infringements rampant. These practices end under the code in the New York area, and it is considered highly possible that similar regulation may be effected nationally under the supervision of the Federal Trade Commission.

●

A Novel Phone Service System

IN STOCKHOLM, SWEDEN, the RI circuit has worked out, in co-operation with the telephone company, a special method whereby tickets for any of the nine theatres in the circuit, or information concerning them, may be obtained by patrons through the magic of a single word. The word is "Ringbio," spoken to the central operator. A lamp lights up at the "Ringbio" central exchange to correspond with each telephone line, and upon pressing a button the circuit operator gets the customer immediately, without delay at either end.

The facility with which this system works is due to the names of the theatres of this circuit. The first two letters of each are R and I—Riviera, Rialto, Rivoli, Ritz, etc. The system was developed by Odd Biornstad, managing director of the circuit.

The patron may order tickets by this method for any performance, and they are at the proper box office when he arrives. When he calls "Ringbio," as described above, a girl at the circuit central office takes down the order for tickets on a ticket stub, the name of the customer and the time of the performance the customer wishes to attend. The telephone operator then gives the customer the corresponding number of the stub and telephones the same information over to the corresponding theatre, so that the customer may identify himself and get his tickets for the desired location and time by merely mentioning the number of his "Kontroll" stub.

The "Kontroll" stubs come in different colors denoting different times of performances, which difference is also noted by the numbers used on the "Kontroll" stubs—for instance, from Nos. 1 to 350, 7:15 p.m. performance; from Nos. 351 to 650, 9:15 p.m. performance, and so on.

The operator also has immediate access to the cashiers of the nine theatres, and when a customer wants some special information about the performance, the operator merely presses another button contacting any of the cashiers, obtaining the information while the customer is waiting on the trunkline.

A telephone girl is assigned to collect the "Kontroll" stubs, assert them and then telephone the orders into the various theatres.

Through advertising, Stockholm theatregoers have learned the advantages of the magic word "Ringbio." Competitors, however, don't care for it.

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May Turn Many Banks Into Theatres

IF PRESENT plans go through there will be numerous new theatres opened in Chicago during the coming year. The renovation of many of the seventy-odd bank buildings which have been unoccupied since they were closed during the depression, is being considered.

This renovating would be in the form of making the bank offices into theatres. The buildings for the most part are modern structures and could easily be converted into houses of from 500 to 1,000 seats. The greatest advantage of all is the ideal corner locations most of them have.

Charles Sedell, real estate and theatre broker, has leased a number of these locations, planning to convert them into modern theatres. Several other concerns, it is understood, are considering the same idea, and it is not improbable that from thirty to fifty new theatres may result from the conversion of these former financial marts.

●

National Income Up 10% in 1935

THE NATIONAL income distributed during 1935 was 10 per cent greater than in 1934, when it amounted to $50,000,000, it is declared in a statement issued by Secretary of Commerce Daniel C. Roper, tracing economic gains made during the year. These gains, which he associated with a "broadening of the recovery process," are further referred to as a basis for "further encouraging economic gains in 1936."

The rise in the amount of total income actually produced in 1935 was even larger than the amount indicated by the estimated 10 per cent advance, the statement points out. The increase in income is stated to have been widely diffused.

The Pix: An Experiment in Theatre Planning and Operation



General view of the exterior, showing front and auditorium sections.

● Describing the first of a proposed group of small houses conceived to provide the best of motion picture exhibition at a minimum cost of operation

THE PIX THEATRE, a tiny little playhouse of the motion picture seating barely 300, is one of the most interesting theatres of recent years. It may be one of the most significant—only time can determine that.

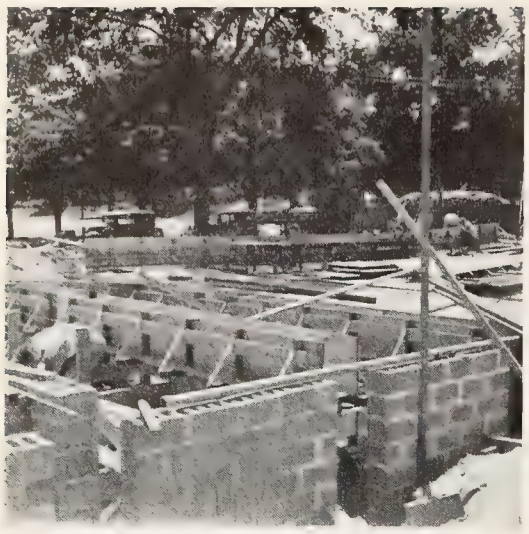
It is interesting not only for itself but for the operating idea that it represents, which was discussed in these pages to some length last summer when plans for this, the first theatre of what is projected as an expanding group, were finally completed and a site determined upon in White Plains, a suburb of New York. Suffice it to say here that the owners, Pix Theatres, Inc., of which John S. Clarke, Jr., is the head, have attempted to create a theatre, in plan and construction (employing so far as possible pre-fabrication) that will permit operation at an extremely low overhead, entail but a small investment at a quick rate of write-off, yet provide finest exhibition facilities.

The architects were Bianculli & Ghiani, with Ben Schlanger as associate. The auditorium floor has a modification of the latter's reversed slope.

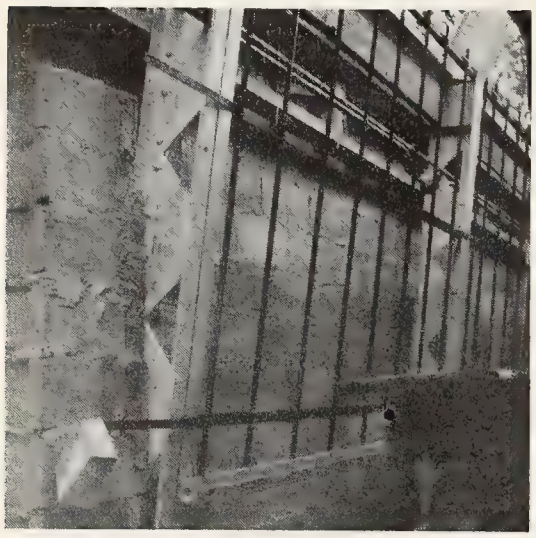
Construction of the Pix is of a very special type. The true walls are very low, the roof rising above them, on piers, at a point only 3 feet from the ground. A false wall extends 6 feet above this point. The concrete floor is laid on transverse abutments—the only excavation is at the rear, for the accommodation of air-conditioning equipment.

In the construction, insulation has been carried to an extreme. The true wall previously referred to consists (proceeding from outside to inside) in two layers of smooth stucco (which forms the external surface), 8 inches of concrete, 4 inches of dead air, 6 inches of rock wool, a shallow layer of steel, 1½ inches of Thermax, and another shallow layer of steel.

Similarly the roof, which, so far as the interior is concerned, forms both an upper wall and ceiling. The inside surface is of acoustic plaster, which is painted in water



Lower walls during construction.



Lower walls erected, showing roof piers.



Construction view of roof skeleton.



Roof skeleton with part of wall up.

colors from a deep to a light peach, in gradient tones deepening from top to bottom. Behind the acoustic plaster is a brown plaster, then a scratch plaster, then lathing, next a 6-inch layer of rock wool, then 4 inches of dead air, and Robertson roofing, which is made up of steel flanked by asphalt and asbestos, corrugated and given a ceramic finish.

The overall width is 35 feet, and the depth is 95 feet. The front is white stucco, unrelieved except for the door indentations and the sign work. The eccentric form of the front section is due to the adoption of strictly functional design—that is, the architecture observes only the space requirements of the interior. This forward section houses the box office, lobby, manager's office, toilet rooms, mezzanine lobby and the projection room. The remainder of the building is devoted almost entirely to the auditorium and screen platform. The auditorium is without decorative treatment, except for the ceiling effect noted above. The only other noteworthy treatment related to decoration is obtained by means of illumination.

LIGHTING

Auditorium walls are of plaster, without decoration. The ceiling, which follows the arc of the roof in six planes, is also of plaster. The only decorative effects are derived from a lighting trough at the juncture of the two central ceiling planes, the trough running the length of the auditorium, and from three bracket luminous elements on each side wall. Both trough and bracket sources will be equipped with two circuits, one for low wattage lamps (lighted during performances) and one for high wattages.

Cutting the two forward corners of the auditorium are metallic panels stepped in three vertical planes and painted a dark neutral color. These panels flank the screen platform, which provide for a screen approximately 12 feet wide.

AIR-CONDITIONING

The screen platform is located over the only excavated portion. This excavated area houses the heating and cooling plants. The system provides for complete air-conditioning with circulation of either heated



The box office at the entrance.

or mechanically refrigerated air under automatic control. The air intake is at the upper part of the rear wall, and after being washed, heated or cooled, is passed, under heavy pressure, to grilles located at near the ceiling on either side of the forward auditorium wall. Blown into the auditorium, the fresh air settles to the breathing zone and is drawn off at the rear of the auditorium at the floor line (and also through auxiliary exhausts on either side of the screen platform).

SEATING

Seating is arranged in a single bank of 14 chairs to the row. Chairs are of special design by the American Seating Company, having a spring back and full-floating spring edge seat. They are upholstered in coral mohair. Chairs are 22 inches wide, with spacing between rows 34 inches.

Seating occupies all but a minor portion of the main section. A shallow traffic lane runs behind the last row of chairs, leading to the aisles, one on each side, and to the men's and women's toilet rooms, which adjoin each other at the rear of the left aisle. A standee rail divides this traffic lane from the seating area.

In connection with the seating there is an indicator arrangement (Bilmarjac system) to guide patrons to empty seats by means of small subdued "jeweled" lights at each end seat. Each seat is equipped with a switch, and when there is no pressure from an occupant, its corresponding



Construction view showing roofing.



The concrete floor—an early construction step.



PHOTO BY LINCOLN

The unique auditorium of the Pix theatre. Note the slight forward rise of the floor.

light at the aisle seat is lighted. There is a light for each seat in the row, facing the entrance.

The screen sets back in an inset in the front wall, the inset being 6 feet deep and about 6 feet wider at the bottom than is the screen itself. This inset flares outward in a graceful, rather flat curve until its sides contact the ceiling. From the outer edges of this inset rather dull colored red draperies are brought inward to meet the outer edges of the narrow black border surrounding the screen image.

Back of the screen is a 27-inch loudspeaker fixed in a Masonite baffleboard that has 144 square feet of area. This board is damped on its rear side by a layer of Ozite. The general effect of all this is to provide the illusion of sound coming from the entire screen and not from any one spot thereon, concerning which we would not care to comment at this time, except to say that certainly the sound effect in this little theatre leaves little to be desired.

The effect in this auditorium, due to illumination arrangements, is that screen light reflected from the walls supplies practically all the illumination required, therefore there is no graying of the blacks and shadows of the picture by reason of extraneous light falling upon them.

Let us now examine the projection quarters. The upper part of the rear 12 feet of the building is devoted to projection except for a space set aside for a hostess and cashier to don their uniforms. Mounting a narrow iron stair we are in a space 12 feet deep by the full width of the theatre, in the center of which is a standard asbestos projection room 10x12 feet, with an 8-foot ceiling, on which latter is mounted the vent fan and a bank of dimmers, the handles of which extend, through narrow slots, down into the projection room where they are in convenient location for manipulation.

To the right, facing the screen, is space for film cabinet, rewinder table, steel shelving, a steel storage cabinet and steel lockers for the projectionists' clothing. Back of the asbestos room is an alley way 2 feet wide leading to the girls' dressing room. Above this alley is mounted a Twin-50 Forest copper oxide current rectifier.

There are two Simplex projectors equipped with Ashcraft Suprex lamps. The sound equipment is RCA.

Paul M. Harris is chief projectionist, assisted by Albert Basso, Paul Korn and Samuel Weinberg, all of Motion Picture Projectionists Local Union No. 650, IATSE & MPMO.

Theatre management for Pix Theatres is in charge of E. S. C. Coppock. His assistant at this first theatre is L. D. MacGonigal.



An exit, at side toward the rear.

Law for the Theatre Operator in Recent Decisions of the Higher Courts

BY LEO T. PARKER

● Describing and analyzing in non-legal terms important cases selected for their reference to legal matters of interest in theatre operation

CONSIDERABLE controversy has arisen from time to time as to whether a sub-tenant who pays rent to the original tenant may be sued by the property owner and compelled to pay rent, although he has paid the rental to the original tenant.

Another legal question frequently presented is: *Is a lease contract valid if it is made by a sub-tenant, without consent of the property owner, where the lease contract that the tenant shall not sublease without consent of the property owner?*

When answering these questions, it is well to remember that any and all lease contract provisions or clauses which are in favor of the landlord may, if he desires, be cancelled or rendered void at any time. These points of the law were discussed in the late case of South, Inc. v. Joel (Atlanta, 177 S. E. 525).

CASE

In this case the testimony showed that the owner of property leased it under a lease contract which specified that the tenant could not sub-lease the property without written consent of the landlord. Subsequently, and without consent of the landlord the tenant leased the property to a corporation. Legal controversy arose over the payment of the rentals and the landlord sued the corporation for the rental due from the original tenant.

It was contended by the corporation that it was not liable because it had paid rental to the original tenant and, also, because the latter had leased the property to the corporation without the written consent of the landlord. Notwithstanding these arguments the higher court held the corporation liable to the landlord for payment of the rent, and said:

DECISION

"Where one other than the lessee (original tenant is found in possession of the leased premises, a presumption arises that he holds under an assignment of the lease, more particularly where he is shown to be in under the tenant. . . . An assignee (corporation) of a lease, when sued for rent, cannot set up in defense that the assignment was made without the written assent of the lessor (property owner) contrary to the terms of the lease, since such provision in the lease, being for the benefit of the lessor (landlord) may be waived by him."

EQUIPMENT REMOVAL FROM LEASED THEATRE

THE RULE is well established that an unauthorized use of personal property by one who has a *limited* right to its possession may constitute *conversion.* And anyone who is guilty of conversion is liable to the owner for the full value of the converted property.

Also, it is important to know that a person who leases a theatre building, with its complete furnishings, cannot legally and without liability remove and use the furnishings or any part thereof in another theatre building.

CASE

For example, in E. J. Caron Enterprises v. State Operation Company (Concord, N. H., 179 Atl. 665), it was shown that the owner of a theatre building leased it to an amusement company. The lease contract provided that the company leased the premises known as the Vitaphone theatre with the appurtenances, and also the furniture, equipment and other articles of personal property used in connection with the operation and maintenance of the theatre.

The company operated the theatre for about two months, then closed it and later removed from the building to another of its theatres, the furnishings, including two projectors, a motor-generator, an automatic ticket-selling machine, 500 electric light bulbs, carpets valued at approximately $1,400, the stage curtain, rugs, mats, etc. All this equipment, totaling over $9,000 in cost, was purchased by the owner of the building for this particular theatre. Much of it was affixed in greater or less degree to the building, and much of it was specially made with a view of fitting out this theatre building.

After using the above mentioned articles in other theatres for a long period of time, the company moved them again into the Vitaphone theatre. The owner of the building sued the company, whose counsel contended that it had a right to use the various articles either in the theatre it had leased or in other theatre buildings, because it had closed down the Vitaphone theatre. However, it is interesting to know that the higher court held the amusement company liable, and said:

DECISION

"The fact that the property in question, though used only in connection with the leased theatre, would be greatly reduced in value by the end of the term, does not mean that the plaintiff has suffered no damage. Removing the property, adjusting it to the requirements of the new theatres, and restoring it to the demised premises before the expiration of the lease must of necessity result in greater wear and tear. . . . Consequently the measure of damages is the value of the property at the time of the conversion with interest to the date of judgment."

ACTS CONSTITUTING A LEGAL EVICTION

A TENANT is relieved from paying rent on a lease contract if the landlord performs any act which may be construed to mean that the tenant has been actually or constructively evicted from the leased premises. Various courts have held that whether the acts of the landlord constitute a constructive eviction of the tenant must be determined from all the facts and circumstances surrounding the particular case.

CASE

For example, in Kimball v. Lincoln Theatre Corporation (Lincoln, Neb., 261 N. W. 842), it was disclosed that theatre operator leased a theatre building under a written contract which provided that in the event the operator failed to pay the agreed rental the property owner could, after serving notice on the theatre operator, sue for payment of the rent.

Without giving the theatre operator notice, the property owner filed suit for over due rent and attached the personal property in the building belonging to the theatre operator. The theatre operator contended that this act constituted his legal eviction from the theatre building, and he refused to pay any further rental.

The property owner filed suit, and the

higher court held the theatre operator bound to fulfill the obligations assumed under the lease contract, notwithstanding the fact that the property owner had sued and attached the theatre operator's personal property without first sending a notification of these intentions. This court said:

DECISION

"To constitute a constructive total eviction the law requires that the tenant (theatre operator) abandon the premises within a reasonable time."

FAILURE TO PAY WAGES PROMPTLY

MANY STATES have enacted laws which penalize employers who fail to pay wages promptly to employes. Therefore, it is important to know that a theatre owner is likely to be penalized under these laws if he fails to prove that he had a legal reason for refusing payment of the wages.

CASE

For example, in Harris v. North Star Amusement Company (Minneapolis, 259 N. W. 16), two projectionists of the Bijou theatre in Minneapolis had charge of the projection room, including the equipment pertaining thereto. A part of that equipment was a measuring machine used in determining the "running time" of the show. This machine was estimated to be of the value of $50. The wages of each employe were $40 per week. One day the local manager of the theatre gave each employe a notice that his employment would cease the next Saturday. At the finish of that day's work the employes asked for their pay checks. They were told by the manager to return the following Monday and he would have the checks ready for them. After the employes were gone the manager discovered that the measuring machine was missing.

On Monday the employes called for their checks. They were informed by the manager that the checks could not be delivered because he held them responsible for the missing machine and that he wanted time to look into the matter. They called again on Tuesday, with the same result, the manager claiming that he had not located the machine. They called again a day or two later, and upon again being refused payment of their wages, the employes each filed suit against the theatre company to recover $40 as wages plus $85.52 penalty for failure to pay the wages promptly when due, pursuant to a state law.

DECISION

The lower court held that if the theatre company could introduce testimony proving that the employes had taken the machine, the employes would not be entitled to recover the $85.52 penalty, because under these circumstances the theatre manager had a legal right to refuse payment. However, since the theatre company failed to prove the manager's contention, the higher court held each of the employes entitled to a judgment against the theatre company for $125.52.

POSSIBLE SLANDER

Another important point of the law involved in this case is that if the theatre manager had *informed or made statements to the theatre employes, or other persons,* that he had refused to pay the discharged employes the wages due them because he suspected that they had stolen the machine, the theatre company would have been liable in heavy damages on a slander suit which may have been filed by the employes. This is true because the theatre company is liable for all acts performed by a manager within the scope of his authority.

INSURANCE AGAINST ROBBERY OF PATRONS

DISCUSSION has arisen as to whether the testimony of a theatre patron and his wife is sufficient to justify a jury in rendering a verdict in favor of the patron on a suit filed against either the theatre owner or the insurer.

Also, some controversy has arisen whether an insurance policy against "rob-

(*Continued on page* 39)

INSURANCE: RIGHTS AND DUTIES

By M. MARVIN BERGER
Member New York Bar

AN IMPORTANT item of expense in the operation of a theatre is the cost of various forms of insurance; fire, public liability, workmen's compensation, burglary, embezzlement, etc., yet it is safe to say that not one exhibitor in a hundred has ever taken the trouble to read through his policies to ascertain exactly what his rights and duties are in connection with the losses against which he insures. Let us analyze a policy of insurance.

It is a contract, by which one party, the insurance company, agrees, in consideration of the payment of a certain amount of money, the premium, to indemnify the other party to the contract, the insured, against loss caused by some future happening. The insured must have something to insure. That "something" is known in law as an "insurable interest." In short, the happening of the thing against which the insurer insures must be such as will cause him a loss, otherwise the contract of insurance becomes a bet with the insurance company.

The policy usually specifies in no uncertain language that it contains the entire undertsanding between the parties and that no modification or waiver of the terms of the policy is binding unless such change is in writing and signed by an officer of the insurer. In cases where the insured wishes to modify or change some portion of the policy, it is highly dangerous to accept, in lieu of a written modification signed by an officer of the insurance company, the oral assurance of a broker or agent.

Taking up in order the policies with which a motion picture exhibitor is most concerned, let us first consider the policy of fire insurance. Among the persons who may have an insurable interest against fire, are the owner, the holder of a mortgage, the lessee or the operator of a theatre. It is usual for the owner of mortgaged property to insure it for the benefit of the holder of the mortgage, in which case the policy states that the loss is payable to the mortgagee as his interest may appear.

The owner may safeguard his equity with additional insurance, over and above the amount of insurance payable to the mortgagee. The policy may be either valued or open—that is, it may provide for the payment of a certain fixed valuation after total loss, or it may leave open, up to the face amount of the policy, the amount of loss payable. It is important to note that a fire policy may not insure against other hazards, such as explosion or lightning, and additional insurance may be required to cover such loss.

The form of the policy of fire insurance is fixed by law in most States, and a fire insurance company organized in another state must use the form of policy prescribed by the State in which is located the property to be insured.

All policies generally provide that the property must not be left vacant for longer than a certain period of time, that the policy becomes void if the insurer misrepresents or hides any important facts in obtaining the policy or when seeking to collect his loss, and that the insured must get permission from the insurance company to carry additional fire insurance.

By providing in the policy that there shall be allowed only a percentage of the loss, in the event that the property is not insured up to a certain fixed percentage (usually 80 per cent) of the value of the property, it is sought to keep property from being under-insured against fire loss.

In the event of fire the amount of the loss must be promptly reported in detail to the insurer. Settlement of the claim is then made either by direct adjustment or by fixing the amount of the loss after appraisal by experts. Settlement may take the form of payment in cash, or rebuilding of the fire-damaged property or restoring the property to the condition it was in before it was damaged.

Successful Seating Plans For Theatre Hearing Aids

● Three arrangements for the installation of devices for the hard-of-hearing which have proved suitable in operation and satisfaction of patrons

IT IS FREQUENTLY puzzling to the motion picture theatre owner and manager just what chairs it is best to wire for hearing aids, and of course this is a matter that merits thoughtful consideration, since it is not one about which one is free to change one's mind once the installation has been completed. And a bad choice can reduce to some degree the effectiveness of these facilities as attractions for those potential patrons who have impaired hearing.

Since theatres began to install hearing aids to any substantial degree, there have been quite a variety of arrangements. It has been found, however, that the plans indicated in the accompanying sketches have proved most satisfactory in the greater number of communities, to the theatre operator and the deafened patron alike. These plans take into consideration costs and operating facility alike.

One of the things shown by the sketches is how double audio outlets may be staggered as well as ranged along an aisle. Many exhibitors favor placing the outlets along an aisle because this avoids confusion and annoyance to other patrons when the deafened person is being taken to a seat equipped with an outlet.

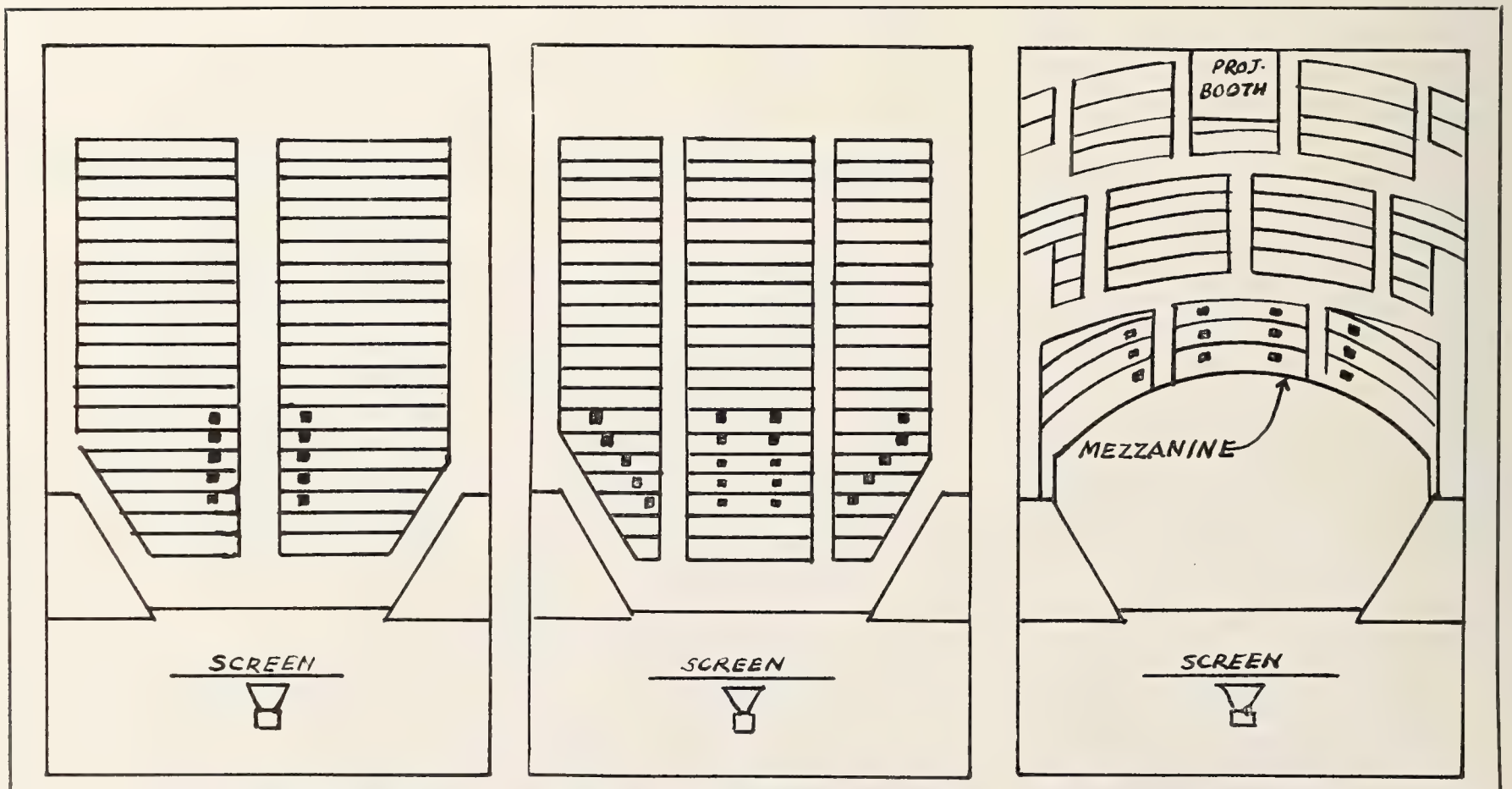
Other theatre executives favor wiring loge or mezzanine seats, when there are any, on the grounds that there is more space in such sections—also, these sections may otherwise make it reasonable to add an extra admission charge, which helps to defray the cost of the hard-of-hearing facilities.

For the large theatre, of course, the best arrangement is one placing wired seats on both the main and balcony floors.

The wiring of a solid row for the deafened is to be avoided at all costs. One characteristic of those with impaired hearing is pronounced sensitiveness regarding their affliction and they will not be segregated from persons of normal hearing, thus making themselves conspicuously "different."

Connected with the allocation of chairs for the deafened is the matter of keeping them available at all times for only this class of patrons. One effective method is to paint a white band on the arms of the wired chairs so that they may be readily discerned. Then on the slide or trailer which makes known to patrons the availability of special chairs for the hard-of-hearing, the manner of distinguishing these chairs is pointed out, and others are courteously asked to refrain from occupying them. This information should also be given in the printed program, if any, or on a lobby or foyer card.

[*The material on which these suggestions and the diagrams are based was obtained from the engineering department of the RCA Manufacturing Company, distributors of Sonotone hearing aids.*—THE EDITOR.]



Seating plans for theatre hearing aids. Left and center plans are for the main floor, the other for a mezzanine. Each block is a double audio outlet for two seats. It is recommended that theatres seating up to 600 have at least ten outlets, providing 20 wired seats; those above 600, at least 20 outlets, providing 40 wired seats.

Ways to Cut the Cost of Insurance on Your Theatre

BY L. A. EDWARDS

● Simple ways, too, and found effective by Mr. Edwards with the properties of Prudential Long Island Theatres, of which he is general manager

THERE ARE a great many theatres throughout the country, both circuit-owned and individually owned, that are unquestionably paying a great deal higher insurance premiums than necessary because of the lack of proper knowledge of the method of securing a reduction.



L. A. Edwards

It is the custom of most rating organizations to make up a rate to cover a certain theatre during and after completion of the building, but few exhibitors know that they may be charged for many items that proper attention and the expenditure of a few dollars will correct and be returned within a year in premium savings.

When an inspector goes over your building prior to making up the rate, he lists the so-called faults or hazards that exist at the time of inspection. They rarely tell you these faults to give you an opportunity to correct them, but permit them to continue until you or someone else discovers that you are paying almost double the premium you should pay. I know of one particular theatre where, upon completion of the building, the rate was $2.68 per hundred of insurance carried. By going after this I was able to reduce this rate to 80c per hundred dollars, or an annual saving on $100,000 of insurance carried, of $1,880, which is the difference between profit and loss in many theatres operating today.

The above is only one of several cases. In the past few years I have saved my company several thousand dollars in premiums. True we have had to spend some money to gain the saving, but in no instance has the expenditure exceeded the saving over a three year period. I am not an insurance expert—anyone with a little application can do the same thing.

Practically every insurance company in the business has its own engineer whose services are available at no cost, also many brokers also provide this service for you.

FIRST AN INSPECTION

The first thing to do is write your nearest rating organization and obtain a copy of your schedule. Turn this over to the engineer and he will tell you how you can reduce your rate by correcting certain conditions which exist in your building. There are many items which go to make up your rate, and everyone which does not meet with the underwriters' requirements, you pay for, not once but every year.

Many cities have their own building departments which have certain requirements that have to be lived up to also. Do not confuse this with your insurance requirements, as they may be entirely different.

There are hundreds of theatres not only in the cities but also in the smaller communities which, I feel sure, are paying excessive insurance premiums and all because no one has ever tried to explain how to accomplish a reduction. There are, of course, certain basic charges that cannot be removed, such as the community differential, etc. But there are also many things that can be easily corrected.

TYPES OF CHARGES

I am sure that many theatres do not have sufficient fire extinguishers to meet the requirements. The New York Suburban Exchange requires one for every 2,500 square feet of floor area, and at least one on every tier or balcony, depending on its area. This charge alone amounts to from 5% to 7% of your total rate.

A non-standard projection room can cost you from 35c to 75c per hundred dollars of insurance carried, depending upon the construction of the building. In several cases I have found that it paid to install a standard Johns-Manville projection booth right inside of the present one, provided I had the space. This is a comparatively easy method of correcting this condition, and depending on the size, it can be done for from $250 to $500. I have made two such installations in the past year and have saved the cost of doing it in reduced premiums over a period of a year.

Even with a so-called fireproof booth there can still be charges, such as the port holes being too large, the shutters not properly fused or of improper thickness or not lapping the holes all around sufficiently. In suburban territory, at least one 2½-gallon fire extinguisher is required inside the booth, and one directly outside. Be sure your film cabinets meet the underwriters' requirements.

Do you have an outside window from the booth with a wooden frame? If you do, you may be paying for it. It should be Kalamein, or steel is preferred. Are the doors in your booth self-closing and of fireproof construction? Is a no-smoking sign properly displayed? Are your film waste cans self-closing? Is the vent in the ceiling of proper diameter?

If you happen to have a theatre located under the jurisdiction of the New York Suburban Division, write them at 85 John Street, New York City, and ask for a copy of the "Uniform Schedule, Supplement No. 44," pertaining to the rating of motion picture theatres. There are doubtless similar offices in other localities.

Another item which can run into a considerable charge is the condition of your electric wiring. If you do not have a certificate of approval from your rating organization, the chances are this is costing you plenty. Your policy probably requires such a certificate under any circumstances.

STAGE AND STORE AREA

Should you have a Class A stage, is it properly equipped with fire hooks, fire axes, water tanks with buckets, fire extinguishers and waste cans? Are your dressing room shelves tin clad? Is your stage ventilator of standard construction and properly fused?

The installation of a sprinkler system on a Class A stage, while a little costly to install, can save you as much as 50 per cent in your rate, and even more. A system of standpipes throughout the house will also give you a considerable reduction.

If you have stores and offices attached to your building, they too require a certain amount of fire extinguishers. At least one is required for each store, and if the cellar of the store is used for storage, it too must have one.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Interstate Theatres, Inc., opened the North Main at Houston, Texas, on Christmas Day. JOHN H. ARNOLD, formerly assistant manager and treasurer of the Kirby, is manager.

ED KUGEL, formerly of Clarks, Neb., is taking over the State at Holstein, Ia., previously managed by FRED LEVY, who is giving it up and moving his residence to Omaha, due to a recent family tragedy.

PHILIP SLIMAN, owner and operator of the Laurel theatre in New Orleans, will enlarge his house early in the spring.

CHARLES BECKER has opened the Drake theatre, a new 600-seater, at Rego Park, Long Island.

CLARENCE H. KAIMANN, now operating five neighborhood theatres in St. Louis, announces plans for a fifth house, to be known as the Paragon. It will be a 700-seater and will be located at 5977 West Florissant Avenue.

SAM STECKER, MYER FINE and associates, will have the Shaker theatre, Cleveland, completed by about February 15. RAY ALLISON, formerly manager of Warners' Chillicothe has been appointed manager.

WESTLAND THEATRES, will reopen the Palm, Pueblo, Colo., after completely remodelling and redecorating it and will re-name it the Chief. Another Westland house to shortly be reopened is the 450-seat Kiva in Grand Junction.

D. DONNICI, who operates the Palace, Kansas City, will be part owner and manager of a new house at Twelfth street and the Paseo, which will cater to colored patronage. VICTOR BRANCATO and JOHN DONNICI, nephew to D. Donnici, also will be interested in the venture. The house will open about March 15.

HENRY LAZARUS, operator of the Coliseum theatre in New Orleans, is enlarging the seating capacity and installing a cooling system.

KENNETH DOUGLASS, manager of the Capitol Theatre Supply Company, Boston, is convalescing following an appendicitis operation.

JOHN FOSTER, manager of the Empire in Salem, Mass., has returned to his post after a lengthy illness.

RUSSELL MACK, manager of the Colonial theatre, Portland, Me., started off the New Year as a bridegroom, marrying Lillian Stiman of Portland.

HOAR and POLLARD, Maine circuit operators, have opened the Wilbur Hall in Phillip for first-run attractions.

ANDREW and MICHAEL SIRICA have taken over operation of the Capitol theatre, Waterbury, Conn., following the sudden death of their father, A. E. SIRICA, who originally constructed the house.

E. C. INGRAM reports that the new 1,200-seater, being erected at North Kannapolis, N. C., will be ready for occupancy the latter part of January.

WILLIAM BLAKE has reopened the Dunbar, at Dunbar, Ky., which had been closed for the past several months.

THOMAS BROTHERS, operating the Fayette, at Fayetteville, W. Va., has reopened the theatre after having it completely re-equipped.

M. and P. Theatres has installed HARRY MULQUEEN, formerly resident manager of the Maine, in Waterville, as manager of the Central, Biddeford, Me.



Theatre lobby Christmas decoration—an electric tree which tells the Christmas story. The tree is pictured in the lobby of the Adelphi theatre, Chicago neighborhood house, where it has been the central feature of a Holiday scheme. It is 11 feet high, has a mirror trunk and base, and revolves on an electric turntable, with ten spotlights illuminating it in colors. On a spiral shelf are mounted 200 Biblical figures. Construction of the external portions is chiefly of chromium and glass. Dell Studios, Chicago, built it. The Rialto, which has been remodeled and is one of the more prominent houses on Chicago's North Side, is operated by Ludwig Sussman.

ARTHUR MURCH has been put in charge of the North Shore in Gloucester, Mass., succeeding JAMES P. KINCAIDE, who recently died. Murch formerly managed the Federal in Salem, lately taken over by PHILIP BLOOMBERG and the Salem Realty Company.

M. and P. Theatres report the following appointments: MARVIN HUBAN as assistant manager of the Strand, Dorchester, Mass.; J. A. O'DONNELL, manager of the Maine, Waterville, Me.; THOMAS WALL, formerly house manager of the Metropolitan, Boston, to the managership of the Paramount in Needham.

B. B. BENFIELD has started construction of a new theatre at Myrtle Beach, S. C.

SHEA theatre interests have arranged to lease the new theatre now in construction on Second Street, Marietta, Ohio.

MRS. EDNA ECKERLY and son, operators in the Pacific Northwest, are completing construction of their fifth house, the Eackersley theatre, in Kamiah, Ida.

KARL HOBLITZELLE, president of Interstate Circuit, Inc., announces plans for the construction of a Spanish type theatre and community store group on South Main Street, Houston.

FRANK J. BECKER, head of Western Sound Equipment Company, Portland, Ore., reports a steady increase in business. Current equipment jobs include Odem's Mayfair theatre, Redmond, Ore., Baker theatre, Baker, Ore., Keylor-Grand theatre, Walla Walla, Wash., and the Princess theatre, operated by Pearl Brothers, Prosser, Wash.

WALTER READE has acquired a site in New Brunswick for his fortieth theatre, which will be a 1,500-seat house. The stage will be equipped for presentations, and a modern cooling system will be installed.

B. T. BITTS will construct a new 600-seat house at 418-20 N. Twenty-fifth Street, Richmond, Va., for the presentation of second-run pictures.

JOE APPELBAUM has opened a new theatre in Hollandale, Miss., replacing the Roosevelt, which was recently destroyed by fire.

HARRY BALABAN is now owner and operator of the Echo theatre in Des Plaines, Ill. The house was purchased from Ben Cooney, who is redecorating the

Dante theatre in Chicago with plans for reopening the house about February 1. Another Chicago theatre to reopen after being dark for sometime is the Lyric at 47th Street and Emerald Avenue.

ALBERT E. ROBBINS and ADOLPH JOHNSON, owners of the Strand, Hamden, Conn., are planning the erection of a 1,000-seat film and vaudeville house at Dixwell Avenue and Hellen Street.

HARRY MILLER is having plans drawn for a new theatre and office building in Festus, Mo.

E. R. CUSTER of the Athens Theatre Company, announces plans for a 1,266-seat house in Athens, Ohio.

ROY KALVER of the Roosevelt theatre, Chicago, has taken a six-month leave of absence, going to Decatur, Ind., to assist his father in the operation of his several houses there.

WILLIAM MCGUINESS, engineer at the B&K Terminal theatre in Chicago, has patented a new high pressure steam boiler.

MORTON L. CLARK, formerly of Lustrolite, Inc., of Davenport, Ia., is now vicepresident and sales manager of the Artkraft Sign Company, of Lima, Ohio.

B. C. GRIFFITH, merchant, of Prentiss, Miss., is erecting a new theatre there.

FRANK ANDERSON has installed complete new sound and projection equipment in his Family theatre at Kirksville, Mo.

W. W. WELDON is installing new sound and projection equipment, a new screen, and other new units in the De Soto at De Soto, Kan.

MRS. C. A. HAHN, wife of C. A. HAHN, general manager of the McAuley Manufacturing Company, was buried here last week. Mrs. Hahn had been in ill health for many months.

COMERFORD THEATRES, INC., will soon start construction of a 900-seat theatre in Throop, Pa. It is scheduled to open about March 1.

HARRY MUSGRAVE has installed new seats in his 300-seat house at Minneapolis,

ADOLPH JOHNSON and AL ROBBINS present operators of the Strand, Hamden, Conn., are negotiating for a site directly across the street for the construction of a new 1,000-seat house, to be equipped for vaudeville.

FRANK GROSS is rebuilding the Grand theatre in Cleveland. The alterations include a new lobby. Approximately 280 seats will be added.

RALPH LARNED, who operates the Paramount at La Crosse, Kan., will open the Jewel in Bazine, Kan., which never before has had a film house.



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CONDUCTED BY J. T. KNIGHT, JR.

Diesel Engines Applied to the Power Requirements of the Theatre

A GREAT DEAL of interest is being aroused in the theatre industry over the use of diesel and gas engines as a prime mover or source of power. It has only been in the last few years that diesel engines have been available to operate on the relative small loads that we have in theatres which still remain relatively small despite increase in recent years.

Previously diesels had been used in power plants, factories, etc., but manufacturing costs and the costs of operation of hotels, apartments, office buildings and theatres during the last few years have become so important, and also on account of the unsatisfied demands of operators for lower electric energy rates from the power companies, that a sizable demand has been created for some source of power cheaper than present electric rates. The moment anyone begins to study the cost of power he must consider diesel engines using oil or gas as fuel as a possible answer to his problem.

Briefly, as a bit of history, the original patents on the diesel principle were dated in 1892. From that year until 1912 was a period of development (primarily with sales of installations particularly in this country far behind what really was necessary to defray development costs). In reality the history of the diesel begins about 1912, and the first real market was the heavy manufacturing field and the power generating field. Now, the demand is for diesels in sizes ranging from smaller than 500 horsepower to 1000 and 2000 horsepower plants.

TYPES OF DIESEL ENGINES

A DIESEL ENGINE is a class or type of internal combustion engine, the fuel is burned right in the cylinder creating pressure which does the work. The engine in an automobile is also an internal combustion engine, in which a mixture of gasoline vapor and air is compressed and at the point of highest compression the mixture is ignited by an electric spark. A diesel engine has no spark plugs, coils, magneto, battery or carburetor, it sucks in a cylinder-full of just air, compresses the air to 5 or 6 hundred pounds per square inch, and then at this point fuel oil under pressure is injected into the cylinder. The heat of compression is sufficient to ignite and burn the fuel oil and the expanding of the resulting gases drives the piston downward exerting power and doing work on the crank. The crank may be connected to another piece of machinery or to a dynamo and electric current is generated.

There are several arrangements of strokes and cycles for diesels, perhaps the most typical is the 4-stroke-cycle engine (such an engine completes its cycle in four strokes of the piston). For example: The first stroke (downward) is the intake stroke, sucking in a full cylinder of air; the second stroke (upward) compresses the air, at which point fuel is injected, burned, expanded; and the third stroke (downward) is the power or work stroke; the fourth stroke (upward) is the exhaust stroke, when all of the burned gases are forced out of the cylinder. This routine is continued.

TWO-STROKE CYCLE

Another type of engine is the two-stroke-cycle. In this type the first stroke is upward compressing the air, the fuel is injected and expansion takes place driving the piston down. At this point air under pressure is forced into the cylinder driving out the burned gases, and leaves the cylinder filled with new air ready for compression on the next stroke (upward).

Then, of course, there are the special cylinder arrangements generally referred to as double-acting, in which case the cylinder is so designed and the piston is so designed that each end of the piston and its corresponding end of the cylinder acts as a primary cylinder and piston. All double-acting cylinder diesels that I have seen operate on the two-cycle principle.

CAPACITIES

With the more modern development of the diesel principle applied to either oil or natural gas-burning engines, units are now available as small as 100 to 150 horsepower, and they are just as automatic as an automobile engine. However, where loads are as small as this, it is very difficult to justify any other procedure than the purchase of electric power, because the consumption of electric energy is so small that it would be almost impossible to ever offset the initial investment for diesel engines from savings in cost of current.

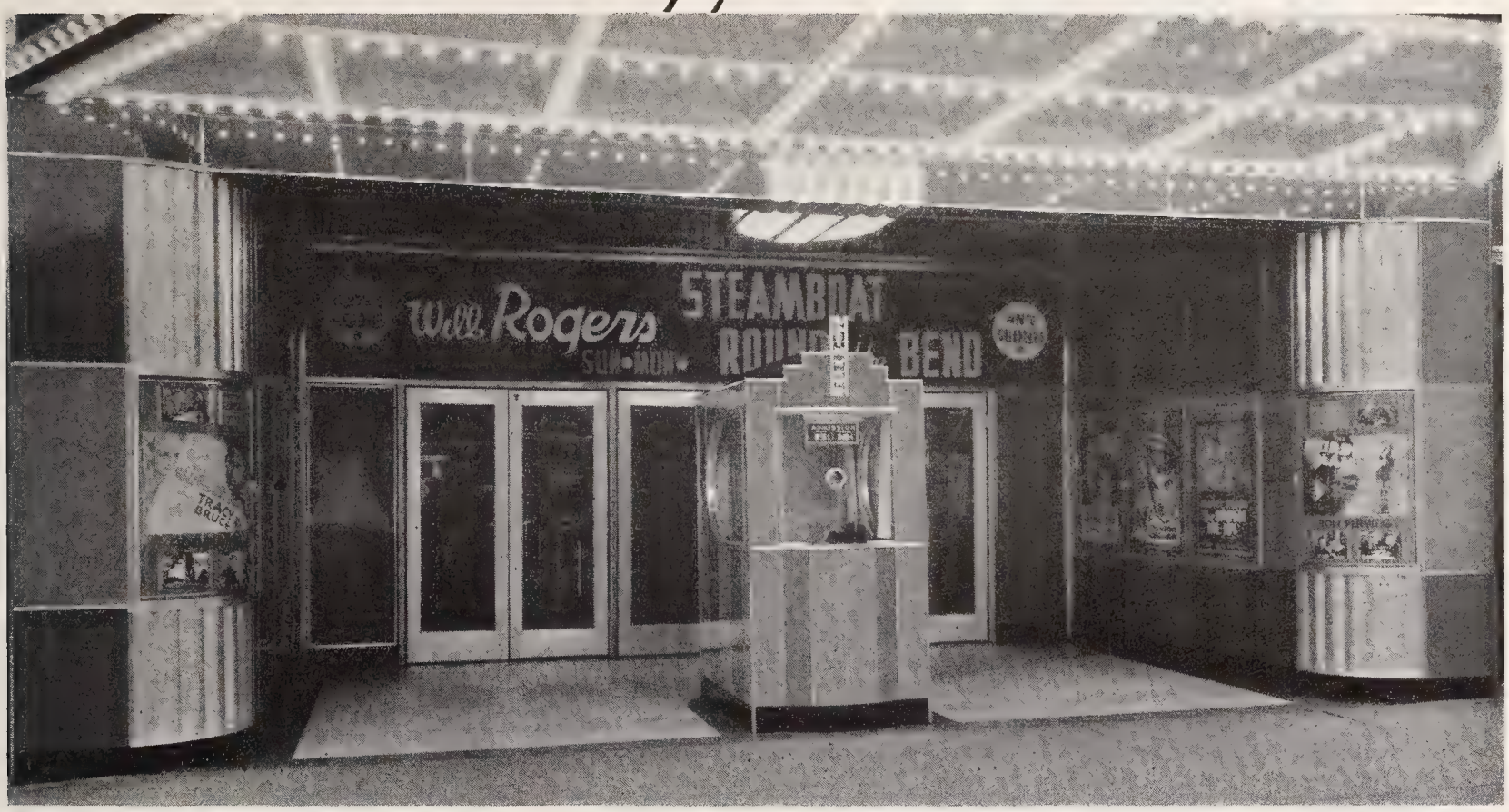
Where sudden or seasonal large peaks in electrical consumption are met with in theatre operation, and such is the case of all theatres of say 2000 seats or more that have mechanical refrigeration or air-conditioning, diesel engines are a very real possibility in cutting down operating costs of electric energy.

CONSIDERATIONS BEFORE INSTALLING

THE FOLLOWING are some important considerations to be taken into account before installing diesel engines:

1. Know exactly the present load requirements and consider anticipated load increases.
2. Is there sufficient space available away from the auditorium?
3. There must be two complete diesel engine installations, one as an emergency stand by, so aligned or cross connected as to give the greatest possible flexibility to the installation.
4. A careful and detailed analysis of the present electrical rates and the general trend of those rates and government activity in your particular territory in the power generating field.
5. For rough calculations the diesel plant will cost you an average of about $80 per horsepower installed, then add to this about $25 per kilowatt of generator capacity which includes generator, exciter, foundation and installation.
6. With oil at 4c per gallon the cost exclusive of labor, supplies other than fuel oil, depreciation, interest on investment, insurance, rent, etc., should be about $.0043 per kilowatt hour, whereas with 5c oil this figure would probably be about $.0051 per kilowatt hour.
7. The following rates for fixed charges

DOORS LOBBIES FRONTS OF *Colorful* FORMICA



THE Formica installed on the box office and interior lobby of the Bryn Mawr Theater in Chicago was one of several hundred theater modernization jobs that were put in last year with Formica.

Most of these jobs were new in design and appearance, fresh, modern and very attractive. The material, in more than 50 colors—and with inlays of one color on another—was used for lobby paneling, doors, fronts and similar purposes.

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ALUMINUM PAINT: It has been noted that many theatres are using a great quantity of aluminum paint for box offices, display frames, wood trim, marquees, fire escapes, etc. Aluminum paint should never be bought ready mixed. The aluminum powder should be mixed with the liquid as the paint is used. Aluminum powder mixed with a good grade of spar varnish makes an excellent coating for metal or wood.

The one-coat aluminum jobs that are being done on so many theatres are going to prove disappointing in the long run. There really is no finished one-coat paint job; two coats is the very minimum number, even for just an acceptable job.

Aluminum paint is resistive to fumes, even acid fumes, and it prevents the bleeding through to the finished coat of stains or rosin from new wood. It is an excellent paint to cover up a dark color that is to be finally finished in a light color. However, aluminum is not the perfect coating for all purposes—it is not the answer to all paint problems.

•

COOLING WITH ICE: At the end of a rather hot summer, many operators of small theatres who felt that mechanical refrigeration for air conditioning was out of the question, asked for thoughts on cooling by means of ice. To design an ice melting system is not difficult, but there must be space available for the ice melting tank, accessibility of delivery of ice, and facilities for regular cleaning.

The ice melting tank must be designed to prevent excessive heat gain and leakage. Such a plant must not be designed so that the air blows over the ice, as the conductivity between ice and air is very low. The ice should not be placed in a tank of water because it would then be impossible to control the rate of melting. Consequently the ice must be set on a rack above the water and the water sprayed over it by means of a circulating pump and properly arranged spray nozzles. The cold water is then pumped (another pump) to the air washer where it comes in contact with the air and thus cools the air.

The ice melting tank only takes the place of the compressor, condenser and expansion coils; fans, air washer and duct distribution and return systems must form the rest of the system. A properly designed ice melting system is not cheap by any means. Its cost, of course, is less than that of mechanical refrigeration.

•

FLUE GASES: The principal chemicals of the flue gases from the chimney of a boiler are: oxygen, nitrogen, carbon dioxide (carbonic acid gas), and carbonic oxide (carbon monoxide). Any analysis of flue gas has for its object the determination of the percentages of the basic gases present. From this it is possible to determine the actual amount of air entering the boiler as draft, and the actual amount of air entering can then be compared with the theoretical amount of air necessary for perfect combustion.

If there were such a thing possible as perfect combustion, all the air admitted to the boiler fire box would come in such intimate contact with the fuel that each atom of oxygen would be utilized for combustion and the escaping gases would consist only in carbonic acid and nitrogen. In this case each atom of carbon of the fuel would combine with two atoms of oxygen from the air, forming carbonic dioxide, and the nitrogen of the air would pass through unchanged. The presence of carbon monoxide in the flue gas indicates carbon in the fuel which has not been completely consumed. The formation of carbon monoxide in the fuel gas represents a very serious loss of heat, and a large percentage of it means more air must be admitted to the fire box.

Perhaps a flue gas analysis in your theatre and the proper instruction of your firemen as to damper settings would save fuel and money for you.

are generally accepted in the industrial field: depreciation 5%, taxes and insurance 2%, interest on investment 6%.

8. A diesel engine is enclosed in a water cooling jacket. This water in the summer time must be cooled by some mechanical means—cooling tower or spray pond—in the winter time it might be possible to utilize the heat of this jacket water in reducing heating costs.

The country's diesel engine manufacturers are becoming rapidly aware of the market represented by the theatres of this country. To appreciate the picture of the near future all we have to do is to consider the air conditioning field and realize the fog and haze that theatre owners are in on account of it, then multiply that confusion by say two and you have the approximate result when diesel salesmen begin to call on theatre owners. In brief theatre men are going to be at a disadvantage because salesmen are going to talk a language not easily understood by theatre owners. There are going to be just as many mistakes made in buying diesel plants as there have been in buying air conditioning plants.

APPLYING DIESELS TO THEATRE NEEDS

ONE CANNOT VISIT, say, the Palace theatre in New York, read the name plate on the engines, then write to the manufacturer and say, "I want to buy a diesel plant such as the Palace theatre has."

ECONOMY FACTORS

The only reason for diesel engines in a theatre is to furnish power, either directly connected (mechanical power) or driving a dynamo (electrical power). The power costs that the diesel will compete with is represented by the monthly electric bill. Consequently the real beginning of the study of a possible diesel installation is a careful analysis of past power bills and a detail schedule of the operating time of every motor connected to the electric service in the theatre, and finally an analysis of the lighting load.

The characteristics of the entire load is vitally important. For instance a check up of the *total connected* load might show that it called for a 500 horse-power plant. After careful study it is possible that operating schedules would show that there never was a necessity for more than 300 horse-power at any time. Consequently a 300 horse-power plan would show a real economy, while the 500 horse-power plant might, from the standpoint of fixed charges plus operating costs, prove little more economical than buying power from a utility.

Here's another example of economy. Suppose a theatre has a 300 horse-power electric load which is equivalent to an electrical load of 223.8 K.W. Assume that of this load 60 horse-power or 44.76 K.W. represent the motor on a refrigerating compressor. The compressor would be operated only four months out of the year, whereas the rest of the electrical load, or 179.04-kw., is constant throughout the twelve months of the year. It would be possible under such conditions to install a diesel directly connected to the compressor by geared clutch arrangement and at the same time it would drive a dynamo or altinator of 180-kw. capacity, rather than one 225-kw. capacity generator, which in turn would furnish current for the entire load. In this way the engine would only drive the combined load four months of the year and the other eight months it would operate the generator. This method would

(*Continued on page* 41)

• *A Frank Statement by*

Dr. Alfred N. Goldsmith

PAST PRESIDENT OF S.M.P.E.

on

F. H. RICHARDSON'S

New

BLUEBOOK *of* PROJECTION



Dr. Alfred N. Goldsmith

WE sincerely appreciate this authorized unsolicited statement from Dr. Alfred N. Goldsmith on F. H. Richardson's new Bluebook Projection. We know that you will be interested in the frank opinion of this recognized authority who as Past President of The Society of Motion Picture Engineers did so much to further the cause of projection and projectionists.

IN every field, there are a few books which must be regarded as "classics" and important guides by the workers in that field. Richardson's "Bluebook of Projection" compresses between its covers substantially all the information and guides which motion picture projectionists need. The projectionist who makes himself thoroughly familiar with the contents of this book and constantly applies his knowledge in the projection room can hardly fail to do a good job and to command the respect of his fellow workers and employer. In their own interests, projectionists should not hesitate to avail themselves of such a mine of information.

THE convenience of using Richardson's "Bluebook of Projection" is greatly increased by a novel and helpful indexing system which the author has developed. Preceding each chapter are a series of numbered questions which adequately cover the subject matter of that chapter. In the chapter itself, the answers to the questions are preceded by the corresponding number. Accordingly, the projectionist can readily check up his knowledge of the subject material of each chapter before and after reading it; and can return to these questions at any time to make sure that his knowledge of the subject is still complete. This indexing system is a fine method of "perpetual self-examination."

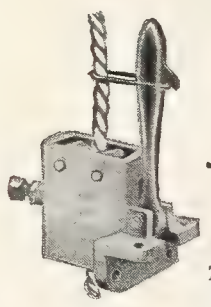


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TWO-PIPE STEAM SYSTEMS

[This is the second of two discussions, with diagrams, of steam systems for the heating of theatres. The first, on single-pipe systems, appeared in the December 14 issue.]

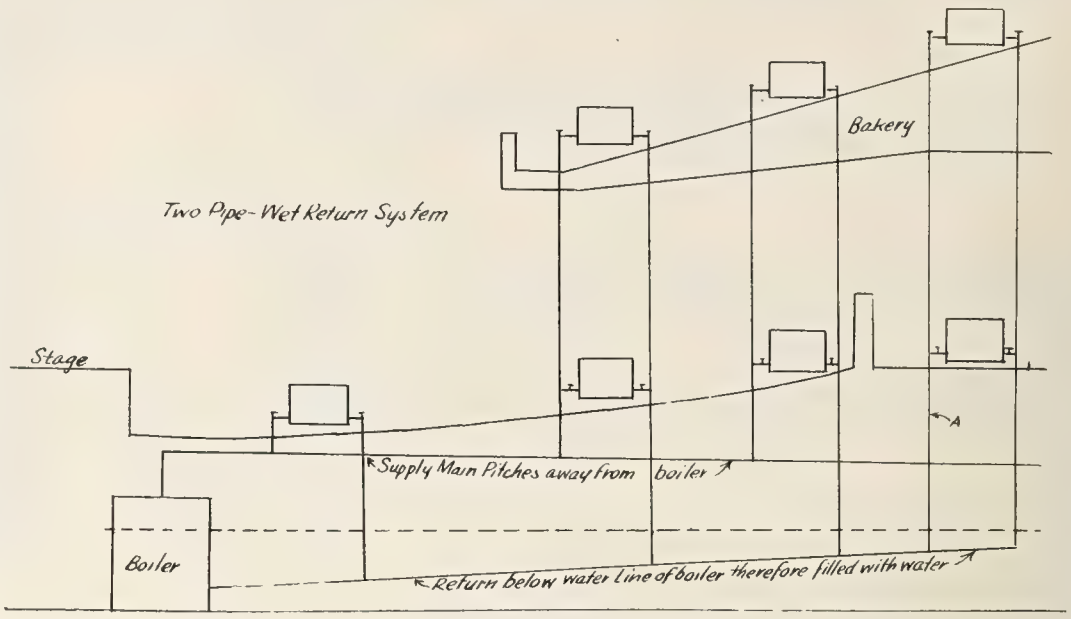


FIGURE A: This drawing indicates the piping layout in a 2-pipe wet return system. It is a wet return system because the return main is below the level of the water in the boiler. Otherwise it does not vary a great deal from the layout shown in Figure C. In this sketch the amount of water in the risers joining the return main is shown only to the water level of the boiler. It should be obvious that with any pressure being carried in the boiler, say 5 lbs., that the condensation in these risers joining the return will actually be above the water level at such a point where the pressure inside of those risers will be equal to the pressure on the surface of the water in the boiler. Be sure to note that in the last riser indicated by the Figure A and the arrow is not only connected as a riser feeding the radiators but in turn is connected to the return main. This is to eliminate any water of condensation collecting in the supply main thereby blocking supply branches to groups of radiators.—J.T.K.

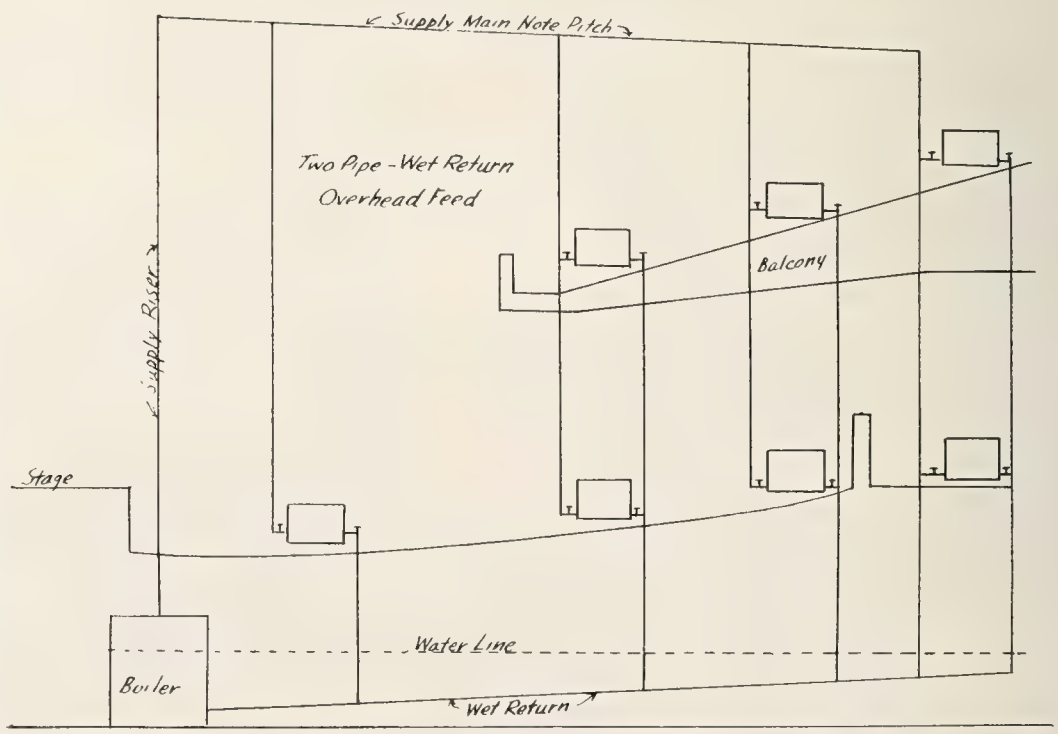


FIGURE B: This shows the piping layout of a 2-pipe wet return overhead feed system. This principle of overhead feed can be easily adapted to a one-pipe system. It is a great mistake to ever attempt to connect a take-off branch to the main vertical riser on an overhead system. All take-offs to radiators should be from the approximately horizontal main at the top of the building. Please note carefully the direction of the pitch in the supply and return mains.—J.T.K.

TWO - PIPE HEATING SYSTEMS: CONTINUED FROM THE PRECEDING PAGE

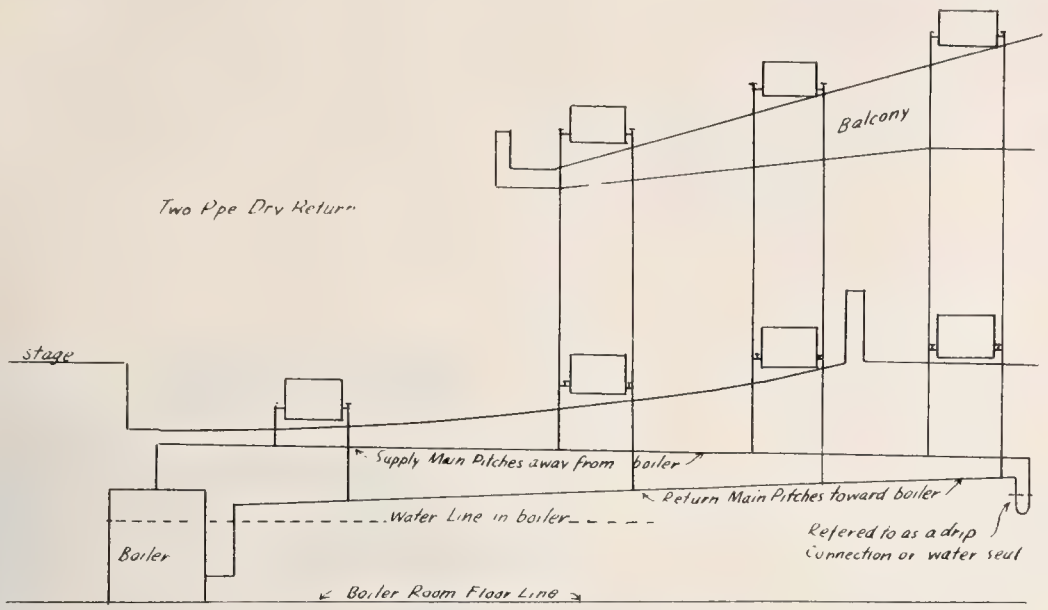


FIGURE C: Shows the typical pipe arrangement, including main steam supply and return, indicating proper pitches and radiator connections. This is known as a dry pipe return. Due to the fact that the return main is above the water level in the boiler and therefore is never filled with the water of condensation, you will note in the lower righthand side of the diagram a drip connection. This forms a definite water seal between the supply main and the return main. No effort in this sketch has been made to indicate radiator accessories, such as proper valves and traps. Such details will be covered in a later issue. It is easy to appreciate from this piping layout that the pressures in the supply main and in the return main will be practically the same when all connections to and from the radiators are open. This is the earliest type of 2-pipe layout and is only found in older buildings at the present time. It is of interest to theatre men because it provides a means of converting old 1-pipe systems to a better operating 2-pipe system.—J.T.K.

Equipment and Materials

THESE REPORTS CONCERNING MOTION PICTURE THEATRE EQUIPMENT, FURNISHINGS AND SUPPLIES ARE FOR THE IMMEDIATE INFORMATION OF THEATRE OPERATORS, MANAGERS AND PURCHASING AGENTS. WITH RESPECT TO SOME OF THE PRODUCTS REFERRED TO THEY ARE PRELIMINARY TO MORE COMPLETE ILLUSTRATED DESCRIPTIONS IN PREPARATION FOR A FOLLOWING ISSUE.

INTERMEDIATE MODEL P. A. MICROPHONE

● A new model microphone which was designed, according to the manufacturer, to fill "the gap between the carbon microphone and the less sensitive high-quality microphones," has been developed by the Amperite Corporation, of New York, makers of public address and allied sound equipment.

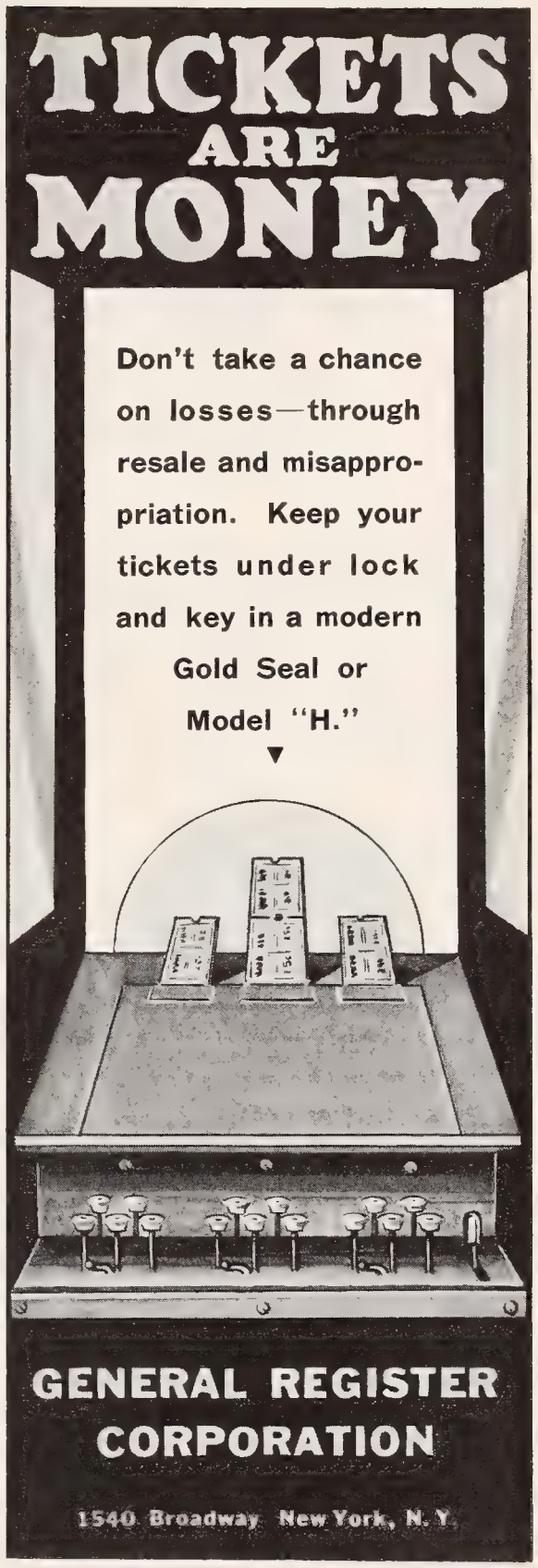
The output of this microphone can be fed directly into amplifiers using ordinary carbon microphones, and the general design is geared to brilliancy at the higher frequencies (it has a gradual rising characteristic rated at from 7,000 to 11,000 cycles per second). Its signal to noise level is also high.

A 6J7 metal tube is used with this microphone and can be operated from batteries or a.c. Either a compact a.c. power supply or floor stand with self-contained batteries can be supplied for it. A cylindrically shaped, single-stage pre-amplifier forms the bottom of the microphone.

NEW MODEL DUAL CHANGEOVER DEVICE

● A changeover mechanism to affect changeover with respect to both sound and image, has been developed by the Essannay Electric Manufacturing Company of Chicago, headed by L. D. Strong, who is a member of Projectionists' Local 110, Chicago.

The dual changeover is accomplished when the projectionist steps on a foot switch. This model is for porthole mount-



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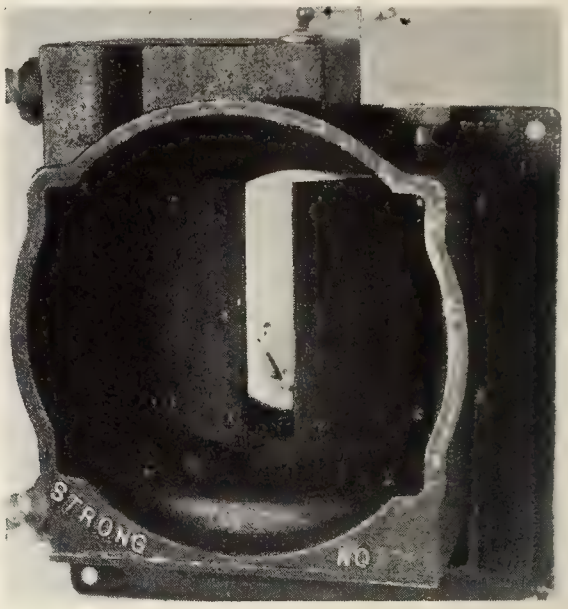
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ing, having a 4-inch opening and a double blade cutoff designed to reduce the time necessary to cut off the light 50%. The only opening into the theatre from the projection room is through the changeover through which the picture is being projected, the other changeover being closed.

An adjustment screw regulates the speed of the opening and closing of the changeovers.

The device is shown in an accompanying photograph. At the top is the housing for



the sound switch. To the right at the top is the switch for automatic sound changes, and just below this to the right is the knob for manual operation. Inside are shown the cutoff blades. At the right is space for inserting optical glass.

SWIVEL-CHUTE ONE-KEY CHANGEMAKER

● A new model changemaker designed for single-key operation has been brought out by the Brandt Automatic Cashier Company of Watertown, Wis. It has a swivel



delivery chute which can be readily turned and locked in any position desired by means of a thumb screw. The chute is held firmly in its bracket; yet it is detachable, permitting it to be taken in at night.

The keyboard is in five colors, and the

case can be procured in colors to blend with specific surroundings. It is very compact and sturdily built.

AIR-CONDITIONING SERVICE ORGANIZED

● Buensod-Stacey Air-Conditioning, Inc., has been formed in New York to operate as a personal service organization in the air-conditioning contracting field. The new company is headed by Alfred E. Stacey, Jr., research engineer who was previously associated with the Carrier Engineering Corporation, air-conditioning equipment manufacturers. Other officers and executives of the firm, all formerly with Carrier, are:

M. S. Smith, for many years purchasing agent and production manager, and of late years the treasurer.

A. C. Buensod, specialist in the application of air-conditioning to the tobacco industry; also pioneer in the development of air-conditioning for theatres, motion picture film and sound stage production.



A. E. Stacey, Jr.



A. C. Buensod



M. S. Smith



H. W. Marshall

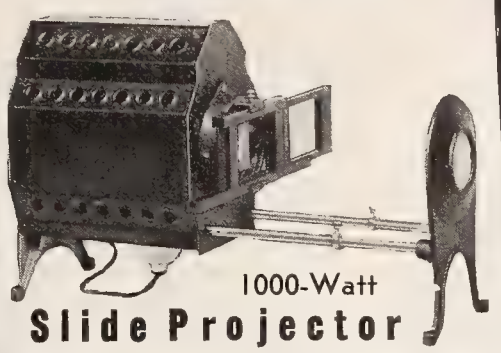
H. W. Marshall, formerly chief engineer of the Oriental Carrier Engineering Company, of Japan, and recently chief engineer of the New York District Office.

SAFETY DEVICE APPLIES ALSO TO NITRATE FILM

● The Edmison Film Protective Device, developed by F. J. Hawkins of Hollywood, and described in these columns in the November 16th issue, is designed to prevent projector fires resulting from the ignition of nitrate, or professional, film as well as acetate film. In preparing the previous description of the mechanism, data supplied were interpreted to mean that only the acetate (so-called safety film) had been employed in tests reported by the

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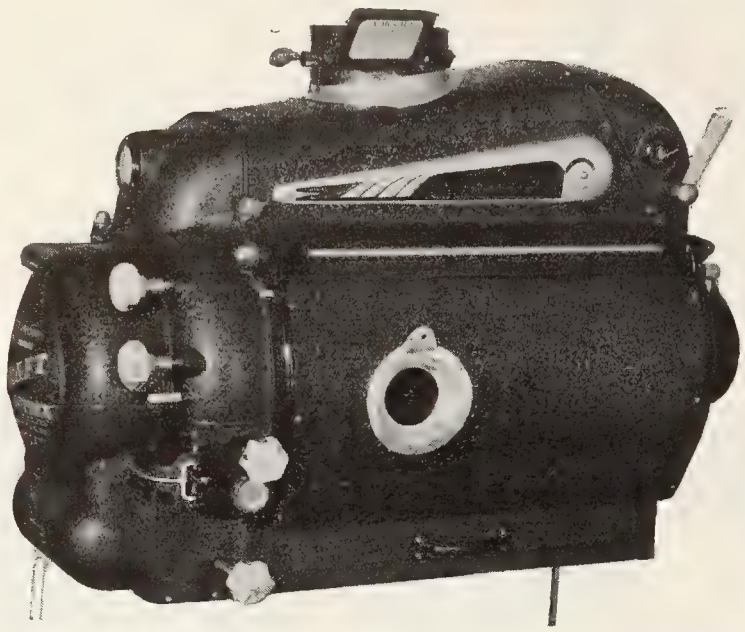
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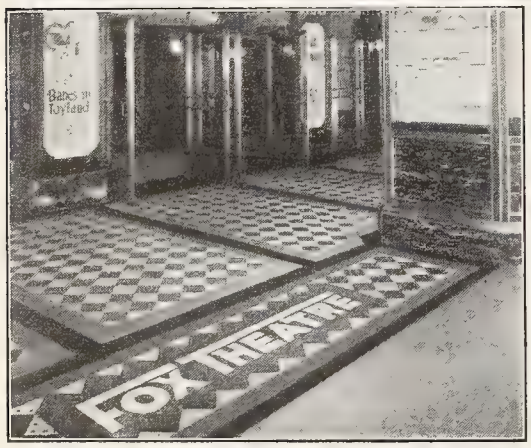
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BY WAY OF NEWS

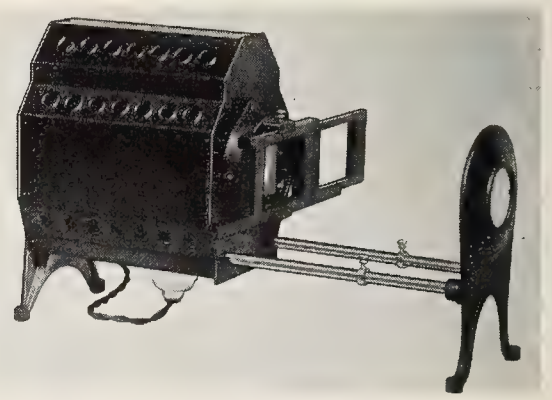
● Western Theatre Supply Company of Omaha, reports a recarpeting contract for the Oriental at Beaver City, Neb., installation of lighting fixtures for the Kiva, Lincoln, Neb., a large construction contract for the Prairie at Ogallala, Neb., and a re-equipment job for Harry Hollander's theatre at Schleswig, Ia.

R. S. Ballantyne, head of Scott Ballantyne Company, Omaha supply house, reports that the year of 1935 was the biggest of any in the history of his company. Recent orders include installation of Largen sound at the Woodbine, Woodbine, Ia., and new screen, projectors and Largen sound at a new house in Castlewood, S. D.

The Bigelow-Sanford Carpet Company, Inc., has moved its Cleveland showroom and warehouse to 2044 Euclid Avenue.

The Carrier Engineering Corporation of Newark, N. J., announces the appointment of L. R. Boulware as vice president and general manager.

RCA reports recent installations of sound systems in the following theatres: Plaza, Stamford, Conn., Embassy Newsreel theatre, Newark, N. J., Washington, Washington, N. J., Liberty, Akron, Ohio, Lyric, Fairport Harbor, Ohio, Majestic, Crooksville, Ohio, State, Kingsport, Tenn., Princes, Memphis, Tenn., Crystal, Ellis, Kansas, Opera House, Abbeville, S. C., State, Winston-Salem, N. C., Joy, Philadelphia, Pa., Plymouth, Leominster, Mass., Ritz, Tampa, Fla., Rialto, Kerrville, Texas, Spa, Hot Springs, Ark., Woodstock, Woodstock, Vt., Majestic, Rhodessa, La., Graham, Gerittsen Beach, Brooklyn, N. Y., Broadway, Schuylerville, N. Y., Fairyland, Warrensburg, N. Y., Capitol, Summit Hill, Pa., Laurel, Reading, Pa., Fox, Duncannon, Pa., Iowa, Cedar Rapids, Ia., Lake, Silver Lake, Ia., Mary Lou, Marshall, Mo., Blackman, St. Joseph, La., Elmora, Elizabeth, N. J.



New model 1,000-watt slide projector developed by the Best Devices Company of Cleveland. It is designed especially for throws of between 75 and 150 feet. Any focus objective lens can be supplied, from 10 to 36 inches. Either Type T-20 or Type G-40 Mogul screw base lamps may be used, with the G-40 of either high or low filament type.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

The Screen and Lenses Used in Rear Projection

● Examining the two elements peculiar to the system—an article supplementing discussion of the Trans-Lux method in the November 16th issue

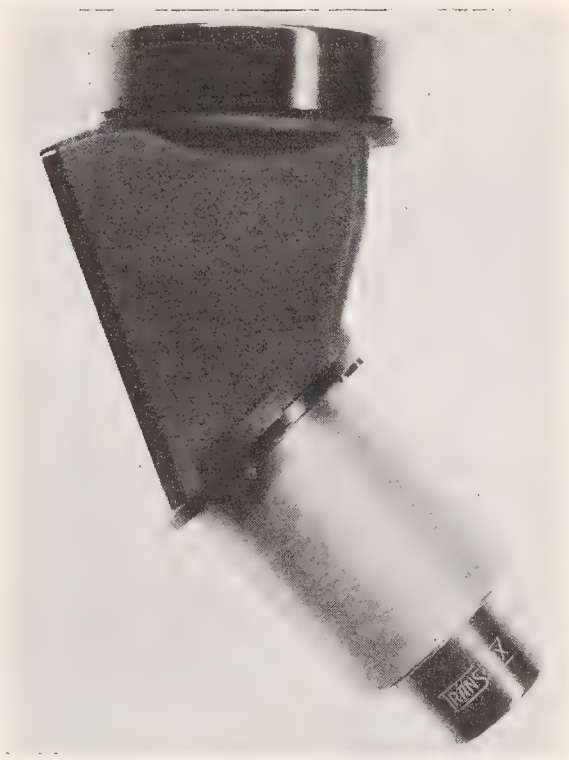
THE TRANS-LUX motion picture screen, when first proposed, seemed a fanciful idea. To project a picture from the rear necessitated a screen without seams, entirely in one piece, and with sufficient diffusing power to prevent the light of the arc from coming directly through as a "ball of fire." The first step necessary to the achievement of such a screen was to discover and perfect a translucent material of which the screen could be made. It had to be strong enough to stand the strain of stretching to a smooth even plane, yet translucent enough to permit a proper image. It had to be immune to changes in temperature and humidity so that it would not sag and throw the picture out of focus.

Consequently, a reinforcing fabric was the next essential to be sought. It had to be both transparent and seamless and good manufacturing foresight decreed, as well, that it should be of sufficient area to accommodate not only the screen of average size but a large one (the maximum size at the time was 18 feet by 22 feet).

Experiments showed that silk was the logical fabric for such reinforcing, but an investigation covering practically every silk manufacturer in America and Europe, disclosed that silk of that width was yet to be loomed, and the suggestion that silk could be made in such an unprecedented width was regarded as incredible.

Eventually, however, and quite by accident, a loom maker was found whose pet hobby was the invention of a wide loom, and although the widest silk then made measured only 30 inches, he accepted the unusual commission. The loom was developed slowly, step by step, and after silks of varying widths were woven, a piece of silk 20 feet wide was eventually made.

When the screen was finally provided for, there was yet another problem to be solved before rear projection was practical. It was necessary to develop a wide-angle lens requiring but one foot of throw for every foot of picture width projected, since with the projector placed behind the screen instead of in front of it, a maximum throw of 18 or 20 feet was automatically imposed by the depth of the average stage area available. There were many short focus lenses available, but they had such a small aperture that hardly any light from the arc lamp would pass through. They were satisfactory for camera use where the brilliance of the sun produced sufficient light, but were worthless for projection. The lenses commonly used for ordinary front projection had a throw of at least 3½ feet for every foot of picture width—in other words, they required 70 feet or more to project a 20-foot picture. When the lens makers both here and abroad were approached and asked to produce a 1-inch focus projection lens that would pass sufficient light, they ridiculed the idea and said it could not be done—and, of course, they were correct as far as the then known projection lens systems were concerned.



The Trans-Lux projection lens.

Finally, an old-time projectionist and designer of motion picture equipment conceived an idea which accomplished the seemingly impossible. He proposed what was the early Trans-Lux wide-angle lens. There followed many years of experimentation, however, before a really effective design was attained.

The optical principle involved in the rear projection lens may be explained in this simplified way:

The lens consists of three main optical units (*see diagram*) calculated in relation to each other and combined to produce the desired results. The odd shape of the lens is due to the first of these units, which consists of a specially designed reflecting prism which bends the light through an angle of about 45°. This accomplishes two purposes; namely, the placing of the

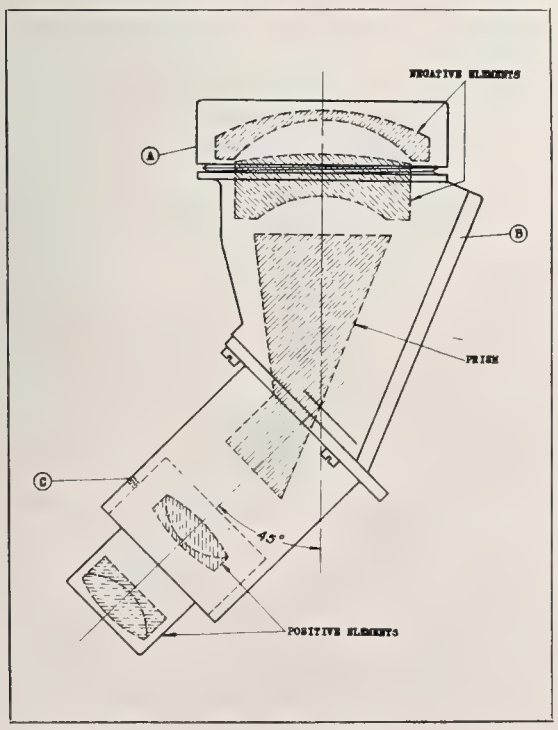
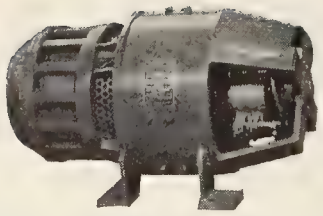


Diagram of the projection lens.



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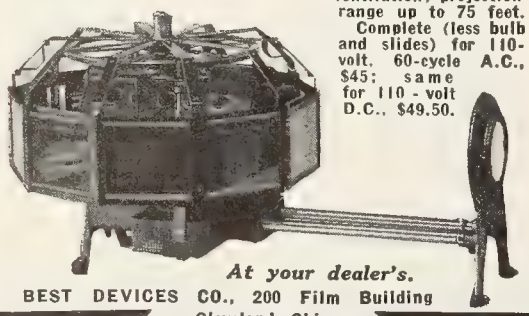
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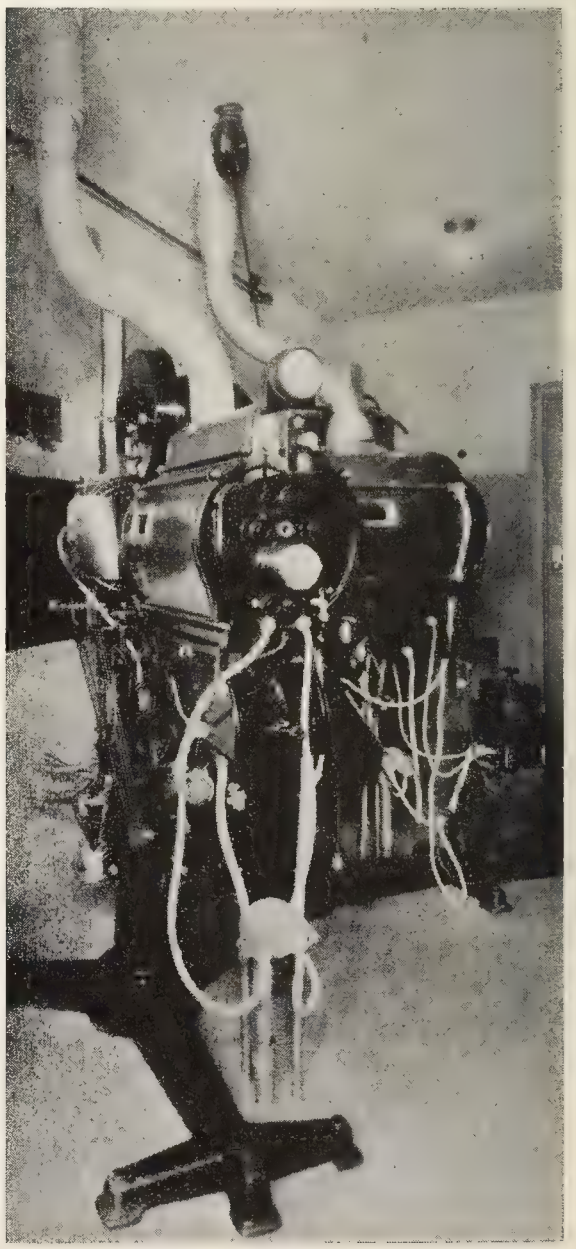
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projectors close enough to each other so that the pictures will coincide on the screen without keystone or distortion, and the reversal of the picture so that the titles read correctly from the auditorium.

This latter feature eliminates the necessity of reversing the soundheads of the projectors and permits the use of standard projectors and soundheads and the threading of the film in the normal way. This prism is unsilvered so that the loss of light is, theoretically, not over 10%. It is placed between the other units of the lens.

The second unit consists of what might be considered an ordinary positive projection lens, except that it will not project a satisfactory picture when used alone and is intentionally calculated that way in order to produce the required result in conjunction with the other units. It consists of two achromatic positive lenses spaced apart a fixed distance, mounted in a single barrel, and having a focal length of approximately 3 inches.

The third unit consists of two negative lenses, one of them achromatic, spaced apart a fixed distance, which is relatively small, and forming a negative combination. When the negative unit is placed in front of the positive unit, the beam of light is suddenly spread out, forming the picture at a distance less than one-third the distance required by the positive unit above.



View of a Trans-Lux projection room.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



F. H. Richardson

A CASE OF ARBITRATION OR JUST ARBITRARINESS?

AT LEAST ONCE each year we witness what all too often amounts to a battle between exhibitors and projectionists' unions, for which there would seldom be necessity did each side substitute reason and common sense for arrogance, and greed for gain. Moreover, I venture the assertion that were this done, and both sides entered into wage discussions with intent to be fair, there would in the main be ultimate gain for both sides, considered over a term of years, as compared with the net results of the battle plan.

I joined the labor movement in either the fall of 1893, or the spring of 1894, when at the tender age of 17 I was accepted into the Brotherhood of Locomotive Firemen. Thereafter I was actively identified with labor union activities until along about 1925 or thereabouts, when I withdrew for the reason that as a writer it seemed best to be in a position to discuss either or both sides of labor questions impartially.

Since that time 35 local unions have conferred honorary membership upon me, two have issued gold card honorary memberships, and one (Winnipeg, Manitoba) a gold life membership card. I set this forth merely as evidence that I am, or at least *should* be, in a position to discuss relations between employer and employe, or employers and unions, with at least some degree of understanding.

When first I became a union man fifty years ago, unions were just beginning to acquire some very small degree of recognition. There then was need for strikes and physical battle. Employers, up to that time, had had everything pretty much their own way; hence they resented any suggestion to discuss working conditions with an employe organization. They were willing only to enter into arguments over wages and working conditions with *individual* employes, holding over their heads an if-you-don't-like-it-you-can-quit axe, ready to fall in case the argument ended otherwise than in favor of the employer. Therefore the only course open to unions was to fight, and fight we did.

Those days have passed, thanks be, though there still is an occasional battle. The union now is a universally recognized institution, which employers have learned, willingly or not, they must deal with. That occasional battles still persist is due almost entirely to the fact that one side or the other, or both, refuse to cede points that calm consideration and common sense would tell them should be ceded.

What I mean by the foregoing is that too often both men and employers enter wage discussions with the idea of getting everything possible, utterly regardless of fairness, right or justice. The employer seeks to argue or beat down the men to the lowest possible point, regardless of the fact that he may well know what he finally may get is not fair—also without regard to its final effect in making men dissatisfied and therefore not inclined to produce the best results. On the other hand the union representative too often is more interested in getting every possible thing, thus making a good "showing," regardless of the possible fact that he well knows what he finally secures is unfair in that it will impose an almost unbearably heavy burden on the employer.

Surely all this is unnecessary, and in the end bad business for both sides. While it is very true that in many cases a wage scale must impose too heavy a burden on some badly managed theatres, or upon some theatres that are unable to get sufficient business at adequate prices, that cannot be helped. In my opinion wage scales should be considered by selecting what seems to be an average theatre of the class being considered. Not one doing capacity business, or the extreme opposite. The scale should be based upon ability of such average theatres to pay, and without an attempt to gouge out the very last possible cent. *In the end it has been my observation that a disposition to deal fairly and justly gets more than does the attempt to grab everything in sight,* and that goes *both* ways.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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UNFAIR QUESTIONS IN LICENSE TEST

FROM A PROJECTIONIST located in Georgia, a considerable distance from Atlanta, comes this communication:

"This is my first letter, but it will not be my last. Am a constant reader of the 'Bluebook School' in MOTION PICTURE HERALD and your BETTER THEATRES articles. I find your writings to be of good benefit. May I ask your opinion concerning certain questions that were asked a friend of mine who applied for license in Atlanta and was refused a license? Do you consider them fair?

"First, 'Explain in detail the Hall & Connolly Type HC10 arc lamp.' Second, 'Explain the operation of the new Suprex acr.' Third, 'Explain how sound-on-film is recorded and reproduced.' Fourth, 'Give three ways an arc may be fed automatically.' Fifth, 'Draw a diagram of a full-wave rectifier.' Sixth, 'Draw a diagram of a one-stage audio amplifier.'

"These questions are just a few of many. Questions five and six are to be very simple (in spare time I am a radio repair man), but many excellent projectionists know nothing about drawing diagrams of sound systems or parts thereof. Questions one, two and three I regard as foolish and unfair. I have been told by some Atlanta projectionists that they could not pass the examination now being given."

I would not consider any of these questions foolish, but *would* regard some of them as ill-judged and others as decidedly

unfair. The first question demands a detailed description and analysis of *one make* of arc lamp equipment. If this is to be demanded at all, it should include all arc lamps used for projection. Had the examiner instead asked a question something like this it would have been entirely unobjectionable: *What various things should be very carefully looked after when using high-intensity, high-amperage arc light sources for projection?* Or, *what relation has crater area of an arc light to amount of light produced?* Or, *given a light brilliancy of* 160 *c.p. per square mm. of crater area, what is the difference in total light production between a crater* 0.25*-inch and a crater* 0.50*-inch in diameter?* Or, *what causes the difference in light quality or tone between a high- and a low-intensity light course?* Or, *name the various light sources available for projection work.* Or, *explain why the new Suprex carbons produce such brilliant screen illumination when the carbons are of such small diameter.*

Such questions deal with things the projectionist should know, or at least have a fair knowledge of. It is his *business* to know them. If he does not, he has neglected his business, since the information is available to him. However, a very competent projectionist might be wholly unable to explain in detail some one individual lamp equipment with which he has not actually worked.

As to explaining the operation of the new Suprex lamp, thousands of projectionists have as yet never even seen one and, anyhow, the question is not fair, even though general information about that light source has been laid before them. But all projectionists should be able to answer the question as I have stated it.

As to explaining how sound-on-film is recorded and reproduced—well, that is rather needless, is it not? There are so very many other questions of a more practical nature insofar as has to do with projection. And why question four? If it read, give detailed explanation as to how projector arc lamp carbons are automatically fed toward each other in such manner that a practically constant arc length is maintained, it would be a highly practical examination question.

While questions five and six are not foolish, they are very unfair and not properly a part of such an examination. Drawing such diagrams is an engineer's job. I venture the assertion that not one projectionist in a hundred could draw such a diagram, nor is it any part of his business to know how to do so. Were this the question: Explain the action of a full-wave and a half-wave rectifier, it would be legitimate.

Assuming the questions to be correctly stated, it would seem that the Atlanta examination should be revised, and rather sharply. I am a firm believer in thoroughness in projection, but the bread and butter of men, women and children depends upon the ability of the men to get employment, therefore examinations should be very carefully guarded from questions that are in any way unfair. Questions should deal only with such things as competent projectionists may reasonably be expected to answer. They should be largely confined to questions dealing with practical work in projection and explanations of such things as rotating shutter action, intermittent movement action and its speed with relation to passage of light and to flicker; why increased current produces additional light (that might bring out some surprising answers); what various effects dirty lenses have and why; why low-intensity lamps produce so much more light per watt than do the old style or even high-intensity arc; the action of the exciter lamp, its optical system and the photocell; just what current "amplification" really consists of; what an amplifier vacuum tube consists of and how it operates; why the utmost cleanliness of sound apparatus is essential to good results; how film should be cared for while in a theatre projection room; the essential features of proper rewinding of film; the essentials of a perfect film splice—and other questions of a *practical* nature, varying the questions, however, with each examination.

OPERATING DATA SHOULD BE SUPPLIED

FROM NEBRASKA comes this message: "Our manager is going to purchase two Sterling lamps. I have been unable to find the name and address of the makers of these lamps in BETTER THEATRES, or any information about them anywhere—the kind and size of carbons, distance center of mirror to aperture, kind of mirror, distance center of mirror to light source. And as the lamps are second-hand I am afraid no instructions will accompany them.

"We now are using low-intensity lamps, RCA sound (P.G. 30). The house seats less than 900. We are going to use copper disc rectifiers, concerning which I also am unable to get any information at all, and the manager refuses to supply any data except what I have told you. I naturally want to get enough dope so that I can handle the equipments efficiently when they are installed. Where can I get the new Bluebook?"

You can order the new Bluebook from the Quigley Book Shop, 1790 Broadway, New York City. Price $5.25. It will give you complete information on copper disc rectifiers. You will be able to obtain full instructions from the manufacturers of the Sterling lamp.

Your manager is pursuing a wrong course. If he proposes to install new and different equipments, he should see to it that you are provided, in advance, with every possible bit of information concerning them. However, aside from proper connections there is little information you need about the new copper disc rectifiers. They require no attention whatsoever except to keep them free from dust and dirt and to inspect them occasionally—say, once in 90 days—to see that their clamping bolt nuts are all tight.

Managers should realize that in order to handle a light source equipment or anything else efficiently and well it is necessary that the equipment be thoroughly understood by the projectionist. It is therefore good management to see to it that the projectionist is, as far as possible, well posted on both the theory upon which equipments depend for their operation, and the practical side of operation—how to so handle the equipment so that the best possible results will be had, and had at the lowest possible cost.

KINDS OF FILTERS AND WHAT THEY DO

JOHN L. GREGERSON of Wilmington, N. C., asks, "Will you please explain exactly what a low-pass, a high-pass and a band-pass filter is? Just what do they really do?"

A high-pass filter is an electrical network that will either largely reduce the value of, or wholly exclude, all frequencies below a predetermined value. In other words, it will permit only frequencies above a certain value to pass through a circuit which it controls.

A low-pass filter is exactly the opposite, permitting only frequencies below a certain predetermined value to pass.

A band-pass filter is a network so constructed that it excludes frequencies above and below certain values.

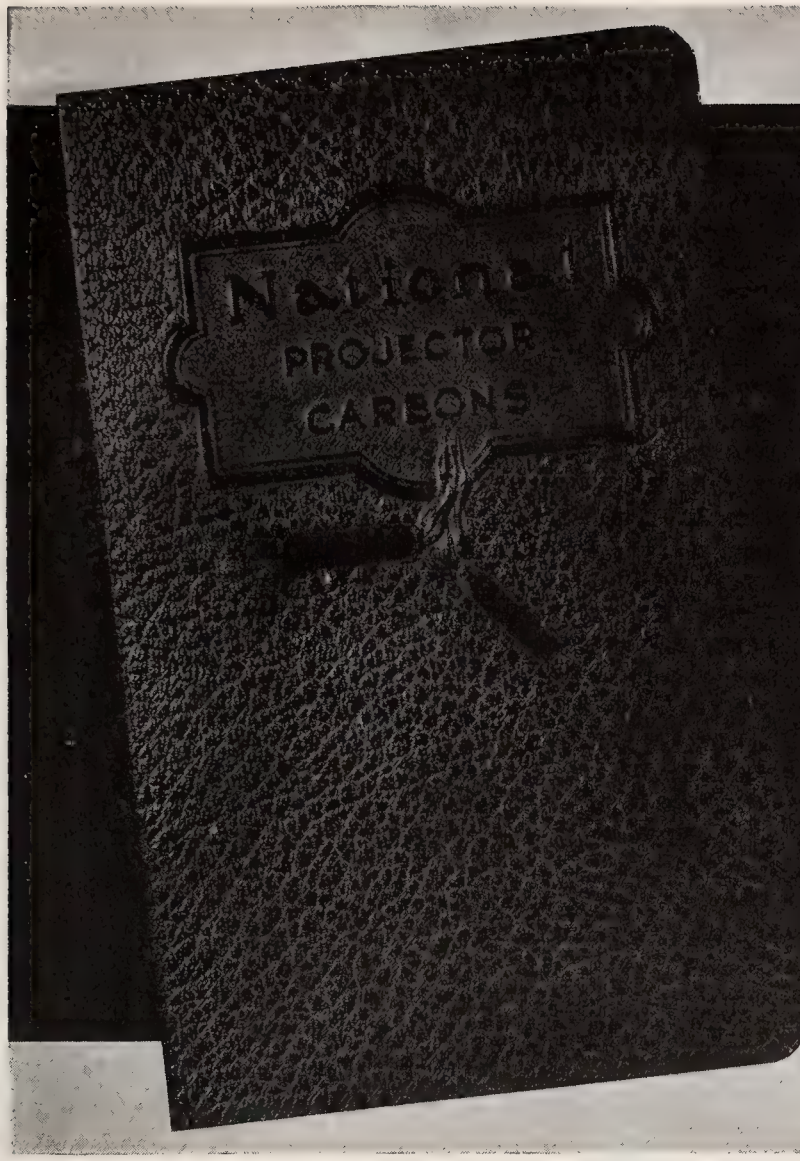
There also is what is known as a "narrow band filter," which is a band filter that passes only frequencies of a very narrow range, excluding all those above or below the predetermined points. However, please understand that when I say "excludes all" I do not mean that quite, since close to the dividing line the frequencies said to be "excluded" are usually not quite, but their power is very largely reduced. Those further from the aforesaid line are to all intents and purposes totally cut off.

GRATITUDE—BUT IT WAS HIS IDEA!

T. A. WILKENSON, projectionist of the Alamo theatre in Belleville, Tex., writes, "Here is what is perhaps your first letter from a projectionist not containing a question—the letter I mean—though probably later ones will. I cannot remember when I first began reading your *Comments*, but believe you me I've not missed one since. Also from friend employer I borrowed a Bluebook, issue of 1927, which has helped me a lot. In fact, to show you how much I think of the old one, I attach a P.O. money order for $5.25 for the new edition.

"I have been trying to project motion pictures and sound for a little more than five years, but must admit it has been just trying. But at last I have, because of your writings, come to realize (I think I do realize at last) the importance of projection as a profession. At least I know some of the differences between motion picture-sound projection and machine operation.

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managed and competently manned. Have heard hundreds of compliments expressed by regular customers and by transients during the years I have been connected with it, and that is, I believe, what tells the tale. We have Simplex projectors equipped with Strong reflector type light sources; RCA Photophone sound (PG-13) in a house seating 350.

"As I said, this letter contains no questions. It is more in the nature of a letter of thanks or appreciation for the invaluable help your *Comments* and the HERALD questions and answers have been to me. And now for another matter.

"In the July 27, 1935 issue of BETTER THEATRES, in your *Comments,* I read the announcement made by 'Uncle Carl' Laemmle of Universal, that he would pay $50 for any suggestion from any projectionist that seemed to have value for improvement in Universal film. In September I had a brain storm, sent in a suggestion, and on November 10 back came a perfectly good check for $50 and a letter from Mr. Laemmle himself. And believe me, Mr. Richardson, I am certainly proud of that letter. As for the money, I feel that you deserve the credit more than I do and I wish I might adequately express my sincere gratitude. Words are not at all adequate, though, but maybe the Blue-book order will anyhow help a little."

Brother, you owe nothing to me. I do my job and try to do it well. If you do your job well, as it seems you do, that is the best form of gratitude you can show me. It was you who had the energy and ambition to act on Mr. Laemmle's offer.

SCREEN WIDTH AND GOOD VISION

F. L. BRYANT of Durant, Oklahoma, writes, "In a recent discussion there was much uncertainty as to just what is best, so like the good parson turns to his Bible, we turn to you.

The company we work for is building a new theatre in which the architect's plan calls for a screen 20x15 feet. Auditorium dimensions are 72 feet from screen to last row of seats below, and 92 feet to last row in balcony. Screen to front row of seats, 16 feet. Width of auditorium, 48 feet. Proscenium opening, 30 feet.

"Possibly I am wrong, but according to my views a 20-foot screen is too large. It could and should be much smaller. Please set forth the dope in this matter. My heartiest congratulations for the wonderful work you are doing. May 1936 be even better to you than you hope for."

Thanks, brother. Space is restricted, so let's get at the problem. You are perfectly right. Your company would do well to cut down the size (width) of that screen image to, at the very most, 18 feet. Sixteen would be still better. What sort of view is going to be had of a 20-foot screen image by people in those front seats—especially the end ones? And what purpose does this large size serve?

A well illuminated 16-foot screen image will be perfectly visible in all its details to all persons of normal eyesight at 92 feet, and it will appear very much better to those in the front part of the auditorium than would one 20 feet wide. The commonest kind of common sense should tell any one that a reduction of size will improve the appearance of a screen image from the front part of the theatre—any theatre. The only question, then, is can all picture details be seen from the rear seats, and you may take it from me they can in this case, always assuming the screen to be well illuminated—not over-illuminated, but with, say, 13 foot-candles at the screen center.

And is it not perfectly plain that with equal light on both, the 16-foot screen image will be far more brilliantly illuminated than would the 20-footer. Given a certain amount of total light, in one case it must be spread over a very much larger area than in the other. You can figure it out for yourselves.

Architects, no matter how capable they may be in planning theatres, are expert in projection problems, yet they too often go right ahead and stipulate picture size, etc., which is often accepted and a great deal of damage done.

OPERATION OF INDUCTION MOTORS

JOHN C. BALLINGER of St. Paul, Minn., asks, "Will you be good enough to explain, in detail, the application of power by induction as applies to electric motors? I have examined electric text books, but find myself unable to understand the very complicated explanations therein contained."

That is the trouble with too many text books. The book and its text usually is quite all right, but all too often of little or no value to any except men with technical training, which is something the great majority of theatre men lack. However, I fear the question you ask cannot be completely answered in any very simple fashion. Many different people have written complete volumes in explanation of the various characteristics of induction motors. It is therefore obviously quite impossible to enter into any comprehensive analysis of the matter in my *Comments.* Moreover I believe that did I attempt any such thing, it would only serve to confuse you and call down upon my head the very just criticism you have made of text books.

I believe you come mostly into contact with what is known as "squirrel cage" induction motors. I shall answer the question along the lines suggested by the Westinghouse engineering department, Pittsburgh, Pa.

Whenever a voltage is impressed upon a coil, current flows in that coil, and that current causes a magnetic field to be produced. In polyphase induction motors the line voltage is connected to a series of coils in the stator, and these coils are so connected together and to the line that the resulting magnetic field tends to rotate around the rotor.

If a magnetic field cuts or moves across

any conducting material it will induce a voltage in that material, therefore current will tend to flow in or through it. This is sometimes referred to as inducing a voltage or current in the material, for the current is not brought there by any electrical connection, but is induced by a magnetic field.

A "squirrel cage" induction motor has a rotating element, usually termed the "rotor," which has conducting material laid in slots around its cylindrical surface. This conducting material may be bars of copper, aluminum or any other suitable material. These bars are connected to end rings. A variation employed is insulated copper coils connected to slip rings. In either case the magnetic field set up by the current flowing through the stator windings rotates so that it cuts the conductors of the rotor, thus inducing voltage and causing current to flow through them.

Now whenever a conductor carrying current is placed in a magnetic field, there is a force caused to act against the conductor, which tends to cause it to move through the said field. In the case of an induction motor a field has been set up by connecting the line voltage to the stator winding. A current has thus been caused to flow through the rotor conductors by the voltage induced in them by the stator current. Now this current must of course flow through the magnetic field set up by the stator. As a result of all this there is a force tending to move the rotor conductors, which, since the rotor conductors are located in slots in the rotor itself, must cause the rotor itself to move and it is this force that gives power to induction motors.

MORE PROTECTION AGAINST PITTING

MANUFACTURERS of light sources using reflectors have, in their newer equipments, adopted pretty generally a shield designed to protect the reflector from incandescent carbon particles when the arc is struck. It is in the form of a piece, usually of some heat resisting metallic composition, attached to a conveniently located handle by means of which it may be lowered between reflector and positive crater before the arc is struck, and raised out of the way when its purpose has been accomplished. It is good, so far as it goes, but there lies the trouble. It doesn't go far enough.

Reflectors now in use are rather costly bits of equipment. They may now be had with a positive guarantee for six months, save only so far as has to do with pitting. The shields now in use protect the top and center of the mirror from pitting, but not their lower outer portion. I have myself examined reflectors pretty badly pitted at these points, notwithstanding the fact that the shield was, the projectionists averred, always used when striking the arc.

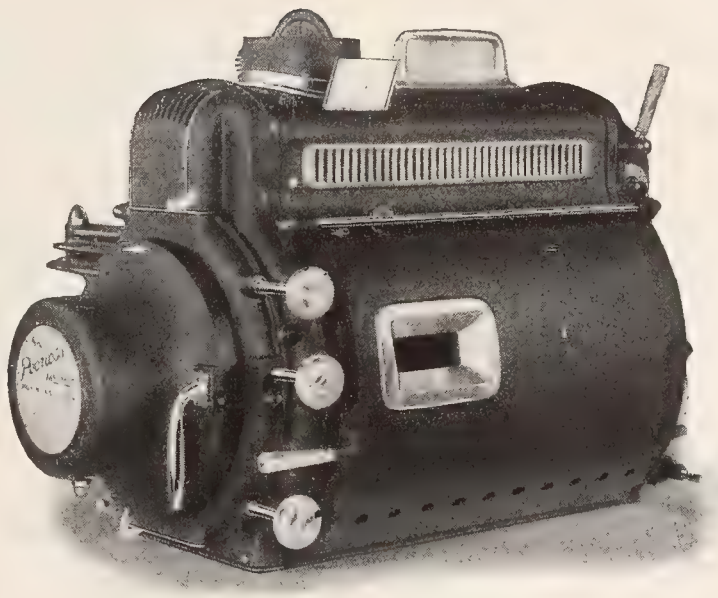
The point I am getting at is just this: The shields as now used help a lot. That is admitted. But I am unable to see any reasonable reason why they could not be so made that they would protect the entire mirror surface. So far as that is con-

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cerned, by altering the shape of the lamphouse top a bit, a shield in curved form could be installed, I believe, to cover the whole reflector. This would cost a little more, yes, but light wasted through reflector pitting costs money, too.

NEW BOTTLES AND STALE WINE

IN THE NEW YORK *Herald-Tribune* of Sunday, December 22, appeared an article descriptive of the new theatre now in process of erection to replace the old Rialto, Times Square, New York City, that in its turn some years ago replaced the famous old Hammerstein theatre that played a notable part in both stage and motion picture history.

The said article should have been captioned, "Everything New but the Projectors." A portion of it read as follows:

"All equipment in this theatre will be new except the projection machines. There was quite a fuss about those. Mayer, who had watched those machines run 24 hours daily in the old 'hit' days, insisted that they remain. After all he knew they could take the strain of the grind."

I know it's incredible, but there it is. A new theatre from the ground up, erected on as costly a piece of ground, per unit area, as could probably be found anywhere on earth, the entire income from both building, its equipment and the land wholly dependent upon what comes from two *second-hand* projectors that have withstood the grind of an all-day show for years! If Mr. Mayer felt such an attachment for those projectors, it would have seemed better to give them a long deserved rest. If he felt the need for economy, it would seem that some more appropriate way might have been found to exercise it.

This theatre is located in the very center of our theatre capital. It will be visited by people from everywhere, who will expect it to be representative of the best in motion picture theatre technique. Moreover, retaining those old out-of-date and already badly worn projectors is unfair to whomever will be placed in charge of projection in that theatre. Playing to critical audiences he will be expected to perform the impossible. In ancient times, we are told, good bricks could not be made without straw. Well, the modern projectionist, no matter how competent, cannot produce the best results with worn projectors that also lack all those many improvements and refinements that have been added during the past few years.

It is queer how often economy gets no consideration whatsoever when a new theatre is being built, or an old one remodeled, until the projection room is reached. Then, it being removed from the gaze of the public, economy suddenly jumps into the saddle and rides rough-shod over many things, to the later sorrow of the box office and the present sadness and worry of the men who are asked to produce high-class projection without proper means for doing it.

Were I building a new theatre I would plan the projection room first. I would plan its equipment layout and use whatever money was left to produce as excellent and comfortable a theatre as possible. Thus I would feel I was placing my financial *horse* before and not behind the theatre *cart*.

VACATIONS WITH PAY, NEW LOEW PRACTICE

RECENTLY IN NEW YORK, Lester Isaac, director of projection of Loew's Theatres, called a meeting of projectionists to announce what amounts to a revolutionary change in the wage scale signed recently by Loew's and Motion Picture Projectionist's Local Union 306, IATSE & MPMO. The new scale gives Loew projectionists one week vacation each year, with full pay, and that certainly is a novelty.

In addition to this there was extended discussion of a plan to have all men take from one to three weeks additional vacation, without pay, each year, in order to provide work for the large number of members of Local 306 that now have no work. Stress was laid upon the desirability of taking at least one week vacation at once, in order that the idle men might have a few dollars for Christmas.

Mr. Isaac, as usual at such meetings, spoke to the men, telling them plainly it was his intention to discharge those of the men who permitted faults in the projection work to creep in through neglect, carelessness, lack of knowledge, personal difficulties and petty fault-finding. Reasonable allowance will be made, said he, but told the meeting plainly that a small percentage of the men do not live up to the standards demanded by Loew's.

HE FINDS THE "BOOKS ARE CLOSED"

A NEW YORK projectionist writes, "After reading your *Comments* in BETTER THEATRES for some while I am impressed with the idea that you are one, and possibly the only, person before whom I may parade my trouble and ask questions with the expectation of receiving truthful, unbiased answers.

"I am an experienced, licensed projectionist in New York City. I presume you know, without my telling you, that the salary and working conditions of a union and a non-union man are not at all the same, and that the latter gets the worst of it. Now, Mr. Richardson, I have applied for membership in Local Union 306, only to be told the 'books are closed and we don't know when they will be opened.' This, in fact, has been the answer for three long years. I am very certain I am just as capable in my work as many of the union men; also I am for the union. I believe in it. Could you then offer any advice as to what I might do?

"My other question is: Will television replace or affect the projectionist in any appreciable manner? Do you think it advisable to study television?"

Yes, Local 306 books are closed. The membership has been over-loaded, many of the surplus being none too competent. Local 306 has many high-grade members who must themselves lay off two or three days a week to make employment for idle members, some of whom have exactly as much business in a projection room as the proverbial bull in a china shop.

I have been told, on good authority, that an effort is going to be made to remedy this state of affairs in a manner that will eliminate the incompetent surplus. Speed the day! I know just how a competent projectionist feels under such conditions. Local 306 has a real president and a corps of officials that is working with him.

As to television: Who can say? I would not undertake even to offer an opinion. But just the same, were I an active projectionist I most certainly would try to keep posted on television and its progress so far as possible. If or when it finally arrives, how or how much it will affect the projectionist no one now can say. That lies wholly in the future. But why assume that it would greatly affect the theatre at all—at any rate, after the novelty had worn off?

DIFFERENCE IN SOUND BETWEEN PROJECTORS

J. E. LOVVORN of the Palace theatre in Rowdon, Ga., writes, "I have followed your articles in MOTION PICTURE HERALD and BETTER THEATRES for quite some time, finding them both interesting and helpful. I now have a problem I am unable to solve.

"This theatre has two Simplex projectors equipped with Peerless low-intensity lamps and Mellaphone sound. The trouble is that the sound from projector No. 1 (right-hand one) is not as strong as that from projector No. 2. I use more volume and more voltage, yet it does not seem to give as good sound as does the No. 2 projector; also, when I use the automatic arc control the speakers pick up interference. Have tried to locate the source of the trouble, but up to date without success. No. 2 projector works perfectly in every way."

This leaves considerable to be guessed at. "I use more volume and more voltage." Now just what does he mean by "more voltage"? In what way is it applied? As I understand the matter, it is simply that projector No. 2, other things being equal, provides more volume than does No. 1, and noise from the automatic arc control of No. 1 is picked up by the sound circuit.

This latter matter I have referred to the makers of the equipment, though it probably is due to the fact that there is arcing at the motor of No. 1 arc control, though it may be that the shielding of that motor circuit is imperfect. The manufacturer of the equipment doubtless can, and I am sure will, straighten that item out, as I have requested.

And now for the sound trouble. Its source may be in any one of several places. First, if the system uses pre-amps, it may be in one of them—one of its tubes at fault

or making poor contact—unless the same equipments are used for both projectors. Probably, however, it lies farther along.

Examine the exciter lamp of No. 1. make sure its contacts are perfect, including socket and lamp base, remembering that "perfect" includes cleanliness. Be certain its filament is not at all sagged and that it is exactly at right angles with the axis of the optical system; also, that it is in exactly the correct position vertically. Next, examine the lens combination of the optical system, making sure that it is free from oil, both inside and out and that on it are no invisible finger prints. Then examine into the position of the light beam at the soundhead aperture, making certain it is exactly in alignment with the slit therein and exactly centered, vertically, thereon. A very small displacement will cut down on sound, both in volume and quality. Examine the slit itself, making sure it is not in any degree clogged with dust or dirt.

If everything is all right up to here, then go after your No. 1 photocell. See to it that all its connections are clean and electrically perfect. See to it that its active elements are in good condition. In fact, it might be well, before doing anything else, to switch photocells, placing No. 1 on No. 2, and vice versa. If this switches the trouble, that settles it; the photo cell is the goat. Then follow right on to the loudspeaker circuit connection, beyond which it is unnecessary to go, as both projectors use the same circuit from there on.

In fact, when anything of this kind shows up, the only thing to do is start at the first piece of sound apparatus that is not used by both projectors and follow right through to the loudspeaker circuit, carefully examining every connection and every part of every bit of apparatus all along the way, making such tests as may be necessary to ascertain whether or not each item is in perfect condition. I cannot of course describe all the tests required. Your Bluebook of Projection and manufacturer's instructions booklet will provide that information.

LIGHT SOURCES IN SMALL THEATRES

MARTIN G. SMITH of Smith & Beidler Theatres, which owns and operates several playhouses in and around Toledo, Ohio, writes:

"Please refer to pages 276 and 277 of your latest Bluebook of Projection, paragraphs 2 and 7. I would very much appreciate it if you would advise whether or not you would consider as a 'small theatre,' one seating 959, using a 15x20-foot screen, projection distance approximately 120 feet, and one seating 808, with an 18-foot picture, projection distance approximately 100 feet.

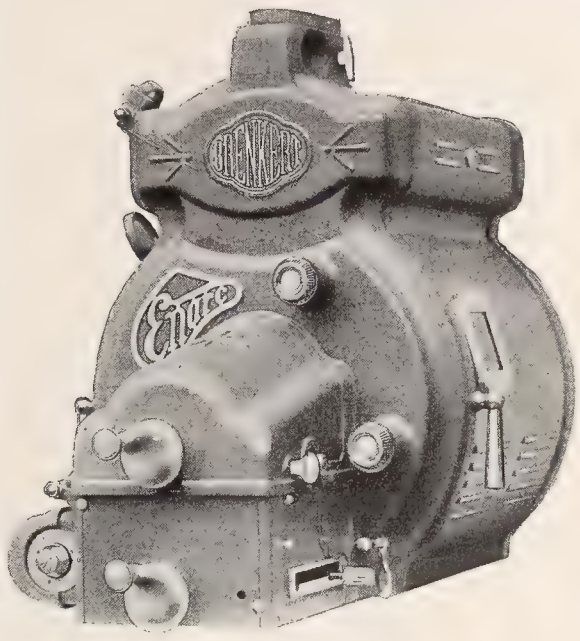
"We are using Da-Tone seamless white screens, a.c. lamps, National copper-coated carbons, 8 mm. At times there is considerable flicker noticeable in these two theatres, and I am wondering whether or not the a.c. lamp is the one you refer to as 'one new type of high-intensity alternating current

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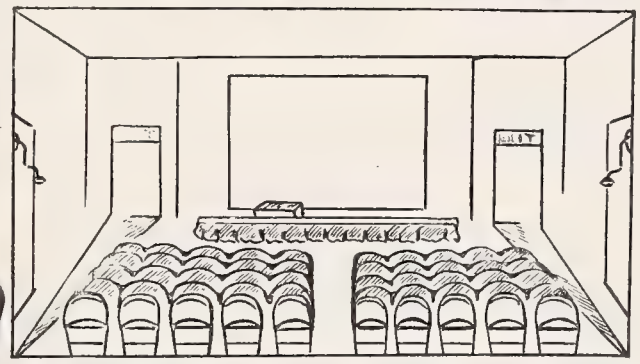
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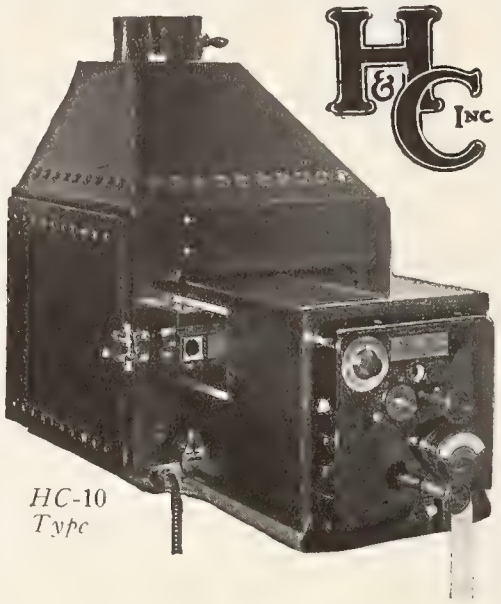
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light source' in paragraph 3. Please let us have such comment as you may be in position to offer in this connection."

Yes, the light source referred to is a.c., which when it was first sprung on theatre folk, enjoyed considerable favor. Exhibitors and projectionists who follow my *Comments* may have noticed that I was never very favorable toward it.

No, I most emphatically would not consider the theatres you describe as "small" houses in the sense that term is used in the Bluebook citation. In such theatres as those you specify, I would, first of all, reduce the larger screen to 18 feet. Assuming these to have seating space in excess of 120 feet from screen to rear seats, with the same light source a brighter screen would result, and an 18-foot picture is quite visible as to its details from 120 feet, provided it be illminated up to, say, 12 or 15 foot-candles at the screen center.

I would substitute d.c. Suprex light sources for the a.c., regarding the a.c. installation as an experimental error for which no one is to blame.

And now as to the flicker. Presumably you have competent projectionists in each of the two theatres in question. If so, they should be able to advise you as to whether or not it is a.c. flicker, or flicker due to other causes. If it is a.c. flicker, it should be visible all the time, though most visible, very possibly, only in the lighter scenes. Ask your projectionists to show you what they have studied that bears upon flicker troubles. *Don't accept mere statements.* Demand to see the part of such text books, etc., as deals with flicker. If they have not studied such matters, you have every right to demand to know why they have not, since *without such knowledge they cannot possibly lay claim to being really competent projectionists.*

Presumably there are theatres in Toledo that have d.c. light sources using the new Suprex carbons. Visit those theatres and compare the results with your own a.c. results, including difference in light tone.

But you must remember that results in one theatre cannot always be duplicated in another because of differences in auditorium illumination, amount of light striking the screen from sources other than the lens, glare spots, etc.

THE PROBLEMS OF SCREEN ILLUMINATION

L. A. EDWARDS, general manager of Prudential Long Island Theatres, writes, "I recently purchased a sight meter in New York City to the end that I might measure the amount of light delivered to the screen in our various theatres. I now find I have started something that has greater depth than I had suspected.

"In making tests I hold the instrument against the screen, its face toward the light source (lens), thus obtaining a reading of the amount of light being delivered to the screen. But the results vary so widely that I now am having trouble deciding just what illumination really is needed—just what is the maximum and the minimum requirement and what to expect from various types of lamp.

"For example, in the Bayshore theatre we recently installed two new Suprex lamps. I got a reading of 18 foot-candles at the screen center, and only 11 a distance of 1 foot from the sides, which seems to me to be a terrific drop in evenness of illumination. In this house we are using from 60 to 65 amperes at the arc.

"In the Edwards theatre, at East Hampton, and in the Greenport theatre, both of which are equipped with low-intensity lamps, I get 10 candle-power at center, and 9 at each side, which I regard as a very fair distribution of light. Each of these theatres uses about 28 amperes of current. The picture illumination is fair.

"At the Regent theatre in Bayshore, also using the same make of low-intensity, I got 7 c.p. at center, and 5 at sides. This house has a 110-foot projection distance, with a 16-foot screen image, using 30 amperes at the arcs. Have tried different types of carbon and the condenserless reflector; also have checked the entire equipment all over, but have been unable to get the lamps to produce in excess of 7 foot-candles.

"Have you ever made any study of what candle-power a screen should have, and what is considered a fair distribution of light on the screen surface? I can understand that many factors may enter into the matter in various theatres, but surely there should be some standard by which one may be guided. Any information you may be able to supply will be highly appreciated.

"Permit me to take this opportunity to congratulate you upon your latest Bluebook of Projection. I carry it with me at all times and consider it an absolute necessity to intelligent work. This industry owes you a great deal for your untiring efforts for the improvement of projection."

Many thanks. And now to your problem. You say you held the instrument with its face to the lens. That gives you the illumination reaching various sections of your screen, but imparts no knowledge of what the screen itself is doing, and therefore what the effect is to audience. The 18 c.p. measured directly from the lamp seems very low. Using 65 amperes, it should reach pretty close to 15, measured from the screen, I would say, but certainly could not do anything like that if the measurement you quote is correct.

As to the variation in light intensity, if you will turn to page 126 of your new Bluebook of Projection, you will there observe an actual measurement of light intensity of a light beam at a point 3 inches from the projector aperture, on the projection lens side, of course. If you will then conduct the following experiment you will, I think, understand why this is so.

Thin down a little coach painter's black (obtainable from any paint supply store) with a little turpentine and paint the surface of one of your lamp mirrors black. (It may afterward be washed off with turpentine, and if you are careful not to get "turps" on the back of the mirror, it will be wholly undamaged.) Install this black

mirror, and using a needle point, near the outer edge of it scratch a tiny hole in the paint—a very small one, mind you. Clean the glass in this hole carefully. Strike on arc and project the light from it to the cooling plate. You will find it to be a cone, and that the base of the cone of light will only partly enter the aperture, the rest falling upon the cooling plate, where the light is of course wasted.

Next blacken the hole and make another one an inch nearer the center of the mirror. You will discover the base of this cone overlaps the aperture considerably more. Make other holes, each nearer the mirror center, until finally you make one as near the center as you can, whereupon you should find all the light to enter the aperture.

Analyzed, this means that all the light from the center of the reflector or condenser enters the aperture, hence the center of the screen image is fully illuminated with the strongest light from the light source and the light most free from discoloration by chromatic aberration, but that since all the light from other zones of the converging element (mirror or converging lens of condenser), it necessarily follows that the film image thereupon is not evenly illuminated, as is shown in the Bluebook illustration cited.

In some of the very best theatres on Broadway, the Paramount for example, I found an amazing difference in illumination of various zones of the screen, amounting, as I remember it, to 17 c.p. at the center and 6 at the corners.

But another element enters. Examine figure 41A, page 127 of your new Bluebook, and its accompanying text. You will see that under the condition there shown (which too often obtains) the screen illumination cannot possibly be even.

What is the remedy for all this, you ask? There is no complete one, but nevertheless much may be done to even things up. Unless the projection lens working distance be very long, lens diameters may be had that will admit all the light, provided the distance of condenser or mirror from the aperture be not too short and the diameter of the mirror not too great.

If you try the paint experiment at the Bayshore and the Edwards theatres, it probably will enlighten you, especially if by blowing smoke into the light you follow it into the projection lens. I think probably you will find the Bayshore mirror to be larger in diameter than the one at the Edwards and probably nearer the aperture as well. Following the light by means of smoke should provide you with plenty to think about. Figures 39 and 40 of your new Bluebook are illustrative of the effect of diameter and distance of condenser or mirror from aperture.

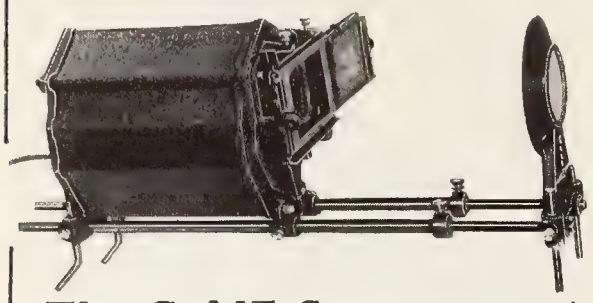
As to the amount of screen illumination that is best in any theatre, there is and can be no set rule that will apply in all cases unless auditorium lighting and maximum viewing distance be standardized, and that last probably never will be done. The effect of screen illumination upon the eyes at any given distance is dependent to some extent upon the contrast between screen illumination and the illumination of the screen surrounding area as well upon the amount of extraneous light falling upon the screen image itself, which latter falls alike upon all parts of the image. The whites are not affected in any appreciable degree, but the blacks are made gray in proportion to the amount of light, and shadows are reduced in value. Extraneous light injures the contrast of which the screen image is made.

It would require pages to discuss this matter in full detail. In general I would say that where the viewing distance runs up to say 150 feet, the illumination at screen center should be perhaps as high as 15 to 17 c.p., though that brilliancy will be very hard on the eyes of those farther down front. If the maximum viewing distance does not exceed 125 feet, I believe 13 to 15 c.p. at the screen center is enough. If the maximum distance does not exceed 75 feet, 12 c.p. is sufficient. Below 12 c.p. I would not risk, as loss of too much photographic detail would result with dark to medium prints.

Please understand, however, that these estimates merely express my own opinions on the subject. What is the proper screen



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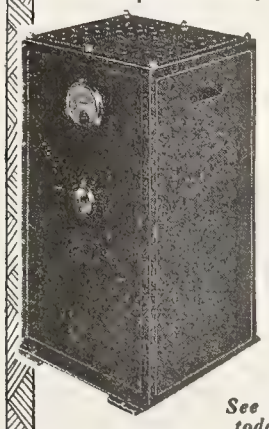
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illumination presents perhaps the toughest, most complicated problem with which theatre folk are confronted. My own estimates are based upon reduction of auditorium illumination to the lowest value consistent with comfort and safety of patrons.

WE HEAR FROM THE LONE STAR STATE

LOUIS J. HAJOVSKY, projectionist of El Camop, Texas, writes, "I enjoy your *Comments* in BETTER THEATRES, and get a big kick out of the letters from projectionists all over the world. They and your answers to them have taught me a great deal. In fact, I have many times intended writing you about my own troubles, but somehow it always got put off and usually some other chap would send in something that was close enough to my own difficulty to permit of my getting a steer from your answer.

"I have been shooting shadows for fourteen years. There are 16,000 photographs to each 1,000 feet of film, therefore if I only project two shows of seven reels each per day, I have shot about 224,000 photos at the screen each day, or about 6,720,000 per month, which totals about 80,640,000 per year, all of which convinces me that I'm some fast shooter. In the fourteen years of my service that figures up to about 1,128,060,000 photographs. Should be able to tell a photograph from a locomotive.

"I am now on a suburban job. Manage to keep my equipment in ship-shape condition. Have matinees every day, seven days a week. Beginning New Year's I am to have a position as projectionist in San Antonio. The hours there won't be so strenuous and the pay will be higher, for all of which I weep me no wet tears.

"I have evolved a sort of tension adjustment that helps some; also a reel end alarm, also a changeover bell signal.

"I receive many prints of which the sprocket holes are perfect on one side and strained more or less badly on the other, which seems to bear out your own contention that the aperture tension is sometimes much stronger on one side than the other."

TREATMENTS FOR SOME SOUND ILLS

HAPPY JONES, chief of projection of the Carolina theatre in Anderson, S. Car., comes forward with one of the most helpful, interesting letters I have received for quite some while. He says:

"May I offer a few suggestions to the projectionist who asked for ideas recently for curing distortion, flutter and other foreign noises that had from time to time come through his De Forest equipment? In my opinion it is largely because of lack of close attention to details that such faults appear.

"Distortion may have its seat in any one of a dozen places. First, inspect the soundhead mechanism. Be sure all rollers operate freely, which means proper lubrication and cleanliness; also that they are not permitted to wear too much or there will be trouble. Be sure the shoe plates in the slit block are not so badly cut that they throw the light beam out of line. By that it is meant that after a time these plates, which are removable, will become worn or 'cut' by the film. They should be replaced before this occurs. [Brother Jones says about every six months, but I have changed that for the reason that six months might mean double the time of use in one theatre that it would in another.—F. H. R.]

"Be sure the tension springs on the two roller units are in good shape. See to it that the soundhead mechanism is kept *scrupulously* clean. That last is very important. Dirt and sound don't and won't mix well. Be sure the exciter lamp sockets are clean—particularly as to oil; also that the electrical connection between socket and lamp is perfect. Keep the whole exciter lamp optical system carefully checked for focus and alignment.

"Secondly, there could be a leaky condenser in the PEC amplifier, in which event a bad case of distortion may be expected. Check the PEC often and keep its tube prongs clean, using a hard rubber eraser for the purpose.

"Thirdly, check up on your fader frequency and keep its points clean.

"Fourthly, check all soldered connections in all outlet boxes for possible trouble. If, as in my case, lead-sheathed cable is used, it is possible the insulation is faulty or entirely dead. You may determine this by the usual tests. If it is, the entire cable must be replaced. It is caused by bad connections and oil will break down the insulation qualities in any form of cable or shielded line if the growth starts inside the shielding. It is very similar to electrolysis in a water line, destroying or decomposing the insulation.

"Fifth, check up on the main amplifier, ascertaining whether or not all the tubes are in good condition and all condensers free from leakage. Don't get the idea that because everything is okay today it will remain that way indefinitely. It probably won't! You are presumed to be a projectionist, not an I-guess-it-iser. Be sure the line voltage is what it is presumed to be and that is stays put when the full load is on; also, that all switches on the main amplifier make not *good* but practically perfect contact.

"Sixth, are your dry cell batteries up to correct voltage? Are they making good contact and are their tops free from dust. Collections of dust can raise hell with sound, you know. Ditto for the wet batteries. Check the photo cells and their voltage with relation to the cells and plate in the PEC amplifier. It also is highly important that your equipments be perfectly grounded. If that fails you may expect arc control current to be picked up in the sound.

"I don't know, Brother Richardson, whether or not what I have said will have value to the party asking for help. I have been handling DeForest equipment for five years and have had no trouble at all with

it, for which I give full credit to you, as I have followed your Bluebook charts and suggestions in BETTER THEATRES to the letter. If all projectionists would get a Bluebook of Projection, really study it and follow all the expert advice and information therein contained, they would seldom have trouble they could not themselves correct.

"I want to thank you, Brother Richardson, for the help and encouragement I have received from your various articles in BETTER THEATRES. I might add that my boss stands back of me in everything that will improve projection.

"And now here is an experiment for those who may desire to try out a novelty. Several weeks ago Chief Engineer Peoples, of station WAIM, and I put on a broadcast after the station had signed off for the day and the theatre of course closed. Other projectionists and many managers may be interested when I say we have received letters from all over the South—more than 1,000 of them—concerning the broadcast. Several of them were from projectionists. Here is how we did it.

"We had a preview of 'In Person,' starring Ginger Rogers (we give such previews regularly each Sunday night to a specially invited audience of newspaper men and others). This time, we did it differently, running the picture silent insofar as concerned our own apparatus. We placed a radio on the stage close to the foots, and another in the projection room to act as a monitor.

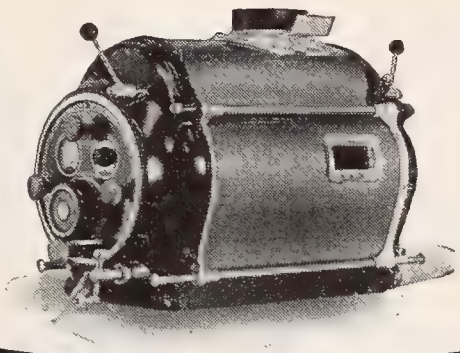
"Our PEC amps and PE cells work on dry and wet batteries. I disconnected the wires from the input stage of the main amplifier and connected with a telephone wire that led directly to the radio station, whereupon at a given signal that we were on the air, I started the projector. The sound traveled to the station and was sent out over the air, from which it was picked up here by radio for the audience, and for the projection room, too. Its time was perfect to the audience watching the picture. No lag that the eye could discern. I might add the remark that we also projected 'March of Time' and an RKO newsreel. The broadcast lasted two hours. It proved to be a big publicity stunt for the theatre. We used the pre-amps as boosters for the telephone line running to the broadcast station. Please understand clearly that all sound was received both by the audience and in the projection room from the air, through the two radio sets. At the risk of boasting I will say it was as smooth a radio reproduction as I have ever listened to. According to Chief Engineer Peoples it was the first time this has ever been successfully accomplished, taking sound directly from the motion picture projector soundhead. True, broadcasts have been put on from theatres, but they have all used a mike to pick up the sound from the theatre loudspeaker, which means the audience, if any, received sound direct and not by radio; also the quality cannot be so good that way as it was the way we did it."

Some stunt! Both yourself and Chief Engineer Peoples are to be complimented.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM contemplating building a new building for a theatre and would like to have all and any information you can supply me. The lot is 50 feet by 120 feet. Want 600 seats (19 inches). Also a stage to accommodate small shows.—M. M.

The Answer:

THE LOT, being 50x120 feet, is large enough to accommodate a theatre with a seating capacity of 600 on one floor. Arrange the seating layout with a center bank of fourteen seats with aisle on each side and two wall banks of five seats each, making a total of 24 seats across the width of the auditorium. This will require 25 rows of seats, leaving space for a 15-foot lobby and a 10-foot foyer, also a small stage.

The minimum cost of such a theatre, outside of equipment, would be $30,000. This includes general, plumbing, heating, ventilating and electric wiring contracts.

●

The Question:

WE ARE figuring on putting up a theatre in a town of about 6,000 population. The place that we have is 33 feet wide including the walls, by 155 feet, and we can extend it in length to 200 feet if desired. The height from the floor to the ceiling is 12 feet, and the floor is of hardwood.

Could you inform us if possible what the seating capacity would be for this type of theatre? Also, what the tilting of the floor from the rear of the theatre to the screen would be?

We plan to have a small stage, and the projection room 80 feet from the screen at the top of the ceiling.—J. V. B.

The Answer:

I UNDERSTAND that the lot on which you intend to build a new theatre is 33′ wide and 155′ in length, but you did not state whether there is an alley or court on either side of the lot for exit purposes. I do not think it will be necessary to use the extra 45′ as I fear if you did the auditorium would be too long for its width. I am afraid that a ceiling 12 feet high is entirely too low.

I interpret that it is your plan to suspend the projection room from the ceiling at a distance of 80′ from the screen. This will interfere with the vision lines of the rear part of the auditorium. Why not place this projection room over the foyer? This, however, will require a minimum ceiling height of 16′. On the other hand, should the present ceiling height of 12′ run to the place where you intend to locate the projection room and you will be able to increase the ceiling height from there on, 12′ for ceiling height in rear part of the auditorium will be perfectly all right.

After deducting sufficient space for lobby, foyer, stage, space between first row of seats and stage apron, and wall thickness, there will be room for at least 42 rows of seats. There will be space for 14 seats across the width of the auditorium with wall aisles on each side, so the minimum seating capacity will be 588 seats. The minimum slope of the auditorium floor should be 8′.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.



The new Cameo theatre in Tallulah, La., an addition to the group of houses operated by W. W. Page, Jr. The Cameo has a capacity of 700, including a balcony. Architecture and decoration is basically modern. The exterior finish is in stucco. The interior is colorfully painted in patterns suggested by Japanese design, and modernistic lighting fixtures are used throughout. Projectors are Simplex, while the sound system is RCA. Tallulah has a population of 4,500 and has one other theatre. The Cameo is managed by C. J. Hubley, Jr., who previously managed Mr. Page's theatre in Leesville, La.

●

The Question:

WE HAVE a lot 25x90 feet and would like to build a small house on same. Would like to know the best and cheapest way to build it and how many seats we can get on main floor. Do you think that a balcony would be advisable, if so, how far down should it go and how much extra will it cost?

Would 6 feet on each side of front for toilets be large enough. This will give 12 feet for lobby. Will this be large enough? How much will it cost for a marquee. Would like to have front and marquee made of structural glass, if not too expensive.

Would want brick walls, concrete floors and celotex for ceiling and walls. Could indirect trough lighting be made for ceiling and walls at about the same price as chandeleirs?

As this is our first attempt, we are not familiar as to the cost of architect. What should it cost for plans for a place like I have tried to describe to you?—E. M. I.

The Answer:

A THEATRE of the dimensions you give is really to small to have a balcony. The maximum amount of seats which you will be able to accommodate on one floor will be 200. Six feet on each side of lobby for toilet rooms will be sufficient, but there will not be 12′ left for width of lobby, as allowance should be made for wall thickness. However, 12′ width is enough.

A marquee for such a theatre will cost from $700 up. The construction of a building as per your description is satisfactory. Indirect trough lighting is very effective, but I think too expensive for such a small theatre.

I advise you to use any electric ceiling fixtures—use wall brackets instead.

The customary architectural fee for this type of building is a minimum of 6% of the total cost of the building.

Law for Theatre Operators

(*Continued from page* 11)

bery" protects its holder against loss of valuable articles stolen by a pickpocket thief. These points of the law were decided in the late case of Buckeye v. Strashun, Cincinnati (194 N. E. 384).

CASE

In this case it was shown that a theatre patron together with his wife, entered the Albee Theatre, and on account of the crowd were unable to immediately go into the theatre. They were in the crowd which was held back by a cord and brass bar. The patron and his wife were behind the cord and brass bar, waiting to be ushered into the theatre. While so situated a man forced his way between the patron and his wife, elbowing the wife to one side with one arm, and at the same time pressing his other arm against the upper part of the patron's body. The wife expostulated with the man and asked what he meant by his actions. At that moment the cord was released and the people moved forward, and the patron and his wife went to a seat in the theatre. The patron's clothing was mussed up and disarranged. While arranging his clothing, he noticed his diamond tie pin, which he had worn for thirty years, was gone. There was a hole in the patron's tie, tending to show that the pin had been removed by force. The patron thereupon notified the theatre manager of the loss. The police were called and detectives came, but the pin valued at near $1,000 was not recovered.

The legal question arose whether the testimony given by the patron and his wife was sufficient to convince a jury that a robbery actually had been accomplished while waiting to get into the theatre.

The higher court held that the testimony entitled the theatre patron to a judgment, for the value of the pin, against an insurance company which had issued a policy for protection against "robbery." This court said:

TAX PAYMENT ON LEASED PROPERTY

THE LAW is well settled that under all circumstances a property owner is liable for payment of all taxes and assessments on his property, *unless* such property is leased under a contract which distinctly obligates the tenant. Moreover, if the lease contract specifies that the tenant shall pay a portion of the taxes and assessments, then the landlord is impliedly obligated to pay the balance.

CASE

For illustration, in Los Angeles v. Consumers, Los Angeles (43 Pac. [2d] 281), it was shown that a company leased its property under a lease contract which specified that the tenant shall pay all taxes of any city, county, or state, or any subdi-

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SECTION 9: —Contracts either written or oral are business obligations and should be performed in letter and in spirit. The repudiation of contracts by sellers on a rising market or buyers on a falling market is equally reprehensive. Such action shatters confidence, induces violent fluctuations in prices, destroys stability in business operations to the consequent injury of the Industry as well as the general public and is an unfair trade practice and is hereby condemned.

SECTION 10: —The sale of any rebuilt, reconditioned or used equipment as new or the removal or elimination of an identification or factory serial number from either new or used equipment is an unfair trade practice and is hereby condemned.

SECTION 12: —The making of any oral or written guarantees concerning the guarantees, recommended applications or recommendations for the service or use of the product of any manufacturer in excess of that given by the manufacturer thereof, which is incapable of performance by the guarantor is an unfair trade practice and is hereby condemned.

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vision, which may be lawfully levied or become a lien upon said premises during the term of said lease; and shall also pay any increase in taxes on the lands covered by this lease caused by an increase in the assessed value of such land.

Several years later the tax rate on the property was increased and the legal question arose whether the tenant was liable for payment of the increased taxes. In holding the property owner liable, the court said:

DECISION

"It is elementary that, in the absence of an agreement, the duty to pay all state, municipal, and county taxes and assessments, which during the term of the lease become chargeable upon the premises, is imposed by law upon the landlord. Of course, the tenant may assume such liability, but such liability does not exist unless the lease clearly imposes it upon the tenant."

CORPORATION PARTNERSHIPS

FREQUENTLY the question arises as to what acts, contracts, etc., a corporation may legally perform. Generally speaking, a corporation may do anything authorized by its articles of incorporation providing, of course, no valid laws are violated.

CASE

For example, in Universal Pictures Corporation v. Roy Davidge Film Laboratory, Los Angeles, California (45 Pac. [2d] 1028), the legal question arose whether a corporation may legally form a partnership with another company. In holding in the affirmative, the court said:

"A corporation may enter into a partnership if so authorized by its articles of incorporation. . . . There is nothing in the evidence to indicate that the corporation was not so authorized. The contract was for its benefit and, until the contrary be shown, it will be presumed that it was made in the proper exercise of its corporate powers."

MISREPRESENTATION IN CONTRACTS

IN ALL LEGAL controversies involving written contracts, the courts endeavor to interpret the intended meaning of the contracting parties, and any statement inserted into the contract by one party, which is designed or likely to defraud the other party, renders the contract void and unenforceable. Moreover, where one makes a false representation, not knowing whether it is true or false, he is liable as much as if he knew it to be false.

CASE

For example, in Eutsler v. Mixon (77 S. W. [2d] 655, Galena, Mo.), it was disclosed that a contract specified an incorrect amount but contained a clause that the amount was "estimated" to be correct.

In holding the contract not valid, the court said: "The introduction of the words 'more or less' or 'about' or 'estimated' in a conveyance or contract for conveyance, does not afford a shield against liability for false representation."

DECISION

"It is contended that the judgment was against the weight of the evidence. The accuracy of the doctor's (patron's) testimony given at the trial is challenged as being inconsistent. . . . We have examined the evidence . . . but we do not find the discrepancies to be sufficient to overturn the evidence as given by the doctor. The doctor is quite an elderly man, and there is sufficient in the statements and the evidence given by his wife to support the facts as above briefly recited. . . . Snatching a valuable article from another is always denominated robbery where any force is exercised either to overcome the resistance of the person robbed or in detaching the article taken where it is fastened in some way to the clothing or person of the one robbed."

It is, therefore, quite apparent that theatre owners may protect themselves against suits by theatre patrons for theft of articles of value by pickpocket thieves, if an insurance policy is carried which gives blanket protection against "robbery" of theatre employes and patrons.

Obviously, however, a theatre owner would not be protected by a policy of this nature against loss or theft of the property of theatre patrons, if the disappearance of such property does not result from some force exerted by the thief. For example, in the leading case of Snyder v. Commonwealth (21 Ky. Law Rep. 1538), Louisville, Kentucky, the court said:

"While to pick one's pocket without the use of some force or violence or putting in fear is not robbery, yet if the victim is being pushed or shoved about by the pickpocket or his associates, for the purpose of diverting his attention, and the crime is then accomplished, it is robbery, even if the victim is at the time unaware of his loss."

COMPENSATION IN CASES OF DISEASE

A NUMBER of decisions recently have been rendered by the higher courts as to circumstances under which a theatre employe, who suffers from an occupational disease, is entitled to payment of compensation.

The courts have stated that a great deal of unnecessary controversy has arisen because the State laws in many instances make no special provision for determining the date when disability arises. In most cases this point must be determined by the courts, without guidance by State laws. However, the courts cannot make the law, only interpret it, and if the state law regulating compensation payments does not clearly authorize payment, the court will not render a verdict in favor of the employe.

CASE

For illustration, in North v. Industrial Commission, Milwaukee (258 N. W. 440), it was shown that an employe was discharged when an examining physician rendered a statement to the employer that he was suffering from tuberculosis. Prior to this time he had not suffered any loss of wages by reason of any disability.

The question presented the court was: Is the employe entitled to compensation under a state law which provides that employes are entitled to compensation for injuries sustained while in the employ of the employer?

After the State commission had heard all of the medical testimony, it awarded the employe compensation for an amount over $17,000. The Industrial Commission based its decision on the fact that the employe had "during his employment" been exposed to the disease.

DECISION

However, it is interesting to know that the higher court reversed this and said:

"This court has consistently held that disability occurs within the meaning of the statute when the employe is disabled from rendering further service; that is, when he no longer has the present physical ability to perform his work in the usual and customary way. Unless he is so disabled as to be unable to perform his usual and customary work in the ordinary way during the time of his employment, he sustains no compensable injury even though while in the employment he may have been subjected to exposure which contributed to the end result."

TIME FACTOR IN EMPLOYE DISABILITY

THE COURTS have adopted the view that in some cases the cause of an accident may have been instantaneous, and in others it may have been operating for days, months, or years; and ultimately the "accident" occurs. For example, a workman may work on a given job for years where he regularly has to lift a considerable weight. In the course of time his heart grows weaker and eventually he lifts a similar load and his heart fails and he dies. The medical experts state that he overstrained himself in lifting the load, but the courts say it was an accident arising out of his employment.

CASE

For illustration, in one recent case Beaver v. Morrison-Knudsen Company (41 Pac. [2d] 605), it was shown that a State law does not provide for compensation to employes who have contracted occupational diseases, but specifies compensation payments only for injuries arising from accidents.

An employe who had contracted a disease argued that he was entitled to recover compensation because the disease resulted from inhaling dust during many months of work for this employer. In upholding the contention, and allowing the employe compensation for an accidental injury, the court said:

"This court long since held that the

Workmen's Compensation Act 'is to be liberally construed with a view to effect its objects and promote justice. * * * It shall be so construed as to carry out its purposes, and, so far as is reasonably possible, secure its benefits to all those who were intended to receive them.' The conclusion should have been reached that an accident occurred."

GIVING AGENT HIS AUTHORITY

THERE ARE two kinds of employes or agents, namely: general and special. Also, there are two methods of legally employing an agent or employe, and those are: *expressly,* as by letter or contract, and *impliedly*.

It has been held that implied agency is actual agency, which is to be established by proof of circumstances bearing upon the question, that is, by deduction or inference from other material facts in the cases. In other words, implied authority is such authority as the employer intended his agent to have, though he directly conferred no such authority upon his agent, and though his intention to that end is to be implied merely from his acts and conduct. However, the authority is none the less actual merely because it is implied.

Where there is proof of facts, which by reasonable implication, support the belief that the employer, having expressly given his agent certain authority, intended at the same time that the agent be also invested with authority to do all acts which were necessary to the accomplishment of the main purpose of the employment, it is very rare that a court will refuse to hold the employer liable on contracts made by his agent.

CASE

For illustration, in Thimmig v. Talking Pictures Corporation, St. Louis (85 S. W. [2d] 208), it was disclosed that a man named Thimmig for many years had been connected with the motion picture industry in and around the city of St. Louis. In the course of his activities, in the motion picture field, he became interested in sound equipment. Because of such interest he wrote a manufacturer a letter, directed to its home office in New York City, setting forth his qualifications and experience in the talking picture business, and inquiring whether the manufacturer would be interested in appointing him as its sales and service representative.

Soon afterward he received a reply from the manufacturer, over the signature of its corporate secretary, advising him that the St. Louis territory was under the jurisdiction of a Chicago branch office, and referring him to a Mr. Rosenberg who was in charge of the same.

Two days later Thimmig wrote Rosenberg in Chicago along the lines of his original letter to the manufacturer's New York office. Rosenberg replied advising that he had turned his letter over to the company's new representative in the St. Louis territory, Mr. J. L. Gertz, who would take the matter up with him.

A short time later, Thimmig did meet Gertz, and after several interviews was employed by Gertz, who wrote Rosenberg in Chicago, advising him that he had made arrangements with Thimmig "to represent our company" in the city of St. Louis and Eastern Missouri; that he had agreed to pay him 5% on all sales.

Sometime later Thimmig contended that he was entitled to commissions on certain sales. He wrote to the manufacturer in New York who claimed that Thimmig was not entitled to commissions unless collected from Gertz, as Gertz had no authority to offer Thimmig 5% commission.

It is interesting to know that Thimmig sued the manufacturer and the higher court held the latter bound to pay $1,265 commissions due.

LAWFUL USE OF SIDEWALK

A PROPERTY OWNER owns to the center line of the street. However, it is equally true that the public has a right to travel upon the street at any and all times as a public street. Therefore, a theatre owner cannot prevent any person or persons from making any lawful use of the sidewalk in front of his theatre.

For example, in Vonderschmitt v. McGuire, Bloomington, Ind. (195 N. E. 585), it was disclosed that a property owner filed suit seeking to enjoin union members from using the streets and sidewalks in front of the Indiana Theatre in the city of Bloomington, Ind., for the purpose of picketing the theatre. However, the property owner did not enumerate any unlawful acts of the union members, except that they carried signs which stated that the theatre was unfair to union employes. Therefore, the higher court refused to enjoin the picketing, and said:

"There is no allegation in the complaint that the appellees (pickets were making any use of the street whatever that the public has no right to make, unless it be the bare allegations to the effect that they were engaged in peacefully picketing the theatre in question by carrying a placard back and forth past the theatre bearing the inscription that the theatre was unfair to organized labor and by the use of handbills of the same import. There is no allegation that the appellees (pickets) were going beyond the scope of peaceful picketing. This they had a right to do. There is no allegation that the picketing was accompanied by any unlawful acts."

Diesel Engines Applied to the Power Requirements of the Theatre

(*Continued from page* 18)

create an appreciable saving in the initial cost and it would also favorably affect the operating costs.

FUEL AND WATER

Another important consideration of course is the cost of fuel. Diesels are designed to burn various grades of oil and it is important to select an engine designed to burn the grade which is cheapest and most economical in the particular location where it is to be installed.

Water is an item of consideration in diesel engine operation. Where combustion takes place, heat is generated, it is the heat that in a large measure determines the work done. Diesel engine cylinders are surrounded by a water cooling jacket and an adequate supply of water at a right temperature is vitally necessary. Water that will deposit a scale on the inside of the jacket will reduce efficiency and run up costs. As an illustration the 300 horsepower engine discussed early will require 3,240 gallons per hour assuming a water temperature of 80° going into the jacket and a temperature of 110° leaving the jacket, or 54 gallons per minute. From this it is inferred that a well or a cooling tower is a necessity with a diesel engine. A cooling tower requires a pump, and should anything happen to that pump, it would be necessary to shut down the engine. Consequently a stand-by pump is necessary, or a gravity tank with a capacity of two to three hours of water supply, is very important.

Diesel engines require a great amount of lubricating oil and it is very important that the plant be provided with some means of reclaiming oil. Otherwise the cost of lubrication will be excessive.

In the general layout of a diesel plant, it is necessary to use all possible precaution in planning cross connections so that a fortune does not have to be spent in stand-by equipment. There is no rule of thumb for engine layouts, as each plant requires individual solution.

The initial engineering in connection with the original specifications and layout requires study, ingenuity and capable engineering. There is nothing gained by rushing into a diesel installation.

This, of course, is but the briefest sort of outline of the diesel idea of power plants for theatres. There have been very few installations to date, but it is undoubtedly going to become increasingly more important unless the power companies begin soon to make more favorable rates to take care of air-conditioning electrical loads in theatres.—J. T. K.

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Splicers, film
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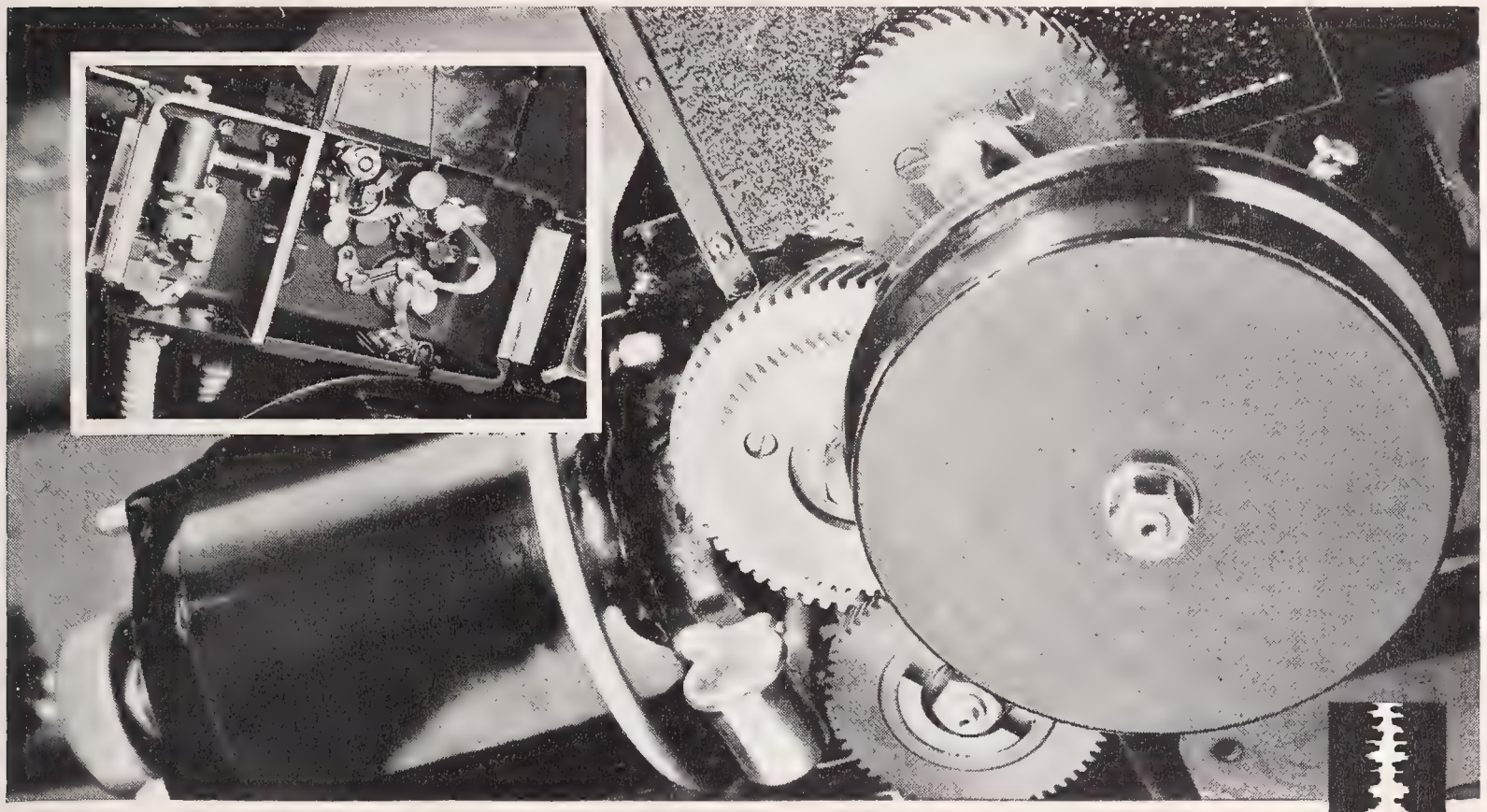
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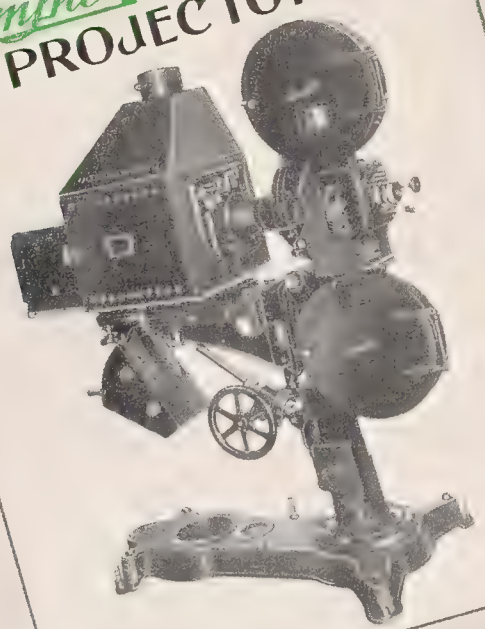
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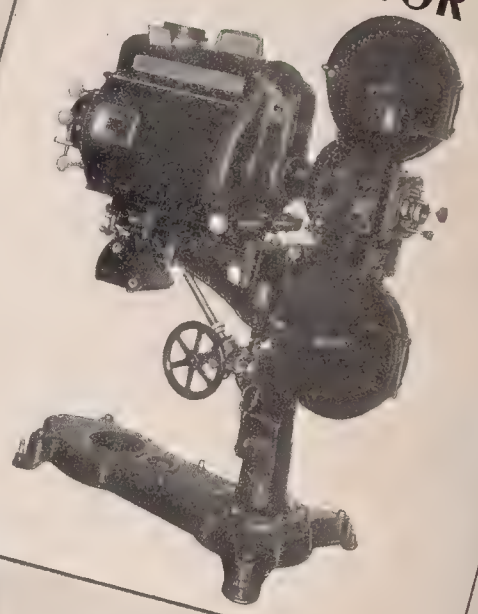
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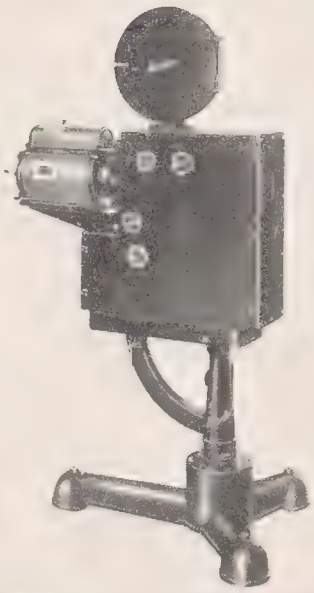
Simplex Pockette

16 MM. MOVIE CAMERA

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A Simplex 35MM. PROJECTOR FOR EVERY REQUIREMENT

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88-96 GOLD ST., NEW YORK, N.Y.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



Exhibitors face new competition when Government-financed stage unit starts tour of 44 southeastern cities . . . Drive launched against chain stores may be expanded to include theatres . . . Walter Wanger blazes new production trail with outdoor natural color in "The Trail of the Lonesome Pine" . . . Threat of minimum cost clause in British Cinematographic Films Act alarms independents . . . Rockefeller and Government act to increase use of motion pictures in schools . . . State control is seen as objective of bill to regulate admission of minors to New York theatres . . . American distributors in Spain look to early signing of commercial treaty with U. S. to offset French producers' advantage under new Hispano-France agreement . . . Box-office receipts compared with general business index for five years . . . Showmen wire reports on current campaigns to Managers' Round Table » »

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from Film Daily National Annual Critics Poll

THE "TEN BEST"

Picture	*Distributor*	*Votes*
David Copperfield	Metro-Goldwyn-Mayer	339
The Lives of a Bengal Lancer	Paramount	278
The Informer	RKO Radio	256
Naughty Marietta	Metro-Goldwyn-Mayer	250
Les Miserables	United Artists-Zanuck	235
Ruggles of Red Gap	Paramount	222
Top Hat	RKO Radio	174
Broadway Melody of 1936	Metro-Goldwyn-Mayer	166
Roberta	RKO Radio	155
Anna Karenina	Metro-Goldwyn-Mayer	129

M-G-M

(as usual)

gets the LION'S SHARE

in the votes of critics and public

"Mutiny on the Bounty"
"Tale of Two Cities"
"A Night at the Opera"
"Ah Wilderness"

ARE IN THE 1936 POLL. OTHERWISE M-G-M WOULD HAVE HAD 8 OUT OF THE 10.

But votes are something else again. Right now we mean business. Cash in on the new timely Martin Mooney

"EXCLUSIVE STORY"

(Franchot Tone is coming along to stardom)

January 25th

James Cagney and Pat O'Brien

"CEILING ZERO"

February 8th

Leslie Howard • Bette Davis in

"PETRIFIED FOREST"

February 22nd

Paul Muni in "The Story of

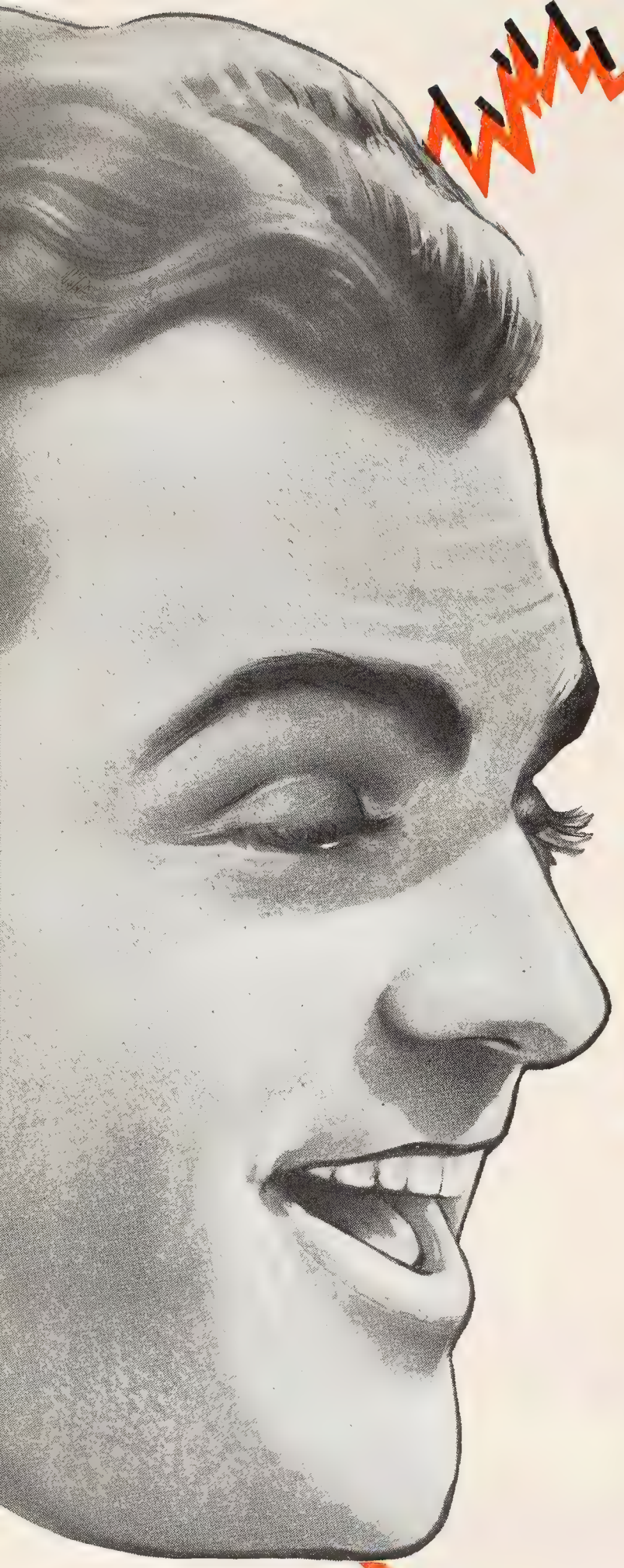
LOUIS PASTEUR"*

1936

12 Million-Dollar Specials from

WARNER BROS.

* A Cosmopolitan Production
Released by First National



Shout The News T

"THE GREATEST AIR FIL

Men! Here's a show that's absolutely classic, epic, colossal—in fact we'd even go as far as to say it's a real good picture! Now for the luvva Mike and Pat and Jimmy, don't let it go out as just another Cagney-O'Brien hit!

Sure there's magic in those names... But don't let them carry the whole load!

CEILIN

(Ask anybody in New York what a

JAMES CAGNEY

WARNER BROS. started the s ago with daily key-paper publicity– – –from coast to coast. And appr will back the engagements in fiftee

WORLD PREMIERES THIS WEE

Now don't be bashful about

✳ Jimmie Fidler

With June Travis • Stuart Erwin • Barton MacLane Henry Wadsworth Martha Tibbetts Isabel Jewel • Directed by Howard Hawks

A Cosmopolitan Production
A First National Picture

o The Skies, About

M SINCE HELL'S ANGELS"*

You can get a lot more dough than this duo ever snared before if you'll bang home the news that this picture has a lot more innards and assorted entertainment features than any of their other shows.

So don't hold back on the promotion heat. Don't be afraid to step right out and tell the whole stirring truth about

G ZERO

hit it was on the stage last season!)

PAT

O'BRIEN

ales story rolling for you three weeks
– including 29-day story serialization
oximately 5000-line ad campaigns
n major territories starting with the

K IN NEW YORK & BOSTON

tying in—and cashing in!

on the Radio



FLASH BULLETIN!

Mark Hellinger, in his nationally syndicated column:

"Don't miss 'Ceiling Zero' when it reaches your vicinity. And if you don't get a kick out of it, run—do not walk–to the nearest doctor."

But you don't have to figure . . .

HERE'S YOUR ANSWER

. . . for the next three months!

•

SHIRLEY TEMPLE in "THE LITTLEST REBEL*"

Greatest of Shirley's box office champs

•

"KING OF BURLESQUE*" starring WARNER BAXTER

with the king of casts • The musical smash of the season

•

Victor McLAGLEN and Freddie BARTHOLOMEW
in "PROFESSIONAL SOLDIER†" with Gloria Stuart

•

GEORGE RAFT and ROSALIND RUSSELL in
"IT HAD TO HAPPEN†" with Leo Carrillo

•

WALLACE BEERY • BARBARA STANWYCK
JOHN BOLES in "A MESSAGE TO GARCIA†"

•

SHIRLEY TEMPLE in "CAPTAIN JANUARY*"

with Guy Kibbee and Slim Summerville

•

THE DIONNE QUINTUPLETS in
"THE COUNTRY DOCTOR*" with Jean Hersholt

and a grand cast

* A Fox Picture

† 20 Century Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

•

Darryl F. Zanuck in Charge of Production

MUSIC COPYRIGHT FIGHT IS CARRIED INTO COURTS

New York City Demands Immunity From Warner Subsidiary's Restrictions; Company Will Sue Broadcasters in Test

The opening gun in the barrage of litigations expected in the copyright controversy involving the Warner music companies and the American Society of Composers Authors and Publishers was fired Tuesday when Paul Windels, corporation counsel for the city of New York, sought a declaratory judgment in the United States district court against Harms, Inc., one of the Warner subsidiaries.

The city seeks to obtain immunity for its radio station, WNYC, from copyright difficulties. The complaint contends the station is "purely a philanthropic enterprise" and that in its 11 years of existence it has never been bothered by copyright problems, having used the defendant's music without "hindrance or objection."

The petition seeks a declaratory judgment as to the "non-commercial and purely philanthropic nature" of WNYC's activities, adding that "there is no provision in the copyright laws of the United States that prohibits the public performance of a copyrighted musical composition unless for profit."

Herman Starr, Warner vice-president in charge of music, expressed surprise at the city's action. He pointed out WNYC never had asked for a license and that non-commercial stations requesting a license received it immediately without charge. This the city had not done.

Warner to Sue

At the same time, Mr. Starr said that suits would be filed late this week, probably in the federal court, against National Broadcasting Company, Columbia Broadcasting System and stations WEAF, WJZ, WOR and WHN, all in New York. These will be in the nature of test cases to obtain judicial determination of the copyright ownership of the musical compositions controlled by the Warner subsidiaries but claimed by ASCAP for performing rights.

The legal departments of the two major networks, NBC and CBS, reported Wednesday that their plans for legal action were still indefinite. Meanwhile network stations and others which have not obtained a Warner license are confining themselves to broadcasting music other than Warner's, where such ownership is definitely known, but Warner claims copyright infringements.

Tax Reductions Ordered

Adding to its troubles, ASCAP suffered a further setback in the superior court in the state of Washington when an order was given directing Tracy Griffin, the society's receiver in the state, to effect "drastic reductions" in the music taxes charged exhibitors, radio stations and other music users.

The receiver has refused to recognize Warner's withdrawal from the society on the ground that he cannot ascertain whether it is a "bona fide attempt to withdraw or is a contemptuous continuation of criminal practices heretofore found to exist."

Exhibitors are protected from infringement actions by Warner by the dictum of the Washington attorney general that the company or any other defendant named in the state's action would face criminal prosecution if they should attempt any such litigation in the state.

Both ASCAP and Warner, however, have more serious problems at the moment, and neither intends to fight the receivership for for the time being.

Warner announced Tuesday that 26 more independent stations had signed the new contract for three months, bringing the total to 181. More than 550 stations had been offered the agreement.

Litigation was threatened by ASCAP when 390 independent stations were notified over the weekend that they must sign a new five-year license agreement by Wednesday of this week or be held accountable financially for the broadcasting of the society's music since January 1, when contracts expired.

While denouncing the society's demands, the National Association of Broadcasters this week advised members that those who need ASCAP music have "no alternative but to accept the five-year contract."

Passage of the Duffy copyright bill, elimination of the $250 minimum penalty for copyright infringements and vigorous prosecution of the Government's anti-trust suit offered hope of relief to music users, said the association.

The independent stations feel ASCAP's terms are unfair since its repertory has been materially reduced by Warner's withdrawal. The broadcasters want the society to guarantee the music list as it existed prior to the Warner secession; otherwise, they feel they should have to pay less.

The Society contends that since it does not raise the rates when the repertory is increased, it should not be required to reduce them under present circumstances. ASCAP claims a periodical increase in its repertory by the addition of new members and the publication of new compositions by its 200 publisher members, at the rate of 10,000 or 12,000 a year.

Allied States Association of Motion Picture Exhibitors is laying plans to protect exhibitors against an increased or dual seat tax, and has announced it will fight any attempt by Warner to impose such a levy. A full report on the situation will be made at the annual meeting of Allied's directors in Washington early next month.

Other exhibitor units are taking cognizance of the situation. A bulletin of the Independent Theatre Owners of Ohio advises members: "Broadcasting stations and hotels can protect themselves by playing just what music they desire, but motion picture theatres are absolutely helpless in the matter because of the fact that they are forced to play the music as it comes to them on the film."

The Ohio organization recommends that members obtain its advice before renewing agreements with ASCAP or signing any initial agreement with Warner.

Manufacturers Expect Fight

Transcription record manufacturers for broadcast purposes expect to be involved in the anticipated legal tangle. The society has refused them permission for broadcasting of such programs over unlicensed stations, and the record manufacturers contend this is restraint of interstate commerce. Mindful of the complication, Warner has granted these manufacturers permission to record any of its music and broadcast it over any station without a fee, reserving the right to fix reasonable rates by October 1, 1936. This applies only to commercial programs, sustaining libraries being excluded.

Warner has notified the society that unless it formally advises its licensees of the withdrawal effective December 31, all ASCAP officers, directors and members would be held accountable for damages.

Hotels Resist Society's Demand

Hotels in the south meanwhile are resisting ASCAP's demands for $1 per year for every radio receiver installed in the rooms. Hotels in Georgia and Alabama have discontinued such radio reception, and notices have been posted in the rooms blaming ASCAP for demanding exorbitant fees and asking guests to appeal to their Congressmen to support passage of the Duffy copyright bill.

Important music composers heretofore publishing through Warner have started a movement to gain "freedom of outlet" for performance of their music, reserving for themselves the performing rights to any compositions they bring out in the future. Such music will be published by firms other than Warner's subsidiaries. Typically, George Gershwin said that 50,000 compositions in his catalogue were restricted because of Warner control. Others who have broken their future affiliation with Warner are Cole Porter, Sigmund Romberg, Arthur Schwartz and Ira Gershwin.

PARISIANS THREATEN CLOSING AGAINST TAX

Directors of theatres in Paris, France, decided at a meeting Monday to close their houses unless the government taxes on gross receipts are reduced from 10 to 8 per cent. The date of closing was not set, however, according to cable dispatches.

The meeting was presided over by Max Maurey, director and playwright.

National Broadcasting and Columbia System Hold Up Plans for Legal Action; Composers' Society Loses First Round

Will Hays to Coast

Production Code Administration matters and a meeting of the Producers' Association board of directors February 2 will engage the attention of Will H. Hays, who left New York Wednesday for the Coast. He was scheduled to arrive Saturday and stay three weeks.

ROCKEFELLER AND U.S. TO PUT FILMS IN SCHOOLS

Further Goodwill for Screen and the Theatre Is Seen by the Leaders in Movement; Films for Classroom Only

The greatest effort ever made to coordinate and centralize the widely disorganized educational motion picture industry and the millions of dollars invested therein, is now well under way, the objective being the application of the screen as a medium of instruction to the country's vast public educational system. The project has the backing of the Rockefeller millions and the participating support of the United States Government and virtually all national educational organizations.

Educational motion picture observers see no adverse affect on theatre box offices; on the contrary, they envision the development of further goodwill for the screen. Tangibly, theatre receipts would not suffer, they hold, because the educational film would be applied only to classrooms and class hours and of necessity would be of an academic nature and not entertainment.

At the moment a survey to establish a record of all motion pictures which have an educational value is being conducted jointly by the United States Office of Education, J. W. Studebaker, commissioner of the Department of the Interior, and the American Council on Education in Washington, Dr. George F. Zook, president. The Council embraces in its membership 23 national educational associations, 18 other groups, 20 associate members from departmental organizations and over 200 institutional members from among the universities. It is probably the largest educational force in the world, both from the standpoint of concentrated effort and expression and wealth.

Wider Application Studied

Motion picture equipment and raw stock manufacturers have long eyed the educational motion picture market and its millions in potential profits. Electrical Research Products, Inc., during the Otterson regime is reputed to have spent some $2,000,000 in attempting to develop the market, investing largely in the production of educational films in order to create a product supply with which they might sell reproducing equipment. Manufacturers of projection booth supplies and others stand to reap huge profits.

The present survey, however, is to include not only the strict classroom film, but also subjects useful to medical students, scientific workers, vocational classes, Civilian Conservation Camps, teachers and other specialized educational groups.

It is freely stated that the investigation is being conducted under a grant from the General Education Board (Rockefeller) and is part of the work being carried on by the American Council on Educational.

From the study, the sponsors hope to develop the American Educational Film Institute, intended as an all-embracing and permanent source of supply for educational films.

More than 10,000 film catalogue cards already have been mailed to 1,800 sources of educational films in this country. This card covers nearly 100 items, which it is hoped will result in accurate information being filed in one central office, probably at Washington, covering information necessary to judge the adaptability of the film to specific educational needs. Supplemental analyses and listings will be prepared and publicized.

That the new year would see great strides in the consummation of efforts expended for years in the development of the educational films field has been freely predicted both in and outside of the motion picture industry. Large city school systems everywhere have been appropriating sizeable sums for the purchase of equipment. The principal problem has been the creation of a sufficient product supply. This is the main objective of the sponsors of the new move. Too, various of the large educational organizations have been lobbying in state legislative halls for appropriations for the establishment of state visual education. Interest in the visual idea, which waned during the depression, is at its highest.

And while the Rockefeller-Government-American Council project is progressive, similar efforts have been undertaken by others. The Department of Visual Instruction of the National Education Association, after months of work, is forwarding questionnaires to schools, universities and other educational institutions to determine maximum information on each school's equipment and activities with motion pictures. The NEA predicts that the questionnaire will bring comprehensive statistics on educational screening possibilites for the first time in history.

Government Active

Seeking to meet the increasing demand for information as to the sources of educational and all other non-theatrical films, the United States Department of Commerce has made public a composite list of such sources, compiled by Nathan D. Golden, chief of the motion picture section of the specialities division, assisted by Francis M. Johnson.

Unheard of since the motion picture industry's attention last summer was called to its efforts to compete with theatres for public screen attention in the community, the Parent-Teachers Association now reports, through the *Educational Screen,* "very encouraging progress" on the projects of its "national motion picture plan."

Parents-Teachers Plan

The National Congress of Parents and Teachers' plan calls for the cooperation of Congress with school officials for the purpose of having each school supplied with adequate motion picture equipment and to make arrangements for the regular use of films for strictly educational and cultural purposes in the classroom; and for the use of school auditoriums for regularly scheduled entertainment motion pictures from non-theatrical sources, suitable to the various ages and interests of children of school age. Other projects urged by the PTA are: 1. The formation of a national film institute. 2. The establishment of state and local film libraries in educational institutions. 3. The inclusion in teacher-training institutions of required courses in the use of motion pictures as visual aids. 4. The adoption of a motion picture appreciation course in high schools under the direction of the teachers of English. 5. The organization of amateur motion picture clubs in high schools.

Joint Survey Underway by U. S. Office of Education and American Council under Grant from Rockefeller Board

Reports from the state motion picture chairmen, according to *Educational Screen,* indicate that these projects are already in operation in each of 40 states heard from. The Louisiana chairman reports progress has been made toward securing training courses for teachers in the use of visual aids, and in establishing film libraries. In New Jersey "almost all subjects in the junior and senior high schools are taught with the aid of movies." The New York chairman reports that almost every city of any size has its own film library and that many schools are equipped with projectors. California has made a study of motion picture equipment and the use of films in schools. There have been in Pennsylvania seven motion picture institutes, six of which were conducted by the former national motion picture chairman of the PTA, Mrs. Robbins Gilman, and the other one by Dr. Edgar Dale, present chairman.

Educational Council's Study

During the past year the American Council on Education has been studying the field of visual education with a view of sponsoring the establishment of a national educational film institute. This project has become known as the American Film Institute.

A number of conferences have been held to discuss the feasibility of the project and contact has been made with most of the visual education centers in the United States. A consensus favors establishment of a film institute whose main functions will be to advance education by developing the use of the motion picture and other allied visual-auditory aids in all fields of learning, and more particularly:

1. To collect and distribute significant information concerning motion pictures in education, at home and abroad.

2. To stimulate the production and use of motion pictures for educational purposes.

3. To promote the cooperation of agencies interested in the production and use of motion pictures in education.

4. To initiate and promote research pertaining to motion pictures and allied visual and auditory aids in education.

5. To develop a national appreciation of the potential contribution of the motion picture to the cultural life of America.

To accomplish the aim of the Institute it will be necessary to have all the films needed by the schools and other educational agencies readily available and properly used. The fol-

(Continued on page 23)

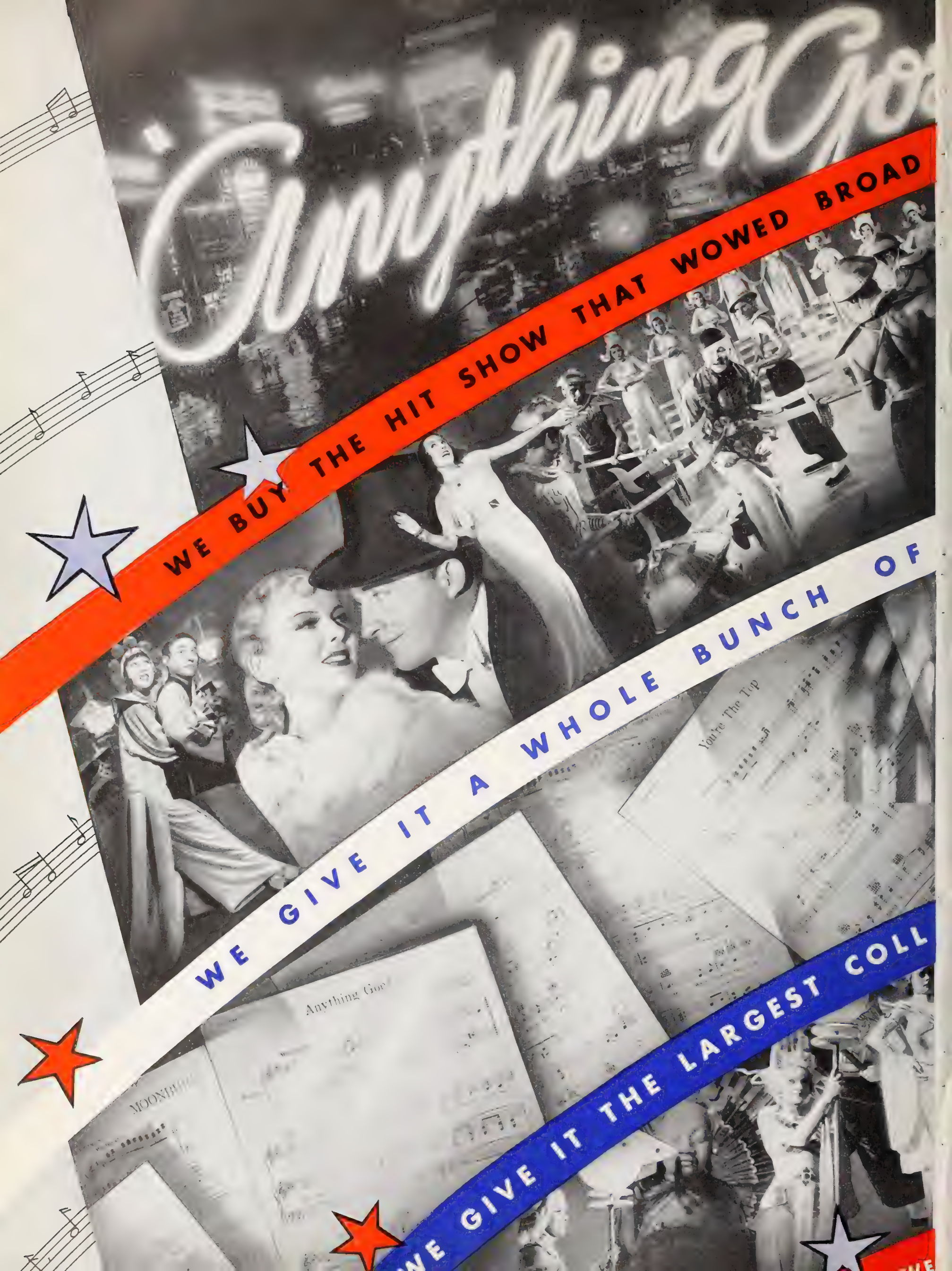
"ANYTHING GOES"



WHEN PARAMOUNT SETS OUT TO GIVE YOU

THE WORKS IN MUSICAL SHOWS

Keep Going...


Anything Goes
WE BUY THE HIT SHOW THAT WOWED BROAD
WE GIVE IT A WHOLE BUNCH OF
You're The Top
Anything Goes
WE GIVE IT THE LARGEST COLL

WAY FOR ONE YEAR

BIG BOX OFFICE STAR NAMES . . .

I Get A Kick Out Of You

My Heart And I

ECTION OF HIT TUNES EVER IN ONE PICTURE

GIVE IT THE BIGGEST PRODUCTION WE'VE EVER GIVEN A MUSICAL SHOW

Paramount Pictures

"CAN'T MISS LANDING IN THE IMPORTANT MONEY LISTS!" *Cheers Variety Daily*



—which reminds us . . ."Don't envy 20th Century-Fox exhibitors. Be one!"

Victor
McLAGLEN

Freddie
BARTHOLOMEW

in

PROFESSIONAL SOLDIER



THE KEYSTONE OF YOUR FUTURE

with

GLORIA STUART

CONSTANCE COLLIER
MICHAEL WHALEN
C. HENRY GORDON

a

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by Tay Garnett

Screen play by Gene Fowler and Howard Ellis Smith. Song: "Joan of Arkansas," by John W. Green and Edward Heyman

Based on a story by Damon Runyon

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Don't Get Personal

(Universal)

Comedy Romance

That this production reunites the team of Sally Eilers and James Dunn, stars of "Bad Girl," "Dance Team" and "Sob Sister," is not the only factor that the producing company is counting upon to arouse unusual spectator and exhibitor interest. They further figure that the inclusion of singing and acting Pinky Tomlin, plus the straight comedy and light drama character of the motivating story in which laughs are anticipated to come thick and fast as result of action, situations and dialogue, will be a further medium of intriguing audience and showmanship attention.

Modernly premised, the yarn concerns a couple of college graduates, depression victims, unable to get jobs, who finally resort to the "human slave" auction gag as a means of getting money. Bought by a girl, supposedly in the same circumstances, they blaze a trail of humorous adventures from New York to rural Ohio. Dunn and Miss Eilers, battling all the way to the amazement and chagrin of Tomlin, finally are married, when electrical engineer Dunn, unable to stand the shock of seeing Sally married to a home town snob, steals her from the altar.

The story is adapted from the novel "Tomorrow Is a Better Day," by William Thiele and Edmund Hartmann. The screen play is by George Waggner, Clarence Marks and Houston Branch. Direction is by William Nigh, maker of the recent comedy features "His Night Out" and "She Gets Her Man."

Though practically all the action is centered about Dunn, Miss Eilers and Tomlin, their experiences and escapades, substantiating features of the story emphasizing its comedy and dramatic contrast will be handled by Spencer Charters and Doris Lloyd as the girl's father and mother; George Cleveland and Lillian Harmer as a pair of farm folk at whose home much of the production's fun appears; George Meeker, who sees his bride swiped away from him, and Charles Coleman as the butler in the girl's home.

These Three

(United Artists - Goldwyn)

Drama

This production is a dramatic story of how biased maturity and not so innocent childish immaturity can play havoc with the course of true love. It is authored by and the screen play is also credited to Lillian Hellman, whose novel and play "The Children's Hour" was a matter of much publicity several months ago. Yet Samuel Goldwyn, who is producing the picture, is very emphatic in his declamations that the story to be picturized is not even remotely related to that widely discussed work.

The story is that of two women in love with the same man. The women operate an exclusive younger girls' school. As a result of an innocent event, seen and later related by an ultrawise and incorrigible brat to the giddy minded aunt of one of the women, a situation is precipitated that brings the partners into court before a jury of rigidly moralistic New Englanders. They are condemned and forced to close their school, the aunt repents her evil doing, one of the partners is left alone, the other goes to Europe to forget and find solace with the man.

Miriam Hopkins, last in "Splendor" and "Barbary Coast," and Merle Oberon, seen in "Folies Bergere" and "Dark Angel," are the two partners. Joel McCrea, who played opposite Miss Hopkins in her two pictures, is the man. The catty, chattering aunt is Catherine Doucet, and the child responsible for most of the trouble is Bonita Granville. Supporting players included are Alma Kruger, Carmencita Johnson, Margaret Hamilton, Marie Louise Cooper, Walter Brennan, Anita Denniston and Mary Ann Durkin.

The picture is being directed by William Wyler, maker of "The Gay Deception." In nature very much of a problem drama, the picture is being given a realistic treatment counted upon to emphasize the theme of its motivating story. The locale is New England and practically all action takes place within the neighborhood of a frame house which the Misses Hopkins and Oberon have reconstructed into a school with the aid of McCrea.

Everybody's Old Man

(20th Century - Fox)

Comedy

The star of this production, Irvin S. Cobb, is probably one of the best known contemporary personalities. Seen on the screen in several shorts and featured in "Steamboat Round the Bend," his magazine contributions, books, radio and lecture appearances plus his newspaper work have made him familiar to and appreciated by millions. Seldom has a picture player enjoyed such a buildup, which gauged by any standard should assure readymade audiences for his first starring screen appearance.

The story provided for him, making it possible for him to display his acknowledged homely human and humorous talents, appears to be one of much potential entertainment and commercial worth. It tells of an old commercial tycoon who loses the lust for battle when his chief rival dies. In Europe he finds the son and daughter of his old foe and the sweetheart of his youth dissipating their inheritance. Contriving to become their guardian, he with them goes into competition with his own business being conducted by a very modern minded and efficient nephew. Routing conspirators who would loot his charges, he makes things so hot for the nephew that only a successful business and romantic merger can be the result. In vein, the yarn has a human interest smash similar to that of one of George Arliss' most successful features, "Working Man."

Based on an original story by Edgar Franklin, the screen play is by Patterson McNutt and A. E. Thomas. Direction is by James Flood. Principals in the supporting cast are Rochelle Hudson, last in "Curly Top," "Way Down East" and "Show Them No Mercy," and Johnny Downs, erstwhile "Our Gang" star, seen recently in "Coronado" and "College Scandal," as the wards of Cobb, and Norman Foster as his nephew. Sarah Haden now, in "Magnificent Obsession," appears as Cobb's sister. Alan Dinehart is the principal heavy. In prominent smaller parts will be Warren Hymer, Donald Meek, Maurice Cass, Hilda Vaughn, Charles Coleman, Ann Moultry, John Miltern, Walter Walker, Frederick Burton and Hal K. Dawson.

To attain best commercial results, producers recommend a concentration on Cobb's appeal, seconded by the prestige that has accrued to Rochelle Hudson, but not overlooking the name values of others in the cast.

Love Before Breakfast

(Universal)

Comedy Romance

Here is a modernly atmosphered story of two individuals—the man madly in love with the girl, she rather resentful of his affection—who couldn't get along with or without each other. It is portrayed by a trio of principals who have scored notable successes in recent pictures. The production is suggested by a published novel, "Spinster Dinner," by Faith Baldwin, who incidentally is the author of another story currently in production, MGM's "Wife versus Secretary." It is being directed by Walter Lang, whose flair for comedy is attested by the recent "Hooray for Love," also "The Mighty Barnum," "Warrior's Husband" and "No More Orchids."

Presently timed, localed in New York, being given the benefit of swanky but not too sophisticated production and moving to the pitch of many comic situations, the picture tells of a man who is determined to get his woman. Though he has to send the man with whom she is in love off to China; contrive to have him fall in love with one of his old flames, get the girl's mother on his side and lavish upon her all that money can buy, she is still adamant to his romantic pleas. When she tries to swim away from him, he has to pursue her, knock her cold and hold her tightly in his arms as his yacht captain marries them while she fumes and rages.

Carole Lombard, whose "Hands Across the Table" is vividly remembered, and Preston Foster, last in "Annie Oakley" and "Pompeii," are the battling lovers. Cesar Romero, currently in "Metropolitan" and "A Tale of Two Cities," is the other side of the triangle. The fourth featured personality, Miss Lombard's mother, is Janet Beecher. The supporting cast lists Betty Lawford as the girl in whom Foster seeks to interest Romero; Douglas Bouchly, Bert Roach, Andre de Beranger, Ed Barton, Diana Gibson, Joyce Compton and John King.

Three Godfathers

(MGM)

(Tentative Title)

Drama

The producing company is not hesitant in heralding this feature as a western. At the same time it is not backward about labeling it as a different kind of western, one in which all the sock action thrill of an outdoor adventure picture is retained, but premised on an unusual motivating story. It deals with three

(Continued on following page)

NEW FILMS IN THE CUTTING ROOM

(Continued from preceding page)

bandits, who, fleeing into the desert after a bank robbery, find a dying mother and her baby. Adopting the orphan, with the intent of carrying it to the town they have just looted, one of the bandits dies as a result of a wound. A second commits suicide. The third, the hero, knowing that certain death awaits him, drinks from a poisoned water hole, dying as he lays the baby in the arms of the girl he once had loved but had surrendered to another man.

The story is by Peter B. Kyne and under this title appeared serially in the *Saturday Evening Post* some time ago. The screen play is by E. E. Paramore, Jr., and Manuel Seff. Direction is by Richard Boleslawski, recently credited with "The Painted Veil" and "Les Miserables." The choice of Boleslawski as director is evidence of the potential entertainment and commercial values to be included, in relation to production and name assets.

The bad man trio is composed of Chester Morris, recently in "Public Hero," Lewis Stone and Walter Brennan, who will be remembered for his work in "Barbary Coast." Supporting players include Irene Hervey and Robert Livingston, who carry the principal romantic love interest contrast; Sidney Toler, Willard Robertson, Roger Imhof, John Sheehan, Dorothy Tree, Joseph Marievsky, Victor Potel, Helen Brown, Harvey Clark, Virginia Brissac and the Kirchner twins.

In suggesting that this feature be given a typical western campaign, producers advance the warning that advances should clearly establish that the picture does not come within the "horse opera" or "cliff hanger" category.

Wild West

(Radio)

Comedy

The identity of the leading players, Wheeler and Woolsey, plus the significance quickly read into the title, easily establishes the comedy character of this production. It's the pair of funsters, Woolsey as a "painless" dentist, and his aide Wheeler getting mixed up in a gold rush. Victimized, left the sole residents of a ghost town, the populace of which is following the rainbow trail to the site of a rumored gold strike, they try to save the covered wagon train from bandit depredations and Indian attacks. Situations so contrived that they are in danger of being burned at the stake by the redskins and of being lynched by the fortune hunters, the U. S. cavalry rides up to save the party. In the resulting excitement gold is discovered back in the ghost town and the victimized comedians clean up handsomely in staking out choice claims. Through the dominant action comedy runs a bit of romantic love interest involving Wheeler and Dorothy Lee, in which both sing several songs.

The story is an original by Tom Lennon and Fred Guiol. The screen play is by a team of expert comedy writers, Al Boasberg and Jack Townley. Guiol, who made the last Wheeler-Woolsey feature, "Rainmakers," also is directing.

Though the cast of principals supporting the leading trio is small, hundreds of extras will appear in the picture as Indians, settlers and soldiers. Harry Woods, Maurice Black and Ethan Laidlaw are featured as bad men. Richard Alexander is a shrewd real estate dealer who sells the boys the supposedly valueless lots, and Chief Thunderbird is the Indian Chief.

While not in direct nature a satire or burlesque on westerns, the feature will treat the various dramatic, romantic and thrill action elements with a high degree of hokum.

Farmer in the Dell

(Radio)

Comedy

A different kind of Hollywood story is to be related in this production. It's one in which the often done idea of showing inside stuff or ridiculing the art of picture making is entirely eschewed. Based on a story by Phil Stong that appeared serially in *Saturday Evening Post* some time ago, with screen play by Sam Mintz, studio opinion is that the entertainment will be altogether fresh and novel.

In substance it's the yarn of an Iowa family. The husband is forced by his wife to sell his farm and migrate to Hollywood, partly that the mother's pride and joy daughter may get a chance in the movies and partly to get her away from her country bumpkin sweetheart. In Hollywood, through accidental circumstances, it's the old man and not the daughter who becomes a star. That's all right with the mother until her husband finds her going typically Hollywood. Then there's an eruption that puts mom in her proper place, eliminates the gang of hangers-on, and makes the girl see that she will have plenty to do keeping the bumpkin lover happy while the old man does the picture starring.

Fred Stone, seen in "Alice Adams," has the featured role with Esther Dale as his wife and Jean Parker as the daughter. Frank Albertson, also in "Alice Adams," is the country boy. Moroni Olsen plays the part of the director who discovers Stone's picture talents. The limited featured supporting cast lists Lucille Ball, Maxine Jennings, Leonard Trainor, Rose McQuoid, Alleen O'Malley, Margaret Armstrong and Spencer Charters.

The picture is being directed by Ben Holmes.

Wife Versus Secretary

(MGM)

Dramatic Romance

Star, cast, author, director and producer credits, and the human interest of modernly geared dramatic romantic story content, are the principal pegs upon which the producing company is hanging its enthusiastic anticipations that this picture will excite much more than ordinary exhibitor and patron attention.

The novel from which it is adapted is a Faith Baldwin story recently carried in *Cosmopolitan* Magazine. A widely read authoress, she is credited with several screen contributions, notably "Alimony" and "Beauty." The job of consolidating its screen availability was entrusted to a trio of brilliant scenarists and authors, Norman Krasna, John Lee Mahin and Alice Duer Miller. The director is Clarence Brown, who numbers "Anna Karenina" and "Ah Wilderness" among his many important accomplishments. It is being produced by Hunt Stromberg, maker of "Thin Man," "Naughty Marietta" and the forthcoming "Rose Marie."

The title aptly describes the theme and establishes the picture's character. It is a story of two women in love with the same man; a wife who sits at home and waits and fears, a secretary working for a man who finds it necessary to have her at his side at all times, late at night in the office and on trips around and out of the country. The situation is such that the potential entertainment values of drama, romance, comedy and conflict are evident, moving at a speedy tempo and in class circumstances.

Clark Gable, Jean Harlow and Myrna Loy are the lead trio. All are names that generally stimulate quick public interest. The supporting cast is large and includes many well known personalities and a few not so familiar. Listed are Holmes Herbert, May Robson, Myra Marsh, Frederick Burton, Hobart Cavanaugh, Harold Minjir, Roger Imhof, Maurice Cass, William Newell, Margaret Irving (currently outstanding in "Exclusive Story"), Claudelle Kay, Jose Rubio, James Thomas, Helen Shipman, Tom Dugan, Gilbert Emery and Don Rowan.

The Singing Kid

(Warner)

Dramatic Musical Romance

Essentially the motivating story of this production is dramatic. But when one considers its star, Al Jolson, and looks over the credits and sees Edward Everett Horton, Allen Jenkins, the Yacht Club Boys, Mitchell and Durant and Cab Calloway and his band included, and recalls the type of production given Jolson features, it must be concluded that there is lots of comedy and plenty music.

"The Singing Kid" is the story of an ace entertainer jilted by a Broadway butterfly and gypped into tax difficulties with the Government by a conniving manager. Taking with him his gag man, Jenkins, and secretary, Horton, Jolson seeks a mountain refuge to think things over. There he encounters Beverly Roberts, Warner's budding new starlette, and her niece Sybil Jason, seen in "Little Big Shot" and "Stella Parish." Poverty stricken Beverly is writing a play. Jolson buys it at the cost of losing the girl's growing affection.

Colorfully produced, it is a drama that is tinged with pathos, love interest, comedy and spectacle. The story is by Robert Lord, with screen play by Warren Duff and Patsy Flick, who is Jolson's personal gag creator. Music and lyrics are by E. Y. Harburg and Harold Arlen. Group dance features are being directed by Bobby Connolly. William Keighley is the director in charge.

Besides the personalities previously mentioned, the most important supporting principals are Lyle Talbot as the dishonest manager and Claire Dodd as the girl upon whom Jolson lavishes his wealth. In lesser roles will be seen William Davidson, Joseph Crehan, Edward Keen, Kay Hughes and Tom Manning.

Clair Guest of Honor At Party Given By UA

Rene Clair was the guest of honor at a reception given last week by United Artists in New York. He came over from England for the opening of "The Ghost Goes West," at the Rivoli theatre. The reception drew about 100 newspaper, fan magazine and trade paper writers.

Mr. Clair plans to remain in New York for about 10 days to obtain the American reaction to his first picture in English. Mr. Clair, who is under contract to Alexander Korda for a series of three pictures, said that his next film venture would be a story centered on life in early London. He will start this at the new Korda studio in Denham in May.

Levine Signs Mae Clarke

Nat Levine has placed Mae Clarke under contract to appear in four Republic pictures this year. Tentatively scheduled as vehicles will be two musicals, "Sitting on the Moon" and "Ticket to Paradise."

KING OF

28 Holdovers Out of 43 For "King of Burlesque"

Out of the 43 engagements of "King of Burlesque," 20th Century-Fox's latest Warner Baxter vehicle, opening New Year's or that week-end, 28 went into a holdover last week.

Clipping from Film Daily

KING

A FOX PICTURE
Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

HOLD-OVER HITS

20th Century-Fox has
given showmen another
hit to shout about . . .
and the more they shout,
the more they profit!

OF BURLESQUE

21 Millions Cut Made in Claims On Fox Theatres

Ten of 50 claims against Fox Theatres Corp. aggregating $24,285,033, on which hearings have been held to date, were disallowed in their entirety and the remainder were reduced to $2,949,103, it was disclosed in a report filed with the federal court in New York last week by Milton C. Weisman, Fox Theatres receiver.

In addition to the claims already heard, there are 14 claims aggregating $9,379,474 which have yet to be heard and reported on. Claims which accounted for the principal reductions were those of Union Guardian Trust Co. for $10,663,346, which was reduced to $1,111,641; St. Louis Union Trust Co. for $7,819,283, reduced to $764,845; Ridgewood Operating Co., Inc., for $550,000, reduced to $11,568; Franklin Operating Co., Inc., for $816,666, reduced to $25,399, and Philadelphia Co. for Guaranteeing Mortgages, for $389,436, reduced to $30,134. These five claimants have been the only ones in the group of 50 to file exceptions with the court in connection with the reductions made on their claims.

Other large reductions in the claims include one for $430,941 filed by A. C. Blumenthal and counsel, which was disallowed entirely; a claim of the Continental Bank & Trust Co. of N. Y. for $2,675,000, which was allowed at $891,925; one for $304,903 by Criterion Advertising Co., allowed at $12,555; one by J. A. Lacy for $250,000, disallowed entirely; one by the State of New York for $111,927, allowed at $607, and one by Fox West Coast Service Corp. for $39,355, disallowed entirely.

The largest of the 14 claims against Fox Theatres remaining to be heard include one by Burroughs and Boas for $2,304,184; Chicago Title & Trust Co., $1,159,380; Halsey, Stuart & Co., Inc., $1,000,000; Lexington Ave. & 59th St. Corp., $1,250,000; Roxy Theatre Noteholders' Protective Committee, $1,138,100, and Trust Co. of Georgia, $1,032,563.

The receiver's report lists cash on hand of $780,217, as of Dec. 31, last. This includes a cash balance of $645,410 on hand at the time of the receiver's last report, June 30, 1935, and a payment of $150,000 received in November from United Artists Theatre Circuit, Inc., in settlement of Fox Theatres' claim against Fox Metropolitan Playhouses, under which Fox Theatres relinquished its option to acquire 50 per cent of the stock of Metropolitan Playhouses, the reorganized Fox Met company. The stock was taken up by United Artists Theatre Circuit and KAO.

Cash receipts during the six months period covered by the report amounted to $190,082 and disbursements were $55,274. The report notes that operations under the receiver include the Academy of Music, New York; Elizabeth, Elizabeth, N. J.; the Broadway and 165th St., New York; the Isis, Denver, and Nelson, Springfield, Mass.

The receivership of Fox Theatres Corp. was extended last week for another six months, ending July 12, under an order signed by Federal Judge Martin T. Manton. Mr. Weisman continues as receiver of the company under the arrangement.

Danziger to Vacation

Bill E. Danziger of the Metro-Goldwyn-Mayer home office publicity and advertising staff, leaves New York on February 1 to spend six months in the desert. His assignments will be taken over by Herb Morgan, recently in charge of Loew theatre publicity in Baltimore.

Series of Changes in Erpi Personnel Setup

H. M. Wilcox, vice-president of Electrical Research, who has been on a leave of absence serving in an advisory capacity in Paramount, has resigned, effective January 22. J. H. Ray, a director, has resigned from Erpi as well as from the directorate and vice-presidency of Western Electric, to become counsel for American Telephone. D. S. Pratt has become general auditor. E. S. Gregg, distribution manager, has been named assistant comptroller, and F. H. Arlinghaus has been appointed to succeed him as distribution manager.

Leo Spitz Returns East for Work On Reorganization

Leo Spitz, Odlum-Lehman Brothers' recently elected president of RKO, returned to the home office in New York from Hollywood this week, and with his arrival came indications that plans for the corporation's reorganization setup will be furthered during the conferences which he is about to hold with reorganization principals.

According to present indications, the plan still is in its early formative stages and probably will require several months more to complete. Mr. Spitz said that he had received no recent report on the progress being made on the plan and that one of the principal objectives of his trip back to New York was to obtain information on the current status of matters pertaining to the reorganization. It is anticipated that he may give some study to various proposals for the settlement of the Rockefeller Center claim against RKO, the largest individual claim against the company.

Mr. Spitz will remain in New York until the end of February, at which time he plans to return to the coast to confer with studio executives on RKO's production schedule for next season.

Sam Briskin was installed as head of production during Mr. Spitz's last visit at the studio. The RKO head reiterated that B. B. Kahane would continue as head of RKO Studio Corporation.

Pandro S. Berman's contract was extended another year, functioning with his own unit, under Mr. Spitz and Mr. Kahane. He will make features with Fred Astaire and Ginger Rogers, Katharine Hepburn and Lily Pons and will produce "Winterset."

Terry Turner Opens Own Merchandising Service

Terry Turner, for 14 years director of advertising and publicity for the Loew Circuit and for several years in the same capacity for RKO Theatres and Radio City Music Hall, has taken offices at 247 Park Avenue, New York, to devote his entire time to making tie-ups between national advertisers and motion pictures and directing national campaigns and contests.

For the last two years Mr. Turner has been experimenting in that field.

"March of Time" Celebrates Its First Anniversary

The March of Time celebrated its first anniversary Tuesday with a preview of its first issue of the second year, in the Hotel Madison in New York. Members of the editorial board, Roy E. Larsen, John Martin and Louis de Rochemont, acted as hosts, with Ralph Rolan, vice-president in charge of advertising.

Among those present were: Bruce Barton, Lucius Beebe, Harry Bull, Martin Quigley, president, and Colvin Brown, vice-president of Quigley Publishing Company; John Chapman, Edward G. Robinson, Frank Buck, Keith Winter, Beatrice Lillie, Eileen Creelman, Ned E. Depinet, Roy Durstine, Robert Garland, Mr. and Mrs. W. French Githens, Thomas Hamlin, Pete Harrison, Mark Hellinger, Mr. and Mrs. Gilbert Seldes, Mr. and Mrs. John Byram, Edward McAvoy, Barret McCormack, Marya Mannes, Morris Markey, Mrs. William Brown Meloney, Ward Morehouse, John C. Mosher and Rutgers Neilsen;

Also Cresson Smith, Louis Sobol, Murray Martin, Margaret Tazelaar, Mrs. Robert Martin, Richard Watts, Jr., Walter Winchell, Mrs. F. Smith Vincent, Miss Maria Sermolino, Ben Sonnenberg, William Powell, Iris Barry, Ernestine Taggard, Herbert J. Yates and S. Charles Einfeld.

Exhibitors Join Sales Tax Fight

United for the common cause, motion picture theatre owners and distributors have joined their forces in a fight against the City of New York when the arguments against rentals are heard on January 20th.

New York exchanges have been adding the two per cent tax to film rentals since January 1, and widespread protests from exhibitors resulted. The exchanges have been urging the exhibitor to cooperate with them in opposing the assessment before the city officials. If, following the hearing, the city rules that its efforts to apply the tax to film rentals are in order, appeals will be taken by the local industry to the state courts.

Members of the Independent Theatre Owners' Association will deposit with New York exchanges sums sufficient to cover the two per cent city sales tax, it was decided last week following a meeting of the organization. The meeting voted to abide by the advice of its counsel, Milton C. Weisman, in the matter. Mr. Weisman, after conferring with Louis Nizer, head of the New York Film Board, recommended that the two per cent tax now being added to the rentals should be deposited with the exchanges as billed until such time as the legality of the city's levy is determined.

Meanwhile, exhibitors elsewhere were confronted with new taxes, the while others were protesting existing levies.

STRIKE ME PINK, *if I don't think that this is the biggest advertising campaign ever put behind any picture!*



Samuel Goldwyn

STARTS THE NEW YEAR WITH SMASHING SHOWMANSHIP AS 1,000 LINE ROTOGRAVURE ADS HERALD HIS $2,000,000 FROLIC OF FUN AND BEAUTY

YOU'VE NEVER SEEN EDDIE CANTOR IN A PICTURE LIKE THIS BEFORE!

The tailor-made story of a timid tailor who became a titan among men after taking a correspondence course on how to be brave!...Climb on the roller-coaster, folks for the fastest ride through funland you've ever enjoyed. Watch a horde of beautiful girls close in on Eddie . . . sway to the rhythm of the season's liveliest tunes . . . thrill to the moanin' low of torchy Ethel Merman . . . Parkyakarkus in the nearest seat for 2 hours of delirious fun!



SAMUEL GOLDWYN *presents*

Eddie Cantor in STRIKE ME PINK

Here is the greatest Eddie Cantor story ever brought to the screen . . . adapted from Clarence Budington Kelland's hilarious Saturday Evening Post serial "Dreamland."



THE GREATEST COMEDY OF THIS...OR ANY OTHER YEAR

with **ETHEL MERMAN • SALLY EILERS**
PARKYAKARKUS and the GORGEOUS GOLDWYN GIRLS

Music and lyrics by Harold Arlen and Lew Brown. Dance ensembles by Robert Alton.
Directed by NORMAN TAUROG

•

Hear Eddie sing "Calabash Pipe" and "The Lady Dances." Thrill to Ethel Merman's torchy rendition of *"First You Have Me High, Then You Have Me Low!" "Shake It Off With Rhythm."*

Released thru **UNITED ARTISTS**

THO IN U.S.A.

SKOURAS TESTIMONY ON KOPLAR SCORES FOR DEFENSE AT ST. LOUIS

Witness Under Cross-Examination by Warner Counsel Tells of Koplar Receivership Suits Despite Hardy's Objections

Moving speedily since the taking of testimony began last Thursday, the St. Louis federal court civil suit in which the Government seeks to enjoin Warner, RKO and Paramount from continuing an alleged conspiracy against Fanchon and Marco theatres in St. Louis, on Tuesday took a turn decidedly favorable to the defense.

This was when Spyros Skouras, a Government witness under cross-examination by Frederick H. Wood of Warner counsel, told about the socalled Harry Koplar receivership suits filed against Skouras Brothers Enterprises and the St. Louis Amusement Company in June, 1931.

Over the objection of Russell Hardy, special assistant United States attorney general, directing the prosecution of the nine corporate defendants and their officers, Judge Joseph West Molyneaux admitted the evidence, holding it clearly had a bearing on the chief question in the case, that relating to the alleged conspiracy.

The testimony concerned litigation directed against Warner Brothers and subsidiary corporations by persons close to Mr. Koplar.

At the criminal trial the court barred introduction by the defense of any evidence dealing with the Koplar suits.

Opposing the Government's objections, Mr. Wood described the suits as "vexatious litigation." He said that Mr. Koplar, an associate of F. & M. in the operation of the Ambassador, Missouri and New Grand Central, was an "arch enemy of Warners, engaged in an attempt to blacken them," and that the courts found the litigation and charges unfounded.

When the Government rests its case the defense will immediately move for dismissal.

Much of the testimony followed along the lines of that given in the criminal conspiracy action, which resulted in acquittals of all defendants in November.

Thirteenth Witness

Mr. Skouras, the thirteenth witness to take the stand, related how he attempted unsuccessfully to dissuade Mr. Koplar from bringing the receivership actions, which charged misconduct. Among others, a defendant in those actions was Mr. Skouras, formerly a business associate of Mr. Koplar in the operation of the St. Louis theatre companies before Warner acquired control.

Indications that the Government's attempts to introduce newspaper stories in evidence would be blocked came when Judge Molyneaux barred a typewritten copy of an article in the St. Louis *Globe Democrat* reporting the leasing of the Shubert-Rialto by Warners. This developed in the direct examination of Joseph Grand, St. Louis attorney for the bondholders' protective committee, who was a witness Tuesday and Wednesday.

The taking of testimony got underway at 3:20 p.m. Friday with Thomas N. Dysart, president of the St. Louis Chamber of Commerce and head of the corporations that own the Ambassador, Missouri and New Grand Central buildings and formerly chairman of the Bondholders Protective Committees for those properties prior to their reorganization following foreclosure proceedings in July, 1934, as the first witness for the prosecution.

Mr. Dysart took the witness chair after a most unusual move in an equity proceeding, a motion by Russell Hardy, special assistant attorney general, that the court bar all witnesses from the courtroom.

Charged Perjury

Apparently Mr. Hardy's step was due to the charge made by Louis Phillips of Paramount counsel at the conclusion of his opening statement to the court Thursday that Paramount refused to do business with Harry Arthur or any of his associates because it knew that it was innocent of the conspiracy charge and could only have been indicted through perjured testimony being presented to the grand jury, and that the company would not do business with a man who had endeavored to convict it of a crime it knew it had not committed.

Judge Molyneaux said that his practice has been to grant such a request when it is made by counsel, but, he added, he could not bar attorneys of record or others who might assist in the trial.

The defense earlier had won an important point when Judge Molyneaux declined to quash subpenas *duces tecum* issued at the request of Warner Bros. for certain leases, agreements, contracts, film leases, etc., held by the Eden Theatre Company, lessee of the Fox theatre, the St. Louis Ambassador Theatre Company, lessee of the Ambassador and New Grand Central theatres, and the St. Louis Missouri Theatre Company, lessee of the Missouri theatre.

Cites Dissatisfaction

At the opening of the session, Jacob M. Lashly of counsel for RKO Distributing Corporation, had devoted considerable time to a recital of his company's experiences with Famous Amusement Company, in which Harry Koplar was interested, and Harry Arthur of Fanchon & Marco in renting feature and short subject pictures for use at the St. Louis theatre, including disputes as to rental.

"Mr. Depinet in March, 1934, certainly was dissatisfied with his customer in St. Louis and when he received a letter from Harry Arthur in which he claimed he had lost $33,303.84 on RKO product shown at the St. Louis he naturally concluded that the customer was also dissatisfied," he said.

He claimed that his company had simply exercised its legal rights and had not conspired with anyone.

The direct testimony of Mr. Dysart was concluded Saturday at 11:20 a.m. but cross-examination by Former United States Senator James A. Reed for Warner Bros. had not ended when court adjourned shortly before 1 p.m. By consent of counsel for both sides Mr. Dysart was then excused until Saturday, January 18.

On direct examination by Mr. Hardy he described the principal differences between the leases closed with Mr. Snyder and the various proposals made to the Bondholders Protective Committees by Warner Bros.

Mr. Dysart again told of how Former Mayor Frederick H. Kreismann at a meeting in the Dysart office had declared that he was tired of hearing threats by Warners and thought the committee should go through with the Snyder deal, and also of the statement credited to

Wood Describes Suits As "Vexatious Litigation" and Calls Associate of Fanchon & Marco "Arch Enemy of Warners"

Hiram B. Morse, largest individual bondholder, to the effect that "we still have an Attorney General in Washington and I believe he will enforce the law." Dysart also touched on another meeting with Mr. Jeffries on April 6, 1934, but on direct examination was not asked about the meeting of September 18, 1933, at which the committee thought it came to complete agreement with Warners.

Unsigned Draft Admitted

But Mr. Reed did not overlook that meeting and immediately upon opening the cross-examination he asked about it. Mr. Dysart said that they thought an agreement had been reached on all except three points, the length the bonds would be cumulative, the question of control and the amount of money to be advanced by Warner Bros. in paying off the expenses of the reorganization and undeposited bonds. He said that I. Levinson of Chicago, attorney for the committee, was instructed to prepare a memorandum of what had been agreed to. The defense contends that Mr. Levinson was really instructed to prepare the actual proposed contract and that he did so. The unsigned draft was admitted as a defense exhibit.

During the proceedings on Monday Judge Molyneaux several times said that the Government had not yet shown that a conspiracy in restraint of trade existed.

Defense Scores Again

The defense scored a point when Judge Molyneaux sustained an objection by Frederick H. Wood of Warner counsel to testimony by J. M. Ulmer, Cleveland, lawyer, concerning remarks he said were made by Herman Starr at a conference in the Warner offices in New York City on August 14, 1933.

Mr. Ulmer testified that he had gone to New York in response to an invitation from Warner officials to discuss a lease on the Capitol theatre in Wheeling, W. Va., and at the conference Mr. Starr had said in effect that the bondholders on the Wheeling property had better accept the Warner proposition as there was nobody else for them to deal with.

During the arguments Mr. Hardy was mildly rebuked by Judge Molyneaux for charging that Mr. Wood was using tactics tending to confuse the court.

The last witness of the day was Clarence M. Turley, former business associate of Skouras Brothers in operation of the Ambassador, Missouri and New Grand Central theatres, and guarantor with them on some of the bonds issued against those theatre properties. He gave testimony concerning an argument between Herman Starr and Spyros Skouras in a room at the Blackstone in Chicago either on February 27 or 28, 1934. Mr. Turley said that Mr. Starr had declared that Warner Bros. had been mistreated and given a "raw deal" in St. Louis.

Upon cross examination by Mr. Reed for Warners, Mr. Turley revealed that Paramount and Warner pictures had been shown in the three theatres after Skouras Super Theatres Corporation had been ousted by the landlord and during the subsequent receivership that preceded the reorganization of the properties after foreclosure sale.

Critics go Wild about "THE GH

EAST, WEST, NORTH, SOUTH, no matter from what direction they converged on the theatre. They all agreed unanimously that "The Ghost Goes West" is smash entertainment!



Robert Donat

sensational star of "The Count of Monte Cristo"

in

THE GHOST GOES WEST

with JEAN PARKER
EUGENE PALLETTE

IRECTED BY RENE CLAIR *acclaimed by any critics as the screen's most skillful director*

reenplay by ROBERT E. SHERWOOD

ALEXANDER KORDA *production*
the man who gave you "Henry VIII"



"Thoroughly enjoyable entertainment from beginning to end . . . filled with the sort of fun that keeps the audience chuckling throughout . . . glittering satiric touches raise the production to a brilliant level." —Kate Cameron, N. Y. Daily News.

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"One of the season's funniest pictures. It is told with high good humor, almost with glee, and its cast has the air of enjoying it all as hugely as the audience. A grand ghost story . . . a rollicking tale of a most delightful phantom. What this country needs is a few more Glourie ghosts. It could even do with a few Rene Clairs."
—Eileen Creelman, N. Y. Sun.

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"Satire of the grandest sort. Gay, charming, romantic, amusing and entertaining. Rene Clair, the brilliant young French director, has baked us a most delectably fluffy omelet, with Robert Donat, one of the most engaging actors on the screen, providing exactly the right seasoning for it. —William Boehnel, N. Y. World-Telegram.

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"Captivating comedy . . . tender in its romance . . . charming in mood. No more winsome ghost ever has stalked across the screen and Robert Donat plays him magnificently. The production is lavish. The dialogue is witty. The situations are delightful." —Bland Johaneson, N. Y. Daily Mirror.

Released thru

OST GOES WEST"





"Gay and charming and imaginatively amusing . . . striking, delightful and original."

—Richard Watts, Jr., N. Y. Herald-Tribune.

•



"The first important film of the new year, and a joyous one. Gay, urbane and brilliantly funny . . . a gracefully long, loud laugh . . . it has a sly wit and adroitness of manner that make it delightful. It is the cream of an ebullient jest."

—N. Y. Times.

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A thousand delights await you at the Rivoli . . . as bright a satire as the screen has seen . . . as jolly a ghost story as ever haunted Broadway with its hilarity . . . rules Rivoli screen with laugh spirits . . . Robert Donat finds permanent American stardom . . . Rene Clair's direction is exquisite in its sheer genius."

—Regina Crewe, N. Y. American.

•



"A gay and thoroughly amusing comedy . . . delightful entertainment . . . riotous . . . hilarious . . . you'll find the picture a grand film."

—Rose Pelswick, N. Y. Evening Journal.

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"Excellent. One of the most consistently delightful comedies of this or any other season. Exhilarating fun and a deserved triumph."

—Thornton Delehanty, N. Y. Post.



UNITED ARTISTS

WANGER BLAZING NEW STUDIO TRAIL IN OUTDOOR NATURAL COLOR FILM

Vividly Hued Flowers Promptly Uprooted When They Failed to Fit Into the Scheme of "The Trail of the Lonesome Pine"

Hollywood Is Fancying That Producer Has Carved Out Another Milestone in Entertainment from Fox, Jr., Novel

by GUS McCARTHY

Walter Wanger's "The Trail of the Lonesome Pine," first natural color picture filmed practically 100 per cent out of doors, scores of miles from the nearest sound stage, is in the hands of the cutters and musical scorers. Advance information hints at something as revolutionary as "In Old Arizona" was in the early days of talkers. Hollywood is fancying that one of its leading producers has succeeded in carving out another milestone in screen entertainment.

Even in black and white, say those who have seen the partially assembled feature for Paramount release, "The Trail of the Lonesome Pine" would be an important picture, of unusual dramatic strength. In color—color treated as a supplementary adjunct, to the extent of striving to make audiences unconscious of it after the first few minutes—this typical American drama, modernized from the John Fox, Jr., novel of the Virginia feud country, is nearing the nation's screens to provide probably a real test of a new medium as mass entertainment.

Mr. Wanger has produced the industry's first all-outdoor color feature with the best technical resources available. At the same time, to use his own words, he has instructed Director Henry Hathaway to "throw away the color," meaning that the Wanger company has taken advantage of color utilized as naturally as dialogue and sound and not for mechanical effects. Neutral tones alone are promised.

"When we were shooting the picture, vivid hues and distracting combinations were scientifically avoided," Hathaway explained. "If wild flowers or foliage failed to fit into the scheme of things, they were uprooted."

Little or No Makeup

The stars, Sylvia Sidney, Henry Fonda and Fred MacMurray, and featured players, Fred Stone, Nigel Bruce, Beulah Bondi, Spanky McFarland and Fuzzy Knight, wore little or no makeup. Unusual precautions also were taken to garb them in drab material, mostly brown, gray or dark blue.

"The goal we set at the start of production and never deviated from was to hew to the story line and let color fall where it might," Wanger declared. "Our purpose was to make the people and backgrounds blend naturally into out-of-door action as it would appear to the naked eye."

Color in various forms has been tried in sequences of pictures over a period of several years. The new three-color Technicolor process, however, has gone definitely beyond the experimental phase and has become a practicable medium.

During the past year or more producers have been scanning the color situation with a wary eye. The majority concede its proven value in certain subjects, such as cartoon comedies and travelogues, but have adopted a watchful waiting policy on a medium that might detract from "The story's the thing" appeal of feature picture investments running up to $1,000,000 and more.

Mr. Wanger, maintaining an open mind on color, said a year ago that he would face the problem of deviating from black and white if and when he got a story which in his opinion lent itself perfectly to the medium. Several months ago, when he made up his mind to become a pioneer in the color field, he first planned to choose a subject to be filmed almost entirely on sound stages.

John E. Otterson, president of Paramount, sold Mr. Wanger on the idea of making his color bow with a big outdoor subject. The producer then selected "The Trail of the Lonesome Pine." The romantic drama of the Blue Ridge mountains, a best seller for years, twice before has served as screen fare. Cecil B. DeMille directed it in 1915, with Charlotte Walker, Thomas Meighan and Theodore Roberts in leading roles, and it was remade in 1922, with Mary Miles Minter, Antonio Moreno and Ernest Torrence. Always a champion of the theory that a truly great story improves with the years, especially a subject dealing with those mountaineers whose basic emotions and style of living have not changed much in more than a century, Mr. Wanger had his scenarist modernize the main plot without interfering with the flavor and tempo of the novel.

Glaring Detractions Avoided

"I believe color as used in 'The Trail of the Lonesome Pine' enhances the dramatic values to a remarkable degree," he said. "For the first time audiences are given the real beauty of sweeping backgrounds blended into story without causing them to focus their attention on scenery or glaring things to detract from what the personalities are doing and saying. In addition, the public will at last have an opportunity to see film stars as they actually are."

To interpret the fictional characters of these strange mountain folk as transferred to the screen, Mr. Wanger commissioned Rupert Hughes to write a foreword.

Most of "The Trail of the Lonesome Pine" was shot in the heavily-timbered San Bernardino range of the Sierra Madre mountains, about 125 miles from Hollywood.

Construction of sets for the first outdoor color picture opened new fields, and at the same time presented new problems, to the art director, Alexander Toluboff. It was not so much in creating backgrounds with the right colors, as it was blending them into a composite whole, faithful to nature, taking into consideration the power of the camera to intensify certain things unobserved by a casual glance of the naked eye.

The company was on location two months and inaccessible to tourists. A town—the Gaptown of the story—was built in the mountains. A steam shovel and tons of railroad equipment were among the "props" dragged up the trails. A fire, one of the big scenes, had to wait for a light fall of snow before forest rangers would give their assent.

The average person knows that an oil painting, the priceless old masters included, if inspected at too close range, appears merely to be blotches of pigment. As the eye retreats, the painting takes form in the artistic perfection intended. In natural color photography, the screen is the painting, and the hues of the sets must blend into one other, especially in close-ups, and not look splotchy.

Colors "As Nature Intended"

"Color photography in its relation to motion picture art direction opens up new vistas never before possible to explore," said Mr. Toluboff.

"With color on the screen almost exactly the way it is photographed, the art director must design his sets with the color consciousness of the oil painter or the mural artist. Because the public will see things on the screen as they really are, we obviously are creating them for visual reproduction by using colors as nature intended."

One of the color problems was the photographing of the sky. On seemingly ideal days, it was too blue, giving an artificial hue on the screen. Most scenes were made when at least a few clouds were presnt.

Artificial Lighting Rare

Painted lumber was found to reflect too much light, so weather-beaten lumber from old barns went into much of the construction.

Only in rare instances, or in night work, was artificial lighting used. Color photography, the Wanger cameramen, Robert C. Bruce and Howard Greene, learned, was at its best when the light came from one source, the sun.

A rising tide of color, which appears definitely headed toward Hollywood, holds only one danger for the industry. It may be analogous to Hollywood's "stone age of sound" when studios engaged in a wild scramble to get dialogue, music and noise into pictures, knowing that at the start the novelty of the new medium was sufficient to intrigue millions of fans. Producers didn't have to worry much about stories. As soon as dialogue and sound became accepted as the natural and obvious medium, however, story and production quality again dominated.

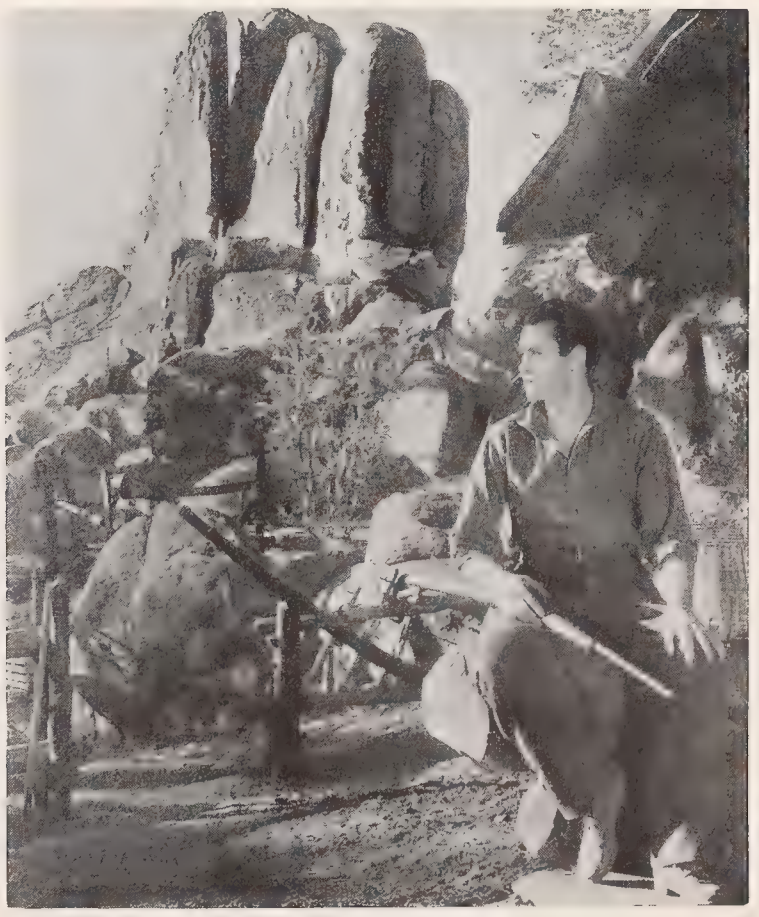
The success of color is certain to be based on the same standard. In every instance, first consideration will have to be given to the action in the film, just as has been done in "The Trail of the Lonesome Pine."

THE TRAIL of the LONESOME PINE

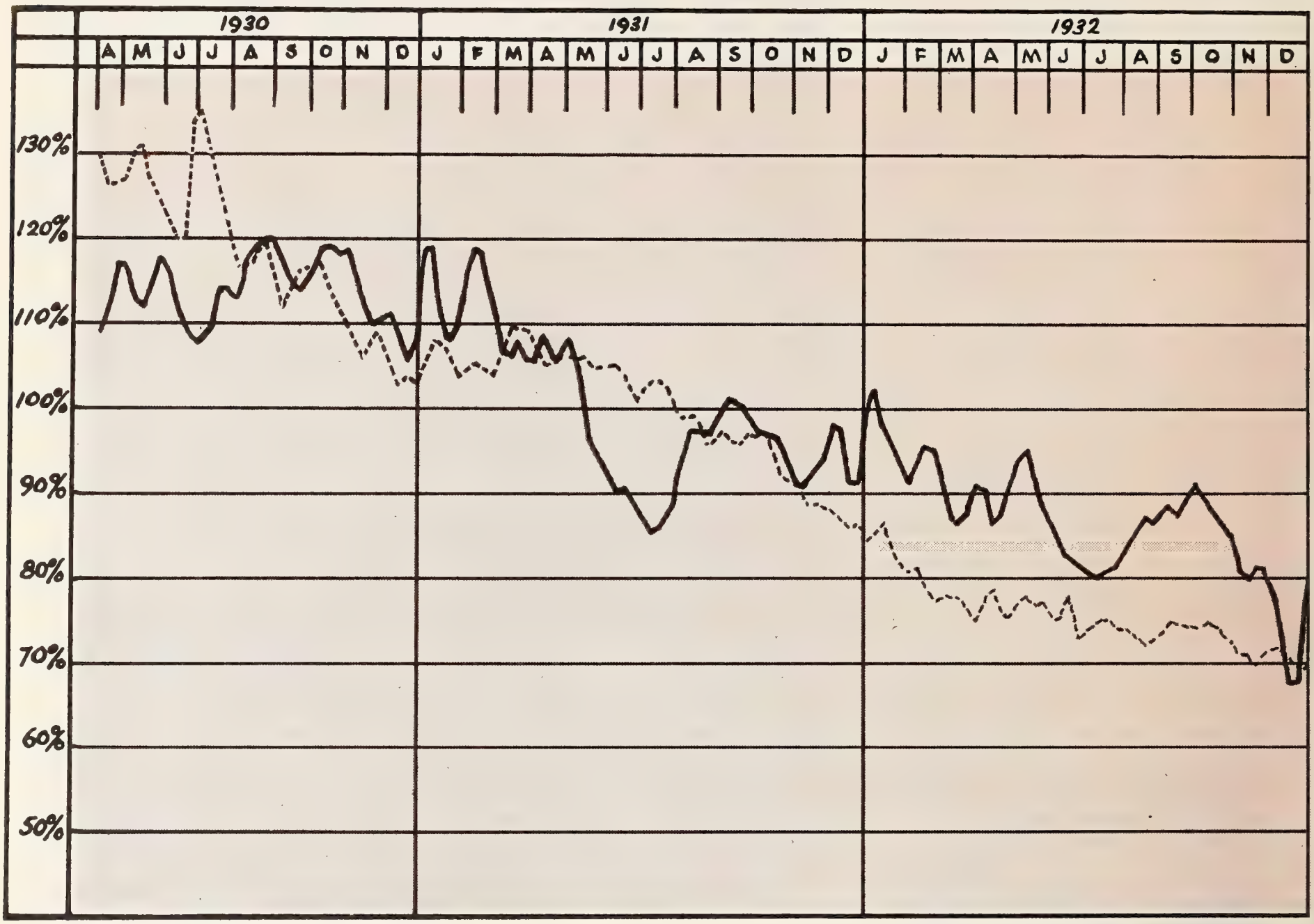




Walter Wanger natural color production for Paramount release. Directed by Henry Hathaway. Photographed by Robert C. Bruce and Howard Greene. Art director, Alexander Toluboff. Stars, Sylvia Sidney, Henry Fonda and Fred MacMurray.



THEATRE RECEIPTS COMPARED



FIVE YEAR COMPARISON OF FILM RECEIPTS AND GENERAL BUSINESS INDEX. In the chart on this and the page opposite, the period covered is from April 12, 1930, to November 30, 1935. The business index used is that compiled by the magazine *Business Week* (McGraw-Hill) and is based on the average weekly business activity during 1931, in steel output, building contracts, car loadings, power consumption, and so on, and was originally computed on the basis of an expected normal of 100 per cent. For the purposes of the chart this was converted to a basis of the average weekly index figure for the year 1931. The motion picture figures are from *Motion Picture Herald's* weekly compila tion of receipts. The dotted line represents the theatre receipts; the solid line is the general business index.

Deposit Deadline Feb. 1 For Theatres Equipment

The time for making deposits under the reorganization plan of General Theatres Equipment, Inc., has been extended to February 1, the committee headed by Arthur W. Loasby, announced this week.

Holders of securities and claims were asked by the committee to deposit with City Bank Farmers Trust Company, depositary, by that date, and only those who deposit are entitled to the benefits of the plan, according to the notice.

More than 58 per cent of the debentures now subject to the plan and holders of more than 90 per cent of the unsecured claims have deposited or agree to deposit. The total of such debentures and claims and of the claims of the Chase National Bank, which has agreed to participate in the plan on the conditions stated therein, is more than 73 per cent of all allowable claims against the company to be adjusted under the plan, it is stated.

It was also declared that the plan has been approved in the chancery court of Delaware and is subject to the continuing supervision of the court, and has been recommended to their subscribers by Standard Statistics, Fitch Investors Service and Moody's Investors Service.

Milwaukee Club to Move

The Variety Club of Milwaukee is taking new and larger quarters on the eighteenth floor of the Schroeder hotel there, which it expects to occupy about February 15th. The club has been located for the past year in the Plankinton hotel. It is planned to hold a dinner dance some time in February at the Schroeder.

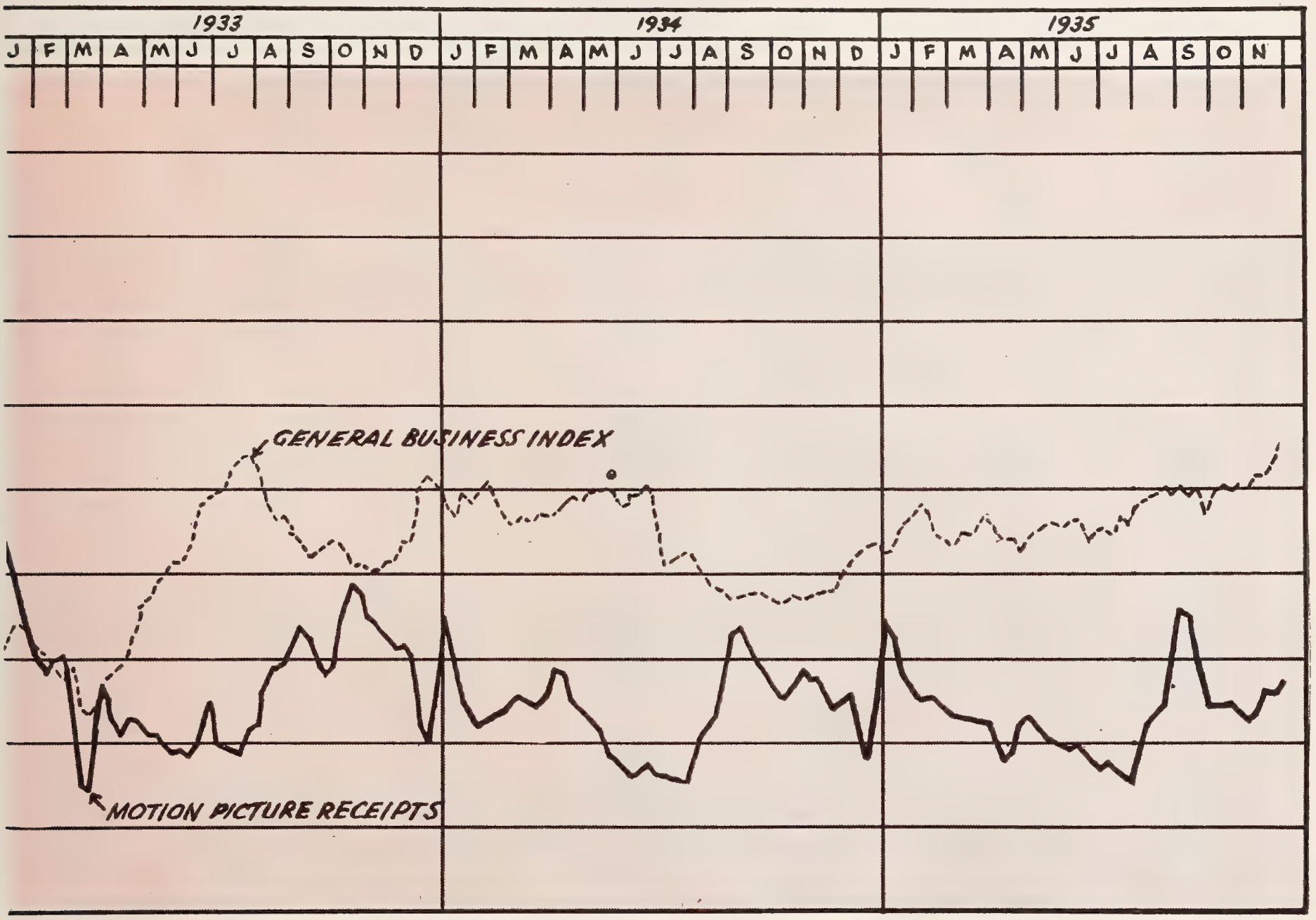
Commonwealth Managers Discuss New Drive

Commonwealth Amusement Corporation, which operates 22 theatres in Missouri, Kansas and Iowa, held a meeting of managers in Kansas City Wednesday and Thursday to discuss a new drive, the "1936 History Makers Contest."

C. A. Schultz, vice-president of the corporation, said that in the drive the circuit would use all the good ideas originated by individual managers in a campaign which closed December 28, and such new ones as could be evolved.

Mr. Schultz this week acquired the real estate and theatre premises of the State theatre, Garden City, Kan., from Lester McCoy. Homer Ellison will continue as resident manager for Commonwealth, which will book the theatre.

TO GENERAL BUSINESS INDEX



FACTORS IN VARIANCES BETWEEN GENERAL BUSINESS INDEX AND FILM RECEIPTS. The chart shows that during 1932 the motion picture theatre grosses did not decline as sharply as did the general index, although both reached extreme lows during the bank holiday period. From that date on, however, the line of film receipts does not reflect the pace of recovery indicated in the general index. This was explained by reduced admission prices though more customers were attracted to the box-office. Noted each year in the chart is the customary fall-off of business in the week before Christmas. Cities included in the tabulation are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Oregon), and San Francisco.

20th-Century-Fox to Repay Issue Out of Treasury

That Twentieth Century-Fox plans to retire its convertible 6 per cent debentures due April 1 out of treasury funds without any new financing was reported this week.

Possibility of reducing the outstanding Fox Film Realty Corporation and Fox Realty Corporation of California first sinking fund 6s of 1942 with a new issue at a lower rate of interest has been discussed. Registration of the parent company under the securities act, in event of such financing, is considered necessary.

The two realty issues as of last March 30 amounted to $748,900 and $1,556,300 respectively. The convertible debentures of Fox Film Corporation were $1,696,600.

Recent overtures by some interested investment companies for the purchase of the Chase National Bank's holdings of Twentieth Century-Fox stock have been reported unsuccessful. Chase as of August 26 held a total of 774,753½ shares of preferred, or 57.01 per cent of the issue, and 387,367¾ shares of common, or 31.58 per cent.

Patterson In New York For Post With Warners

Willard C. Patterson arrived in New York this week from Palm Springs, Cal., where he has been vacationing since resigning as general manager of United Detroit Theatres, and will take over his new post as an assistant to Joseph W. Bernhard, head of Warner theatre operations.

Mr. Patterson will work out of the home office, concentrating on Warner circuit operating policies. His post will be similar to those of Stuart McDonald, Mort Blumenstock and Clayton Bond, who are also assistants to Mr. Bernhard.

Bay State Billboard Battle Appears To Be Nearing End

A billboard battle that began in 1925 and that has had a far-reaching effect on millions of dollars of outdoor advertising in Massachusetts and in other parts of the country seems set for a quick finish. Billboard interests of the Bay State, according to a reliable source, will within a few days withdraw an appeal to the United States Supreme Court on an adverse decision by the Massachusetts Supreme Judicial Court in 1933 on whether billboards adjacent to highways must be removed.

The waiving of this appeal, of particular interest to the motion picture industry, is expected to result in some 10,000 billboards in this state being moved within the prescribed limit from highways and otherwise changed to comply with State regulations passed in 1924.

HOLLYWOOD SCENE

Makers of Musicals Now Recognize Differences Between Revue and Spectacle — Laughton Wins Guild Honor for December — 10 Films Start, 11 Are Finished

New Musicals

THERE is a definite trend in the big musicals away from numbers with regiments of girls and toward emphasis of specialty numbers in semi-closeup with only a handful of performers, a sign that the screen at last is beginning to differentiate between the revue type of entertainment and the spectacle. At one time "musical" was synonymous with hosts of chorus girls popping out in settings that logically would have been crowded with half a dozen dancers.

Of late, however, producers have been paying a bit more attention to the realistic side of dance routines. Where there are multitudes there usually is a firm foundation in plausibility, and they are introduced credibly in the story instead of being flung in without explanation.

An illustration is in "Rose Marie," which features a spectacular dance routine with hundreds of performers. The occasion, however, is an Indian celebration. The several films based upon amateur hours on the radio are another good illustration.

"Thanks a Million," one of the ace musicals of the year, is based upon the adventures of a small stranded theatrical troupe. The troupe stays small throughout to the definite benefit of the film. From the same studio comes "The King of Burlesque," dealing with the financial ups and downs of a producer of lavish girl shows, and the numbers quite logically show immense choruses.

Showmen will watch this trend, and for such offerings as "The Great Ziegfeld" will emphasize spectacularly staged dance numbers. By the same token, they will not use the same approach for every "musical" released.

Preview Problem

Large studios are experiencing increasing difficulty in handling requests for seats at previews of big productions, the "Four Alarm Previews." Word usually leaks out several days in advance, and queues form at the box-office as early as five in the afternoon. Managers who haven't the heart to turn away cash customers, place on sale several rows of seats reserved for studio use. This means that when the reviewers arrive all seats are occupied. Studio executives seem to feel that it is an injustice to have a picture reviewed without benefit of an audience reaction. And press agents have not yet determined which is the lesser of the two evils.

Laughton Honor

Charles Laughton received the top vote from the Screen Actors Guild for the best performance in December. Laughton received the award through his performance in MGM's "Mutiny on the Bounty." Kay Francis received honorable mention for Warner's "I Found Stella Parrish" and Eddie Quillan for "Mutiny." The Guild voted "Mutiny on the Bounty" the best screen play of the month. The script was written by Talbot Jennings, Jules Furthman and Carey Wilson. Paramount's "So Red the Rose" and "Annie Oakley" from RKO received honorable mention. . . . George Browne, IATSE president, and John P. Nick, vice-president, left Hollywood for the union meeting in Miami. . . . Trem Carr has had offers of executive jobs from two major film concerns in Great Britain. . . . John E. Otterson arrived on the Coast and immediately went into a series of conferences with Paramount studio executives. . . . John Ford has signed with Pioneer Productions to direct a series of probably four color pictures, in an agreement which permits him to do outside pictures. . . . The Academy of Motion Picture Arts and Sciences is discussing the results of recent tests on a proposed standard density tablet now being made up under the supervision of its subcommittee on release print quality improvement.

Studios Resume

Recovering from its holiday celebration, Hollywood went to its production work with vim. The first full week in January saw 10 new features started and 11 finished. Among the newly started productions, as well as those completed, are several potentially important attractions.

Putting three pictures each into work, Paramount and Warner Brothers vied for premier starting honors. One of the new Paramount features is a Walter Wanger production, "The Moon Is Our Home." It will present Margaret Sullavan, Henry Fonda, Charles Butterworth, Beulah Bondi and Margaret Hamilton. William Seiter is directing. Directly under the company's auspices, "I Married a Soldier" was put into work. Marlene Dietrich is starred with Charles Boyer. The supporting cast lists Akim Tamiroff, Walter Catlett, Victor Killian, Samuel Hinds, Ted Oliver and Siegfried Rumann. Henry Hathaway is directing. The third picture, "Too Many Parents," will present David Holt, Billy Lee, George Ernest, Frances Turner, Doris Lloyd, Lester Matthews, Porter Hall and Julie Hayden. Robert McGowan is directing.

"Green Pastures" Starts

Probably the most important of the Warner starters is "Green Pastures," seconded by "Hearts Divided." "Green Pastures" is being directed by Marc Connolly, who wrote and directed the stage play, and will present Rex Ingram, Oscar Polk, Ernest Whitman, Frank Wilson, Freddie Archibald, Anna Mae Fritz and George Reed. Marion Davies is starred in "Hearts Divided," supported by Dick Powell, Edward Everett Horton, Arthur Treacher, Charles Ruggles, Henry Stephenson, Walter Kingsford, Etienne Girardot and Clara Blandick. Frank Borzage is directing. Last of the group started, "Murder by an Aristocrat," will present Margaret Lindsay, Lyle Talbot, Mary Treen, Addison Richards, Florence Fair, Eddie Shubert and Lottie Williams. Frank McDonald is directing.

As its initial production effort, the newly formed Pickford-Lasky Productions started "One Rainy Afternoon." The cast includes Francis Lederer, Ida Lupino, Countess Lev de Margret, Georgia Cane, Roland Young, Joseph Cawthorne, Hugh Herbert, Erik Rhodes, Adrian Borg and Angy Norton. Roland V. Lee is directing.

At 20th Century-Fox "Charlie Chan at the Circus" started. Warner Oland is featured, supported by Keye Luke, June Lang, Francis Ford, Wade Boteler, the Brasnos, Drue Layton and J. Carroll Naish. Harry Lachman is directing.

The last of the starting features, "The Show Goes On," is a Sol Lesser production. The cast lists Bobby Breen, Henry Armetta, George Houston, Vivienne Osborne, Grant Withers, Inez Courtney, Spencer Charters and Richard Carle. Kurt Neumann is directing.

Radio Completes Four

Four pictures were finished by Radio. "Follow the Fleet" teams Fred Astaire and Ginger Rogers again. Support includes Randolph Scott, Harriet Hillard, Kay Sutton, Jane Hamilton, Maxine Jennings, Lucille Ball, Thelma Leeds, Eddie Burns, Joy Hodges, Betty Grable and Herbert Rawlinson. Mark Sandrich directed. "Don't Bet on Love" will present Gene Raymond, Wendy Barrie, Helen Broderick, Erik Rhodes, Morgan Wallace, Eddie Gribbon, Guinn Williams, William Collier, Sr., Mary McLaren, Eddie Kane, Addison Randall and Billy Gilbert. Leigh Jason directed. "The Wild West" is a Wheeler and Woolsey with Dorothy Lee, Harry Woods, Ethan Laidlaw, Richard Alexander, Delmar Watson, Nelson McDaniell, Maurice Black, John Ince and Jim Thorpe. Fred Guoil directed. In "Thoroughbreds All" will be seen Moroni Olsen, Louise Lattimer, John Arledge, Ray Mayer, the dog Lightning and Clem Bevans. Glen Tryon directed.

Twentieth Century-Fox completed three pictures. "Prisoner of Shark Island" will present Warner Baxter, Gloria Stuart, Ernest Whitman, John Carradine, Harry Carey, Douglas Wood, Paul Fix, Fred Kohler, Jr., Francis MacDonald, Arthur Byron, O. P. Heggie, Claude Gillingwater, Francis Ford and John McGuire. John Ford directed. The cast for "The Roughneck" includes Paul Kelly, Arline Judge, Mona Barrie, Gregory Ratoff, Sammy Cohen, George Chandler, Halliwell Hobbes, Charles Stevens, Robert Homans, Mischa Auer, Granville Bates, Ernest Alexander, Ed Brophy, Wade Boteler and Stanley Blystone. Lew Seiler directed. The third picture, "Every Saturday Night," will present June Lang, Thomas Beck, Jed Prouty, Spring Byington.

Two Finished at MGM

Two pictures finished at MGM. In "Three Godfathers" will be seen Chester Morris, Lewis Stone, Walter Brennan, Irene Hervey, Roger Imhof, Harvey Clarke, Victor Potel, Willard Robertson, John Sheehan, Robert Livingston and Sidney Toler. Richard Boleslawski directed. "Garden Murder Case" presents Edmund Lowe, Virginia Bruce, H. B. Warner.

Paramount finished "F Man," which will present Jack Haley, William Frawley, Grace Bradley, Sam Flint, Frank Parker, Robert Middlemass, Edward McWade, Billy Bilbert, Norman Willis, Onslow Stevens and Sam Ash. Eddie Cline directed.

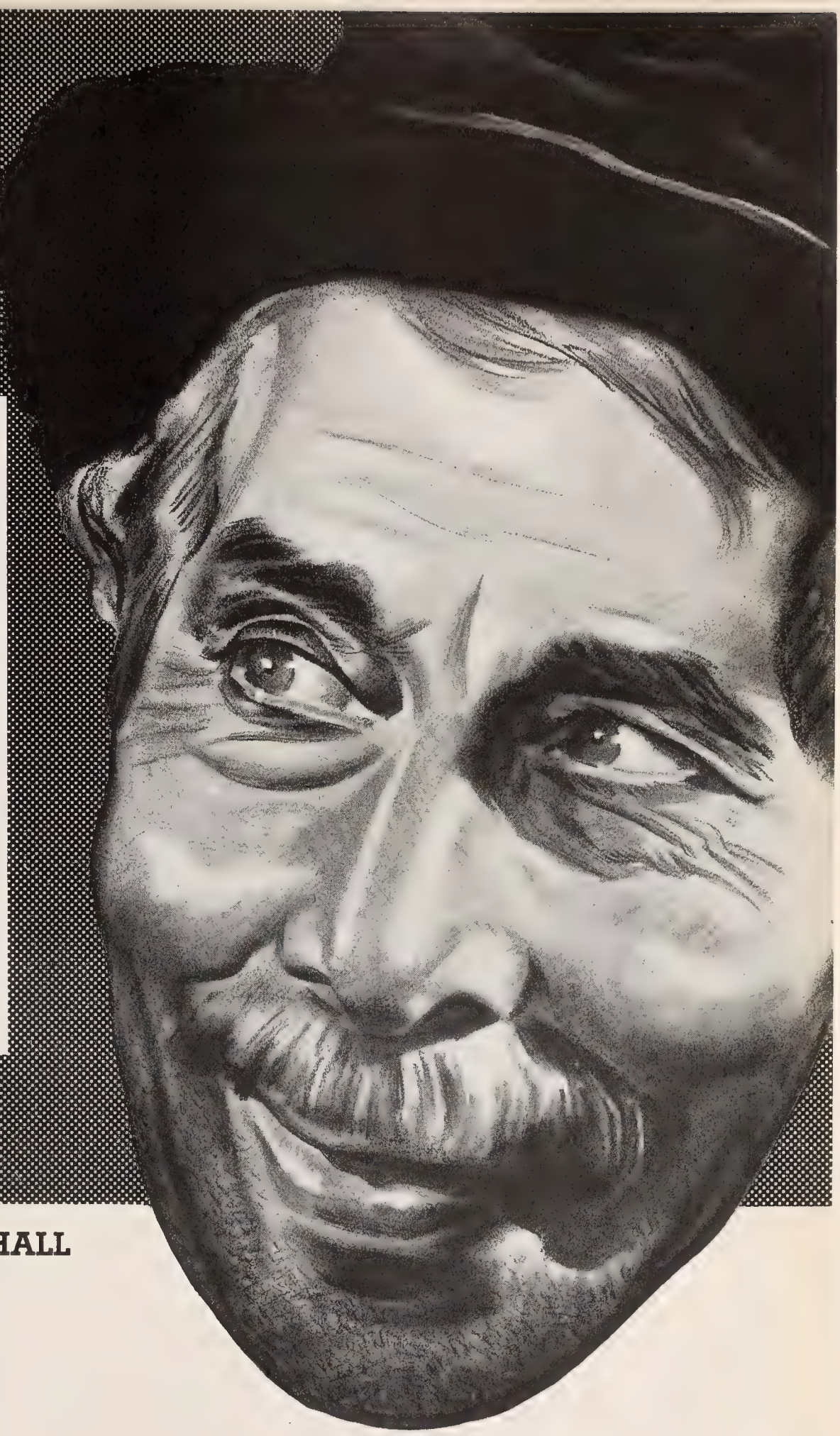
Darmour Productions completed "Shadows of the Orient." The cast includes Regis Toomey, Esther Ralston, Sidney Blackmer, Oscar Apfel, J. Farrell MacDonald, Kit Guard and Matty Fain. Burt Lynwood directed.

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SHOWMEN'S REVIEWS

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Rose Marie

(MGM)

Love Drama

Opportunity to present this picture may actually be considered a privilege. Patrons may be expected to consider its showing an event of importance, an occasion of unusual interest and satisfaction, as indicated by the spirited reaction on the part of the paying preview audience. Publicized with a degree of enthusiasm paralleling the intelligence, care and skill incorporated into the picture in its preparation and production, Jeanette MacDonald and Nelson Eddy help the production to entertainment value exceeding that which was experienced by "Naughty Marietta," which first teamed them.

In theme "Rose Marie" is human interest love drama, in which the element of beautiful music, finely sung, is an integral factor. It is the romantic story of an opera diva and a Royal Canadian mounted policeman. All but a few short sequences are filmed against natural scenic backgrounds. The commercial value of these equals the worth of story content, the musical appeal or the quality of personal performances. The combination of all should be an inspiration to true showmen.

At the height of a triumph in Montreal, when she knows she may be able to do something about a secret sorrow, the singer learns that her brother has broken jail and the Mounties are out to get their man. Rushing to the North Woods, robbed and deserted by her guide, made to look tragically ridiculous as she attempts to match her artistic talents with those of a honky tonky red hot, she meets, is befriended by, becomes infatuated with and runs away from the Mountie. Saved from drowning by him, love lives anew as he sings the familiar "Rose Marie." It flames intensely—and so does entertainment, as alone with the Mountie in the woods she hears the haunting strains of "Indian Love Call" and love is glorious as first he, then she and finally both together sing its legend. Under the spell of love both thrill to the weird exoticism of the semi-barbaric Totem Pole dance spectacle.

Alone she finds her brother and her happiness is great. A twist of pathos ensues as the Mountie, despite his love, is responsive only to the call of duty and claims his man. It seems that an end has come to a beautiful dream.

The scene shifts to the opera again. Singing "La Tosca's" theme aria, the star hears only the intermittent strains of "Indian Love Call." Collapsing, she is returned to the Northland to recuperate. In the land where her heart is, the haunting melody again comes and with it the Mountie and eternal love.

While the show is essentially romance and drama, and those factors are of the appealing quality that one expects of the prestige of the producing company, director and players, there is no lack of adequate contrasting comedy. While quite often the power of action, dialogue and music may cause tears to flow, occasions for smiles and laughter are not absent. So constituted, the show has definite commercial and entertainment promise. But it seems that, in the long run, the music as rendered by Miss MacDonald, Eddy and in the operatic episodes by Allan Jones will be the dominant factor to amplify the worthiness of the straight theatric ingredients.

Previewed in Westwood Village Theatre, Los Angeles. Localed adjacent to U. C. L. A. campus, Santa Monica and Beverly Hills, word of what was being previewed got out. Lines several blocks long gathered before 6 p. m. and the house was packed to capacity two hours before showing. Salvos of applause, which greeted the title and several times interrupted the preview, may be accepted as the basis for the remarks made in the opening paragraph.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich, Albert Hackett and Alice Duer Miller. Based on the stage production of Arthur Hammerstein. From the play by Otto A. Harbach and Oscar Hammerstein II. Music composed by Rudolf Friml and Herbert Stothart. Musical direction by Herbert Stothart. Additional lyrics by Gus Kahn. Totem pole dance staged by Chester Hale. Operatic episodes staged by William von Wymetal. Photographed by William Daniels. Recording director, Douglas Shearer. Art director. Cedric Gibbons. Art associates, Joseph Wright, Edwin B. Willis. Gowns by Adrian. Film editor, Blanche Sewell. P. C. A. Certificate No. 1871 Running time, when seen in Hollywood, 103 minutes Release date. January 31, 1936. General audience classification.

CAST

Marie de Flor	Jeannette MacDonald
Sergeant Bruce	Nelson Eddy
Myerson	Reginald Owen
Romeo	Allan Jones
John Flower	James Stewart
Premier	Alan Mowbray
Bello	Gilda Gray
Boniface	George Regas
Hotel manager	Robert Greig
Anna	Una O'Connor
Storekeeper	Lucien Littlefield
Teddy	David Nivens
Mr. Daniells	Herman Bing

Exclusive Story

(MGM)

Drama

Moving in an ever present but seldom actually seen atmosphere of vicious gangsterism, this production is really a character drama. It treats of a newspaper reporter and his wife, a killer gangster minion, a racketeer boss, an attorney appointed special prosecutor and his sweetheart and a pair of racketeer victims, an humble grocer and his daughter. Built of materials that make scarehead newspaper stories, it is, at various times, tensely dramatic, gayly comic, wildly exciting and tenderly romantic.

The picture opens as a newspaper story. Crusading reporter Higgins is forced to print a retraction of a slimy political graft story. Switching to its gangster complex, grocer Devlin and his daughter, Ann, through the medium of petty "numbers" racketeer Acello, feel the might of organized crime. Appealing to Higgins to tear the lid off conditions, Ann at first is ridiculed. When muscler-in Comos is killed in her home as he is about to make a deal with Devlin to buy his store, Higgins' crusading instincts are aroused. His first story arouses the public and Barton is appointed special investigator. His fear of gangster vengeance, plus the pleadings of sweetheart Tess, leave him unwilling to take any steps despite Higgins' proddings and Ann's scathing derision.

After much that has little meaning but yet is interesting, Devlin sells his store and is given a job, supposedly taking an innocent cargo of paint to Havana. Word flashes that the ship is afire at sea. Galvanized into action, Barton, who is growing to admire Ann, accompanies Higgins on an airplane flight to scoop rivals. Tossed overboard, he parachutes down, is picked up by a rescuing vessel, saves Devlin and radios the exclusive story.

Going hammer and tongs after the gangsters, Barton and Higgins see Devlin killed and Tess kidnaped. Stymied by the power of invisible forces, both are helpless until Ann turns up Acello. Forcing a confession under the threat of being blasted to pieces by an infernal machine, Barton and Higgins get the dope that leads to a raid on Werther's headquarters. At the promise of quick justice to be dealt out to him, Acello and the rest of the gang, Tess surrenders Barton to Ann and Higgins goes home to his wife.

Two bits of work by Calleia, coming off a "dope bat" and cringing in terror before the time bomb, won applause from the audience. Stuart Erwin made the part of the reporter natural and human in relation to his character and family ties as it is not ordinarily seen on the screen. They are the standout performances in which, in relation to the story, patrons are apt to find interest and entertainment.

Previewed in Alexander Theatre, Glendale, suburban first-run house. Preview audience sometimes found itself at loss to understand fully how the story's various segments were being combined, but got real wallop out of suspense packed time bomb finale and the at-sea incidents.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Produced by Lucien Hubbard. Screen play by Michael Fessier. From the story by Martin Mooney. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Lester White. Film editor, Conrad A. Nervig. Assistant director, Sandy Roth. Running time, when seen in Hollywood, 70 minutes. Release date, January 17, 1936. General audience classification.

CAST

Dick Barton	Franchot Tone
Ann Devlin	Madge Evans
Tim Higgins	Stuart Erwin
Ace Acello	Joseph Calleia
Werther	Robert Barrat
Michael Devlin	J. Farrell MacDonald
Tess	Louise Henry
Mrs. Higgins	Margaret Irving
O'Neil	Wade Boteler
James Witherspoon, Sr.	Charles Trowbridge
James Witherspoon, Jr.	William Henry
City Editor	Raymond Hatton
Comos	J. Carol Naish

The Lady Consents

(Radio)

Dramatic Romance

Modernly keyed dramatic romance, this is an arresting story of worldly desire versus ethereal love. Semi-sophisticated in character, yet possessing the qualities in story content and acting values ordinarily appealing to both class and mass, the picture has the elements of popular attraction, under proper showmanship guidance. Successful selling necessitates intelligent handling lest in some quarters, smaller houses particularly, the show's real entertainment sock may not be appreciated until it is too late. Fundamentally "The Lady Consents" is a story of human beings. It treats of human beings doing what they want, saying what they say, suffering, sacrificing and triumphing naturally and learning their lessons in a natural

AUDIOSCOPIKS MAKE LEAP YEAR AUDIENCES LEAP! (BOX-OFFICES, TOO!)



Produced by J. F. Leventhal and J. A. Norling.

BRIDGEPORT: "Men howl and women leap from their seats! Tremendous!" wires Majestic Theater.

WASHINGTON: "Stopped the show! Cheered like a great feature!" flashes the Fox Theater.

DALLAS: "Boosted our box-office 15%! A real attraction!" raves Majestic, Dallas.

ST. LOUIS: "'Ah Wilderness' audiences crazy about this subject. Holding it over with 'Tale of Two Cities'!"—State Theater.

TOLEDO: "A knockout! Critics call it year's best novelty!"—Valentine Theater.

M-G-M's *Audioscopiks*

EXPLANATORY REMARKS BY PETE SMITH

Biggest Novelty Since Talkies!

A THIRD DIMENSION SOUND FILM SENSATION!

way. Holding tenaciously to its theme, sticking closely to its premise and the realism of it as it tells of a man in love with his wife but infatuated with another woman, its sole thrill is the real thrill of seeing and studying romance in the raw.

The show's drama, not lacking in comedy contrast, moves to the pace of sparkling dialogue and cleverly contrived situations. Loving her husband dearly, Anne Talbot consents to divorce when Michael convinces her that he is destined for greater happiness with Jerry Mannerly. Married life with Jerry is an empty thing for Michael, as it is totally devoid of all the sympathetic companionship he knew with Anne. Although enjoying a friendly relationship with Michael's father, Jim, in whom is centered the story's comedy contrast, and thrilled to know that another man, Stanley Ashton, wants her, Anne, lives in the belief that "he may be married to her but I am still his wife."

Brought together at Jim's deathbed, Anne and Michael realize that their love is eternal. But Jerry rejects Michael's plea for divorce, first because she treasures the social position and wealth her status as his wife gives her, and secondly because of that age-old determination of a woman to show that she can hold onto the thing she owns despite all competition. Anne, however, is none the less determined and resourceful. With Susan carrying gossip reports, Anne contrives a seemingly compromising situation with Michael that forces Jerry to consent to divorce.

A picture that should make audiences laugh much and maybe sob a bit, it's a story of heartache, sacrifice, frustration and triumph of more than ordinary appeal to women. Negative from any other exploitation angle save that of intelligently prepared advertising and publicity copy in which the worth of cast name and director prestige are not ignored, there should be a dignity and sincerity attached to copy, which in avoiding anything savoring of sugary sentimentality convinces class and mass alike that this is an attraction worthy of their attention.

Previewed at the Pantages Theatre, Hollywood. The theme and class of acting held the audience in quiet attention. Remarks heard in the lobby seemed to indicate the picture was the most suitable Ann Harding has had in a long time, with many compliments voiced for the work of Herbert Marshall and Edward Ellis.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Edward Kaufman. Directed by Stephen Roberts. Screen play by P. J. Wolfson and Anthony Veiller. From a story by P. J. Wolfson. Photographed by J. Roy Hunt. Musical directer, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Gowns by Bernard Newman. Recorded by John L. Cass. Set dressing by Darrell Silvera. P. C. A. Certificate No. 1869. Running time, when seen in Hollywood, 75 minutes. Release date, February 7, 1936. General audience classification.

CAST

Anne Talbot	Ann Harding
Michael Talbot	Herbert Marshall
Jerry Mannerly	Margaret Lindsay
Stanley Ashton	Walter Abel
Jim Talbot	Edward Ellis
Yardley	Hobart Cavanaugh
Susan	Ilka Chase

The Petrified Forest

(Warner)

Character Drama

Here is a class picture with definite mass appeal. Stepping completely out of any rutted path, its striking power to stir the emotion of every human imagination establishes it as an attraction worthy of the attention of all.

"The Petrified Forest" is a melodramatic character drama in which the substantiating elements of romantic love interest, adventure, comedy, hope and fear, triumph and tragedy and inspirational mental conflict, all held together by rigid suspense and moving to the pitch of sparkling dialogue and nerve tensing action, are intelligently blended. It is directed and played in a manner to give the picture an aura of vivid realism, an attribute that skillfully embellishes its legitimate human interest.

The show gives audiences an absorbing, finely acted story to arouse and hold their attention. Production values, convincingly fixing the atmosphere of its desert gas station-restaurant locale, par the worth of story content. It provides exhibitors countless opportunities to exploit the commercial value of these qualities to the fullest extent. It further affords the name value of two of the screen's foremost dramatic artists, supplementing this factor with the worths of several other outstanding personalities.

Power to stimulate and hold interest is concentrated in the story and the way it is told. Cultured Alan Squier (Leslie Howard plays the role he originated in the stage play) wanders into the desert station. Making a strange friendship with Gabrielle, he arouses the jealous fury of ambitious suitor Boze. Touching heart interest and laughable comedy, made poignant by the antics of Gramp and Jason, follow hitch-hiking to an unknown destination in the Chisholms' car, Alan's departure brings sorrow to Gabrielle. The party is held up by escaped killer convict, Duke Mantee. Escaping, Alan trudges back to the station to be made prisoner with Gabby, Gramp, Boze and later the Chisholms, by Mantee.

Ensues a suspense packed series of sequences. With all at the mercy of Mantee's guns, Alan sees in Gabby a kindred artistic spirit in whom might be carried through to fruition the noble dreams so tragically denied him. Dialogue carries the theme, though threats of desperate action menace and occur alternately to provoke laughter and throat tightening pathos. The two mental opposites, Alan and Mantee—the scholar and the killer—make a deal. Writing his will making Gabby the beneficiary of his insurance policy, his sole earthly possession, Alan proposes that Mantee kill him.

Dynamic suspense breaks into gun-roaring action as a posse rides up to surround the station. Fighting for his life and escape, Mantee is a demon of destruction. Quietly but with just as vivid force Alan seeks to insult him into firing the fatal bullet. Desperately barring the door to a desperate man's one chance to freedom, Alan is shot by Mantee. He dies in Gabrielle's arms, triumphant in the realization that he has assured to her funds to enable her to complete her education and carry on in the paths he had hoped to walk.

Previewed in the Warner Beverly theatre, class neighborhood house, the picture quickly swept the audience into its mood. Action and dialogue, several times interrupted by applause in which the paying customers as heard from a seat high up on the balcony steps seemed more enthusiastic than the studio crowd, gave conclusive evidence that under guide of intelligent showmanship the picture has potential popularity with both class and mass.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Archie L. Mayo. Screen play by Charles Kenyon and Delmer Daves. Play by Robert Emmet Sherwood. Photographed by Sol Polito. Supervisor, Henry Blanke. Film editor, Owen Marks. Art director, John Hughes. Musical director, Leo F. Forbstein. P. C. A. Certificate No 1751. Release date, February 8, 1936. General audience classification.

CAST

Alan Squier	Leslie Howard
Gabrielle Maple	Bette Davis
Mrs. Chisholm	Genevieve Tobin
Boze Hertzlinger	Dick Foran
Duke Mantee	Humphrey Bogart
Jackie	Joseph Sawyer
Jason Maple	Porter Hall
Gramp Maple	Charley Grapewin
Mr. Chisholm	Paul Harvey
Lineman	Eddie Acuff
Ruby	Adrian Morris
Paula	Nina Campana
Slim	Slim Thompson
Joseph	John Alexander

Sylvia Scarlett

(RKO Radio)

Comedy Drama

Problems presented to the exhibitor in this dramatic romance are several. Story construction and development are beclouded, with resultant hop-skipping in the action, a shortage of smash sequence, labored dialogue, and overstrained performances, with the exception of that of Cary Grant. Out of these obstacles the most plausible direction of showman endeavor would seem to be emphasis upon the selling name of Katharine Hepburn, coupled with the fact that the subject matter is from Compton Mackenzie's popular novel.

It is the story of a girl who, to help her erring father, turns boy and abets him and a chance acquaintance in rascalities until a sizeable job, which involves theft of jewels from a duped maid, shows her that her heart is not in the business, whereupon she organizes the four of them into a traveling small-time show troupe, and finally meets, and gets, the right man.

The story opens with Katharine Hepburn donning boy's clothing to get out of France in a hurry with her father, Edmund Gwenn, whose accounts are under suspicion, and justifiably so.

Cary Grant's is the most convincing performance, in a role which is fresh, and at the same time contributes something toward stabilizing the action, a fact which may be of value in shaping the course of showmanship.—Rovelstad, New York.

Produced and distributed by RKO Radio. Produced by Pandro S. Berman. Directed by George Cukor. Screen play by Gladys Unger, John Collier and Mortimer Offner. From the novel by Compton Mackenzie. Photographed by Joseph August. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Sturges Carne. Costume for Miss Hepburn by Muriel King. Costumes for Miss Paley by Bernard Newman. Recorded by George D. Ellis. Music recorded by P. J. Faulkner, Jr. Edited by Jane Loring. P. C. A. Certificate No. 1697 Running time, 94½ minutes Release date, January 3, 1936. Audience classification.

CAST

Sylvia Scarlett	Katharine Hepburn
Jimmy Monkley	Cary Grant
Michael Fane	Brian Aherne
Henry Scarlett	Edmund Gwenn
Lily	Natalie Paley
Maudie Tilt	Dennie Moore
Drunk	Lennox Pawle

Audioscopiks

(MGM)

Special

In this third dimensional short, seen through the red and green glasses, Metro-Goldwyn-Mayer has introduced a real novelty to the screen. Without the colored glasses it is a curious double exposure variegated color film, but seen through the lenses it has the striking effect of producing illusion. For instance, in this first of the series, a man throws a baseball seemingly at the camera, the ball appears to come right from the screen and into the audience. A pistol fired, a trombone player working the slide, the squirting water from a seltzer bottle and a girl on a trapeze produce the same result, of illusion. Audience reaction was decidedly favorable when the short was screened before a capacity house at the Capitol theatre in New York. Pete Smith had described the use of the glasses and the showing began. The audience laughed, howled, ducked and throughly enjoyed it.—Running time, 8 minutes.

The March of Time

(RKO Radio)

Of Interest

The tenth issue of "The March of Time," while lacking the punch of several previous issues, touches on two important news events of the day, of the three episodes shown. One of these is the country's most ambitious undertaking in regional planning, the Tennessee Valley program of flood control, improvement of navigation on inland streams, and soil erosion prevention, and its harnessing of vast electricity. Another concerns the secret settlement of three barren islands in the Pacific, hitherto claimed by Great Britain, and which are to be used as bases for the new United States airline to Australia. The third episode presents the only pictures ever made of Anatole Diebler, who represents the third generation of a dynasty of French executioners.—Running time, 20 minutes.

DEATH TAKES GILBERT, ROXY, CARR, SENNWALD, MORRIS & ROBERTSON

Showmen, Star Players, Newspaper Writers, Composer and Executive Among Personalities Who Passed On in a Week

Death took a heavy toll this week from the ranks of the motion picture and allied theatrical activities, as follows:

Samuel Lionel Rothafel, pioneer motion picture showman.

John Gilbert, actor

Andre David Sennwald, motion picture newspaper critic.

Harry Carr, newspaper columnist, author and former production supervisor.

William Morris, actor.

Ian Robertson, actor and producer.

Margot Early, actress.

William Rudolph, pioneer press agent.

Theodore Augustus Metz, composer.

Nathanial T. Moody, Erpi executive.

Dr. Ronald George Canti, pioneer in scientific films.

Harry E. Otey, theatre manager.

Mrs. L. L. Devereaux, exhibitor.

Louis R. Buckholz, exhibitor.

Michael Saks, talent manager.

Samuel Schwartz, manager Apollo theatre, Atlantic City, killed in plane crash in Arkansas.

—

Samuel L. Rothafel

In sharp contrast to the brilliance of his career in the motion picture theatre, Samuel Lionel Rothafel—known to millions as "Roxy"—died unexpectedly in his sleep, in his suite at New York's Gotham Hotel, on Sunday. His wife, Rosa, was slumbering in an adjoining room. He was found by the family's maid, dead from a heart attack, as she attempted to awaken him at the orders of Roxy's secretary, Mrs. Hope Williams, widow of J. D. Williams.

With his years fast waning—Roxy was 57 years old and Minnesota born—the intrepid Mr. Rothafel—Rothapfel, it earlier was spelled—was planning to take over the management of two Broadway theatres, it was said, and stage "Roxy Comes A-Calling," radio program.

Mr. Rothafel's scintillating, all but fabulous career, which skyrocketed upward from obscurity to burst into brilliance, is recounted on page 13.

Funeral services were held Wednesday morning in the Central Synagogue, Lexington Avenue, New York. Burial was in Linden Hills Cemetery, Brooklyn.

Crowds viewed the body as it lay in state at Stephen Merritt's funeral chapel. United States Marines were the escort to the Synagogue where Rabbi Jonah Wise conducted services. The Marines blew taps at the cemetery and fired a volley over the grave.

John Gilbert

Members of a Hollywood fire department inhalator squad tried for hours to revive John Gilbert, dapper screen lover, as he lay stricken



ANDRE SENNWALD

by a heart attack on the floor of his home on Tower Grove Drive, on the outskirts of the film colony.

Mr. Gilbert died relatively young, in his 39th year, and although he slipped from stardom in recent years, he will long be remembered for his part in the historic dramatization of America's contribution to the winning of the World War, in "The Big Parade," where he reached stellar heights, epitomizing the youth of America.

John Gilbert, who was born Jack Pringle, in Logan, Utah, had his first professional experience on the stage, starting, in films, some 20 years ago, in "Apostle of Vengeance," for Thomas Ince. Outstanding among his starring vehicles—for First National, Fox and long for MGM—were: "Heart of the Hills," "Count of Monte Cristo," "He Who Gets Slapped," "The Merry Widow," "The Big Parade," "His Glorious Night," "Hollywood Revue," "Redemption," "Fast Workers," "Queen Christina," and last year he appeared in "The Captain Hates the Sea."

He was planning a screen comeback in London upon recuperation from an illness which had kept him in bed since Christmas, during which he had suffered two previous heart attacks.

First Role When a Year Old

Born of theatrical parents, Jack Pringle's first stage part was in an Eddie Foy production at the age of one. He was a rubber goods salesman in Seattle, a newspaper reporter of a sort in San Francisco and stage manager in Spokane of the Baker Stock Company. He was fired the first night on the job for running down the curtain on "Alias Jimmy Valentine" ahead of time.

In 1915 he arrived in Los Angeles with little cash and lots of ambition. Taking an extra's job at $30 weekly with William S. Hart, then western king, he next played opposite Enid Bennett and Louis Glaum, big stars of the times, but, despairing of becoming a successful actor, he turned to scenario writing, making good at $60 a week. He returned to the screen, however.

Mr. Gilbert and Greta Garbo once were the most popular romantic players on the screen,

John Gilbert Was Star of "The Big Parade"; New York 'Times' and Los Angeles 'Times' Writers Die

appearing together in "Love," "Flesh and the Devil" and "A Woman of Affairs." Miss Garbo forged further ahead. Gilbert did not, because, so it was said, his voice was pitched too high. He spent a fortune trying to remedy the handicap, but he never attained the heights he had reached in silent pictures.

From Hunger to $400,000

Wealth and fame, apparently, were as naught, according to a short account of his life written by himself some years ago. In that autobiography, the man who had married and divorced four celebrated beauties—Olivia Burwell, Leatrice Joy, Ina Claire and Virginia Bruce—revealed that he had had a miserable childhood and that he had, at times, "been hungry enough to eat out of garbage cans." He left "around $400,000 or perhaps a half-million," Peyton Moore, one of his attorneys, said, and the will named Virginia Bruce, his fourth wife, as beneficiary. The actor also bequeathed $10,000 to Leatrice Joy Gilbert, 12 years old, his daughter by his second wife, Leatrice Joy. When Miss Bruce dies, the will stipulates that the residue shall go to their daughter.

The time and place of the funeral, held in Hollywood last Saturday, had been kept secret to avoid crowds. Only a few close friends were admitted, by card, to the chapel, where the Reverend Neal Dodd read the Episcopal burial service.

Andre D. Sennwald

The death of Andre Sennwald, in a gas explosion that rocked the apartment building where he lived, was considerably more violent than the quietness of the career he had pursued along Broadway as motion picture critic of the New York *Times*.

"Probably suicide" was the tentative verdict of authorities Monday, after an investigation by assistant medical examiner Milton Halpern, who said that Mr. Sennwald, a youngster at 28, had died of asphyxiation by illuminating gas before the explosion wrecked the penthouse apartment and jeopardized the lives of dozens of neighbors.

Mr. Sennwald was apparently happy, and in the front rank of his profession. But intimates on Broadway disclosed that he suffered from insomnia and an eye disease which threatened his sight.

Graduated from New York University and the Columbia School of Journalism, he joined the reportorial staff of the New York *Times* in 1930. In September, 1934, Mr. Sennwald was unexpectedly catapulted into the motion picture editor's chair that had been left vacant with the resignation of Fred Mordaunt Hall. Mr. Sennwald's appointment to that position on the powerful *Times* was considered quite an accomplishment at 24. Subsequently he gave considerable expression in his *Times* writings in praise of Soviet films.

Ironically, his last review, appearing in Saturday's *Times* a comparatively few hours before his death, was on "The Ghost Goes West."

The funeral took place Tuesday morning at the Funeral Church of Frank E. Campbell,

(*Continued on following page*)

DEATH TAKES HEAVY TOLL IN WEEK

(*Continued from preceding page*)

Inc., on Broadway, and burial was in Ferncliff Cemetery, Westchester.

Mr. Sennwald is survived by his parents, Mr. and Mrs. Andre Sennwald, of the Bronx; his wife of less than two years, the former Yvonne Beaudry, and by three brothers, Herbert, of the United States Marine Corps, Raymond and Stanley. He was of Swiss-Welsh descent, born in New York, and was voted by his high school classmates as the "most likely to succeed."

Harry Carr

Death wrote "30" for Harry Carr, on Saturday night in Los Angeles, the victim of a heart ailment.

Mr. Carr, wellknown along the California coast as the conductor of "The Lancer," a column in the Los Angeles *Times,* was an author who for forty years mirrored in words the world's passing show. At one time he was a writer and supervisor of stories for David Wark Griffith, Cecil Blount DeMille, Mack Sennett and Jesse Lasky.

Survived by his widow, two children and three grandchildren, Tipton, Iowa-born Harry Carr was 58 years old. He started as a cub reporter on the Los Angeles *Times* 39 years ago, was a World War and foreign correspondent for the paper, a director of its publishing company, and vice president of the League for the Preservation of San Juan Bautista. He wrote "Old Mother Mexico" and "The West Is Still Wild."



HARRY CARR

William Morris

William Morris, stage and screen actor, father of Chester Morris, motion-picture actor, died of a heart attack at his Hollywood home Saturday. He was 75 years old.

Mr. Morris went to Hollywood six years ago. He had appeared in several motion pictures and in 1932 played in the stage play, "The Vinegar Tree," in San Francisco.

Surviving, besides Chester Morris, are his widow, the former Etta Hawkins, actress; two other sons, Adrian, an actor, and Gordon Morris, a writer, and a daughter, Willi Morris.

The stage career of William Morris extended over 52 years. He made his first appearance in Boston in 1876 in "Ferreol" and thereafter appeared in a new play almost every year until 1924. His last appearance on the Broadway stage was in "The Unknown Warrior" at the Charles Hopkins Theater in 1928.

He had appeared with W. H. Crane, Augustin Daly, Helene Modjeska, Olga Nethersole, Mrs. Minnie Maddern Fiske and was a former partner of the late Edward E. Rice.

Mr. Morris was born in Boston, the son of the late Henry and Maria Lloyd Morris. Soon after his debut, made at the Boston Museum, he appeared with Mme. Modjeska in "Odette."

Mr. Morris was a member of The Players.

Ian Robertson

Ian Robertson, actor and producer, died at Farnham, Surrey, in England on Sunday, at the age of 78. A brother of Sir Johnston Forbes-Robertson, he was stage manager of all Sir Johnston's productions since he first took over the management of the Lyceum theatre in 1895. He spent ten years in the United States playing engagements with Modjeska, Edwin Booth, Kyrle Bellew and Charles Frohman. As stage manager of the Boston Museum Theatre, he produced 30 plays, including many Shakespearean dramas.

Ian Robertson was a son of John Forbes-Robertson, author and art critic.

Margot Early

Margaret Ehrlich, 18 years old, motion picture actress known on the screen as Margot Early, was killed Sunday in Hollywood in a motor car crash as she was returning from a party at the home of Marion Davies, actress.

Mary Grace, also 18, an actress under contract to Warner Brothers Studio, who was driving the car, suffered a possible skull fracture and internal injuries. She was at the Santa Monica Hospital.

The car in which the girls were riding struck an abutment on Roosevelt Highway. Witnesses told the police an approaching car apparently forced them from the road.

Miss Ehrlich, a graduate of Santa Monica High School, appeared in "Operator 13" and "Naughty Marietta." She recently was placed under contract by Metro-Goldwyn-Mayer.

William Rudolph

William Rudolph, 60 years old, once publicity agent for Clara Kimball Young and numerous other stars of the silent pictures, died of a heart attack in New York.

Theodore A. Metz

Theodore August Metz, who ushered in the jazz era half a century ago with his composition "A Hot Time in the Old Town Tonight," died Monday at Montefiore Hospital in the Bronx. The 87-year-old violinist, composer and minstrel had been at the hospital since Dec. 18, suffering from a progressive ailment.

At his desk at the Edward B. Marks Music Publishing Company in the RCA Building, he added in the last two years two songs to the long list of compositions that had gone before. One was a march in honor of President Roosevelt, the other a lilting love song called "There's a Secret in My Heart."

He had nothing but a Guarnerius violin when he arrived in New York in 1879 and got a job as a druggist at $2 a week. He was born in Hanover, Germany, March 14, 1848, undertook a course in pharmacy, but abandoned his studies to become a bandmaster in the Franco-Prussian War.

A funeral service was held Tuesday at the Riverside Memorial Chapel, New York.

Nathanial T. Moody

Funeral services were held Sunday, at Detroit, for Nathanial T. Moody, 38, for the last eight years divisional superintendent there for Erpi, who died Friday in Highland General Hospital of pneumonia after an illness of only three days. Burial was at Portland, Conn., the home of his father and mother. He is also survived by his widow. Previously, Mr. Moody was for several years with Erpi in St. Louis.

Dr. Ronald G. Canti

Dr. Ronald George Canti, a pioneer in making films for scientific research, notably on cancer, died in London at the age of 52. He was one of the first to apply the film technique to microscopy for demonstrating changes in the bacteria in living tissues. He himself made the machines for this work, and showed his films before the Royal Society in London and similar organizations in other countries.

Harry E. Otey

Harry E. Otey, 79, until recently manager of the Grand Opera House, died at a Robinson, Ill. sanitarium Sunday following a lingering illness. He was born in Terre Haute, but went to Robinson in 1863. His business career began in 1882.

Mrs. L. L. Devereaux

Death claimed Mrs. L. L. Devereaux, owner of the Blackstone, at New Rockford, North Dakota.

Louis R. Buckholz

Louis R. Buckholz, owner of the Rialto theatre, Nekoosha, Wisconsin, died at his home in that city.

Michael Saks

Michael Saks, 56, for more than 20 years a leading figure in the Yiddish theatre field, died Thursday of pneumonia in the Beth Israel Hospital, New York. During his career he managed such stars as Molly Picon, Boris Thomashefsky, Aaron Lebedeff and Leon Blank.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

As the echoes of the gruesome Hauptmann case start to die away in America, another story of doom approaches its close in France. In an obscure house in the Paris suburb of St. Cloud, behind closed shutters and barred gates, lives a grim, lonely old man, the most mysterious man in all of France. Few Frenchman know him by sight, for he is seldom seen. Few know his true name—Anatole Joseph Francois Diebler—yet the whole nation is aware of him as "Monsieur de Paris."

A half century ago, after four unhappy years in the French army, Monsieur Diebler resigned to learn the trade of his father and grandfather, to become the official executioner of France. Now March of Time, current release, No. 10, in the only motion pictures ever taken of "Monsieur de Paris," shows him today, feeble, stooped, with a weak heart. An ailing old man, he still carries on his inherited profession, the solitary career he tried desperately to avoid. In a long black wagon he drives through Marseilles, now through Ajaccio in Corsica, to behead France's condemned criminals. He is the only man who owns the guillotine, the only man in all of France who has a right to use it and collect its fees. For 35 lonely years he has executed every criminal condemned to death in France. Hundreds of men and women have lost their heads under his sharp and heavy ax. Now comes news that the old man is going to do what no French headsman has ever done before, give up his hereditary office and his role as "Monsieur de Paris," to spend his few remaining years as Anatole Diebler, private citizen of the Republic. His reason: Fear that he will, like his father before him, go mad.

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Josef Ranald, widely recognized hand-reading "scientist," describes in his new book, "Your Hands," his findings on the palms of America's great and near great. The hands of John Barrymore, he says, show "an extraordinary powerful imagination in which the consciousness of his own self is lost in the re-creation of the character which he represents." But Mr. Barrymore, as everyone else knows, never loses consciousness of his own self long enough while acting to forget to insist on the filming of his left profile, his best beauty profile.

And of Carl Laemmle, Junior, Monsieur Ranald says, "Instinctive showmanship is found underneath the third finger, denoting keen instinct as a showman that helps him to choose so many successes." Universal will immediately proceed to the lines underneath Mr. Laemmle's third finger.

▽

For years publicity men and all who deal with paper stock and printing have been allured and intrigued by the sample books in which paper makers display the gala array of the colors of their materials. It remained for Joe Weil to find out what to do about it. He took the sample book scheme with twelve colors of stock and printed a booklet on "Magnificent Obsession," with a different color to each page. The result is terrific, positively terrific.

▽

To Twentieth Century-Fox Film Corporation's home office publicity department we are deeply indebted for the information that "the quintuplets' influence" resulted in 19 more baby births in Ontario in 1935 than in the preceding year.

DOUGLAS ELTON FAIRBANKS, SENIOR, returned to these shores the other morning from six months of galavanting 'round Europe. With a dramatic swish of his cloak and a thespian-ish flicker of eyelids, he announced to the press and public that he will appear in no more pictures, but henceforth will produce. "I have decided," he bellowed in his best philanthropic manner, "to give the younger element a chance." (Mr. Fairbanks is 53 years old, or shouldn't we mention it.)

Gone forever are the days when Doug the pole-vaulter expressed with gusto and swinging limbs the notion that in a motion picture one had to keep in motion.

Doug's beginning in the movies, with David Wark Griffith, was marked by frequent excursions over studio fences and climbs up church steeples at unexpected moments not prescribed by the script. Mr. Griffith was not one bit pleased with Mr. Fairbanks' athletic tendencies and once sarcastically advised him to go into Keystone comedies. Intentionally, or otherwise, Mr. Griffith dubbed Mr. Fairbanks' first picture "The Lamb."

But it was really Bennie Zeidman, then a zealous press agent, and now an independent producer in Hollywood, who raised Doug from the ranks to the status of big class. It happened this way: When Charles Chaplin arrived in Los Angeles with the crowning fame of his great $670,000 starring contract in 1916, Fairbanks began to be seen about with the comedian a great deal, although Douglas still was small fry. And when shortly thereafter Mary Pickford signed her $1,000,000 contract with Adolph Zukor it happened that Charlie, Mary and Doug were often together. Benny Zeidman, an office boy of the old Lubin concern, then grown into ruthless ingenuity, represented Mr. Fairbanks. Which explained why usually there was a still camera about whenever Doug was in the company of either Chaplin or Miss Pickford or both. A good deal of copy went forth along with those pictures and in the news press and trade publications one read almost daily about how "Doug will soon be in the same class with Charlie and Mary." Fairbanks frequently grew offended at Zeidman's enthusiasm and fired him every time on the spot. But Benny paid no attention to that and continued to get Doug's pictures in the papers.

The master strike of the Benny Zeidman campaign for Mr. Fairbanks was a result of an impromptu athletic match between Mr. Fairbanks and Mr. Chaplin alongside the studio fence. They frolicked and broad-jumped and leap-frogged to Fairbanks' delight. (That was long before Mr. Chaplin became a genius.) On the other side of the fence was none other than young Benny Zeidman with a cameraman. They made a half reel of film which quickly went into non-commercial circulation among exhibitors and movie magnates. It carried ocular argument that Doug and Charlie were intimate, therefore inferentially box office equals.

And Benny probably got fired again for that. But it did not interfere with his salary. Fairbanks made good on Benny's campaign. Doug was, indeed, soon in the star class with Charlie and Mary. That got him into Zukor's Artcraft.

▽

Little wonder that Hollywood is known far and wide for its eccentricities. Writer Al Martin gave a party in the Lido Room of the Hollywood Knickerbocker in celebration of the third birthday of his dog Scrip. All of the guests had to bring a dog, dog biscuits were passed around, and each guest received a paid up insurance policy against dog bites.

Forty-five chorus damsels at Warner Brothers Burbank studio were asked by Charles Randolph, maculine etiquette expert, what they disliked most in men. The answers: Picking teeth in public, wearing sleeve bands, loitering on street corners and eying pretty lasses, drinking, cigaret and pipe smoking, using snuff, forgetting to shave, unpure pasts, eating soup noisily, exposing their chests, chewing raw hamburgers.

Any guy who qualifies as their ideal is a Pomeranian and a pooff.

▽

In 1633 one William Pyrnne wrote and published a book called "The Player's Scourge, or Actor's Tragedy," for which he was pilloried, divested of both ears, flogged, branded with hot irons and then fined $25,000, by England.

A copy of the book was sold the other day in London for $15.75.

▽

Charles Clyde Pettijohn, general counsel of the Hays organization, and supreme lobbyist for the distributors, in applying for a pistol permit at White Plains in Westchester, listed the following character references:

Franklin Delano Roosevelt, William Harrison Hays, John Edgar Hoover and Cardinal George William Mundelein, Catholic Archbishop of Chicago (Mr. Pettijohn is an Episcopalian).

Mr. Pettijohn got the permit. (The reason for the gun? Mr. Pettijohn will be busy these days around the halls of Congress and various state legislatures.)

▽

The president of the American Creative League of Music Students thinks immoral dance music should be censored to protect youth, reports Ted Cook.

Maybe it's just the way young people dance that makes the music seem immoral.

▽

A farmer boy arrived in New York the other day from the Kansas prairies to visit relatives. They showed him all the sights that are guaranteed to take the breath away, winding up at America's greatest theatre, the Music Hall at Rockefeller Center in Radio City. But the lad never batted an eyelash at the theatrical wonders before him. The size and luxury left him cold; the marvelous sunburst ceiling aroused nary an emotion; the gigantic orchestra majestically arose out of nowhere and he said nothing, and when a regiment of female legs danced in striking precision across an acre of stage, he wasn't even slightly interested. Rather, he seemed terribly bored and looked skyward in casual inspection.

They waited—breathless—anxiously—

"My," he marveled, "this dump would certainly hold a lot of hay."

▽

We expect exhibitors to insist any day now that Metro should cut the rental in half for "Night at the Opera," on the grounds that it cost only $1,000,000 to make, as against the company's widely-advertised $2,000,000 cost on "Mutiny on the Bounty."

▽

Today's Opportunity (Los Angeles newspaper classified ad):

BIG LIES WANTED—$5 cash for best lie about Calif.; 50c lies used; limit 100 words. P. O. Box 667, Hollywood.

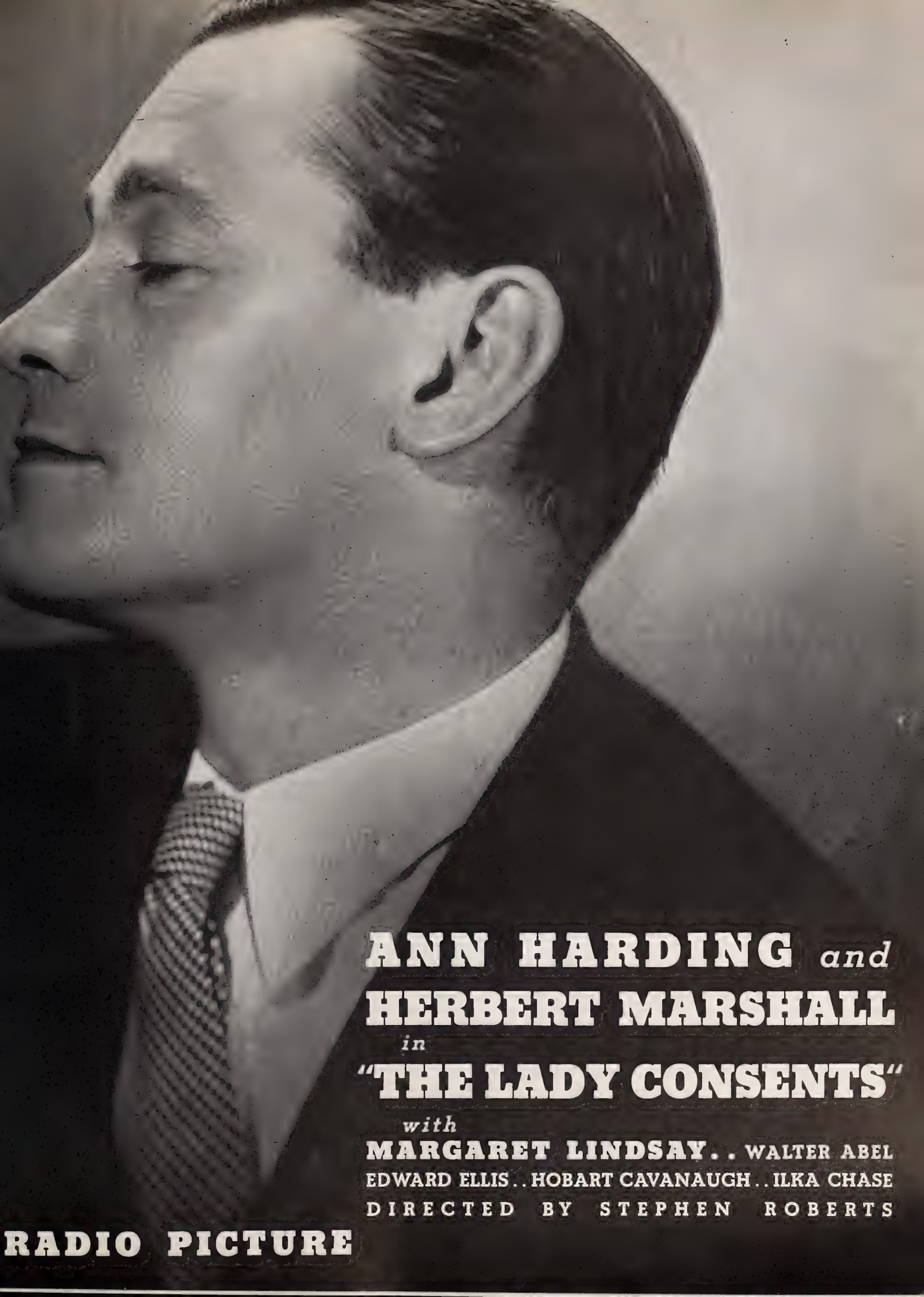
▽

We had always thought that all opera singers were man-mountain prima donnas until we saw Lily Pons and Gladys Swarthout in motion pictures.



An outstanding screen drama! . . . Brilliantly worthy of the highest critical praise . . . emotionally sensational in its touch on the human heart! . . . Class production and mass appeal sweepingly combined in a BOX-OFFICE ATTRACTION FOR ANY SHOWMAN TO PRESENT WITH PRIDE!

RKO-



ANN HARDING *and* HERBERT MARSHALL

in

"THE LADY CONSENTS"

with

MARGARET LINDSAY . . WALTER ABEL

EDWARD ELLIS . . HOBART CAVANAUGH . . ILKA CHASE

DIRECTED BY STEPHEN ROBERTS

RADIO PICTURE

ITALIAN NEWSREEL SERVICE COVERS WAR IN ETHIOPIA WITH FOUR UNITS

200,000 Feet of Negative and 3,000 Stills Shot; Eight Special Short Subjects Edited by L.U.C.E.; Details of Units

by VITTORIO MALPASUTTI
Rome Correspondent

An Italian Newsreel Service is now busily covering the war in Ethiopia, following establishment by the Marquis G. Paulucci di Calboli Barone, president of the Istituto Nazionale L.U.C.E., with Comm. Luciano de Feo, president of the Istituto Internazionale Films Educative, and Comm. Corrado d'Errico.

It was upon instructions from His Excellency Mussolini himself in September that the president of L.U.C.E. undertook the organizing of the motion picture service in Oriental Africa, in collaboration with the operating staff of the Colonies, War, Navy Air Offices, and Black Shirts Commands.

The Marquis, after having organized in Rome a technical committee formed by the representatives of those Ministries and Commands, of the Ministries of Press and Propaganda and of the Istituto L.U.C.E., sailed for Asmara with Comm. Luciano de Feo, in order to establish head offices in that town.

Comm. Luciano de Feo, who was in immediate charge of the Service at the beginning, had to be recalled, and his place was taken by Comm. Corrado d'Errico, a personal friend of H. E. Galeazzo Ciano, Minister of the Press and Propaganda Office, now a captain with the Air Force in Africa, an energetic and capable organizer with considerable experience in the cinema field.

The organization, having its head office at Asmara, is divided into four groups, one for each Army, so that there are three in Tigrai and one in Somaliland. Each group consists of two cameramen, two assistant cameramen, and four to six soldiers as grips, with two complete equipments, one motor transported and one mounted on mules.

Every equipment unit has one Debry camera, one Avia camera of Italian manufacture, special for air photography, two hand cameras for incidental work, and a still camera. Six motorized units are parked at the head office at Asmara together with one sound truck.

The film from the various groups is sent to the nearest military center and from there by the quickest possible means to the head office at Asmara, where it is developed and sent to Rome. The developing is done in an uptodate laboratory capable also of printing 1,500 still photos a day. Each group is also equipped with a small laboratory for developing whatever material may be needed for military purposes.

The chief cameraman of all the Service is Lieut. Arnaldo d'Agostino, of the Ministry of War. Other members of the staff are



ITALIAN CAMERAMAN IN ETHIOPIA

Major Ernesto Carnevali, who is Comm. d'Errico's assistant, Captain Giulio Santangelo, Captain Angelo Agrippa and Captain Tabanelli, who have control of the different sections, together with the Capi Manipolo of Black Shirts La Bolla Antonio, Saggiotti Rodolfo, Savatini Carlo, Bonvini Cesare.

Among the cameramen, Signor Mario Craveri and Signor Renato Sinistri have long African experience. Signor Craveri has been all through Abyssinia with Baron Franchetti, the Italian African explorer who died last summer at Cairo in an air crash, together with the Italian Minister Razza. Other very capable cameramen are Signori Guido Albertelli, Umberto Perticari, Francesco Martini, Renato Cartoni, Mario Dannicelli, Leone Viola, Guido Giovinazzi, Renato del Frate, Leone Alberti. Signori Craveri, Sinistri and Perticari are experts in air photography.

Up to the first of December the L.U.C.E. service in Oriental Africa had used up to 200,000 feet of negative and taken more than 3,000 still photos. Since October African war scenes have been regularly inserted weekly in all four editions of the L.U.C.E. newsreel journal. This journal is projected daily in all the Italian cinemas.

Eight special short subjects of great interest already have been edited by L.U.C.E. in addition to the newsreel work. These are: The March from the Border to Adua; From Adua to Aksum; The occupation of Amba Augher; With the Italian soldiers in Tigrai; The Port of Massaua; Red Cross assistance to natives; The occupation of Makale; and the Italian Navy in Oriental Africa.

Other subjects on aviation, artillery and other branches are in the cutting room, and material has been collected for preparation of a complete picture showing the general

Film from Units with Four Armies Is Rushed to Head Office at Asmara; Scenes Inserted in All Four Editions of Newsreel

military movements in all the war territory. This newsreel service is now the highlight of every picture show.

Sanctions Aid Production

The rumpus over League of Nations sanctions against Italy has proved a big stimulus to Italian films. Since September, the start of the 1935-36 season, these films have been out-grossing imported films here in Rome, and this is true of cities in other parts of the country. Newspapers are helping to stimulate interest in the home product.

Government efforts are directed at fostering home production, as French and English films are barred here at present and about four-fifths of the market is open to American films. Some of the recent Italian successes have been "Casta Diva," "Scarpe al Sole," "Aria del Continente" and "Passaporto Rosso."

Best of the recent American films has been "The Merry Widow," which grossed $34,113 at the Barberini. Next best have been "No Greater Glory" and "After Office Hours," with other U. S. films trailing well behind.

Control of Italian production has rested with the Direzione Generale per la Cinematografia, supervised by Luigi Freddi.

Hopes for American producers or distributors lie in cooperation with Italian producers. The first American company to take advantage of this is M-G-M, which will distribute "Aldebaran," produced by Giulio Manenti, with Alessandro Blasetti as director.

A part of the profits of world distribution will go to the Italian producer.

The Ente Nazionale Industrie Cinematografiche (ENIC), new governmental agency for distribution of Italian pictures, under control of the Institute Nazionale, controls a circuit of 26 houses, the most important of which are the Supercinema, Volturno and Cola di Rienzo in Rome, the Ambrosio and Vittoria in Turin, Corso in Milan, Nazionale and Fenice in Trieste, the Modernissimo and Rossini in Venice, Medica in Bologna, Excelsior Savoia and Modernissimo in Florence, Augusteo and Modernissimo in Naples.

About 50 Italian films will be produced during 1935-36. Among these are: "Non e' Una Cosa Seria," from Pirandello's play; "Musica in Piazza," "Arma Bianca," "L'Ambasciatore" and "Fanny Ballerinia."

Minnesota Gross $31,326

The gross receipts of the Minnesota theatre in Minneapolis were $31,326 for the week ended January 3d, instead of the $12,000 incorrectly recorded in the "Theatre Receipts" tabulation. On the screen was "The Bride Comes Home." Burns and Allen headed the stage show.

U.S. STARTS WPA STAGE PROJECT WITH SHOW TOURING 44 SOUTHERN CITIES

Other Troupes To Go Out from Chicago and Los Angeles If Plan Proves Successful; Pay Boosted

Hailed as one of the most important steps to date in the Government's attempt to revive national interest in the legitimate theatre, a federal project touring company was announced this week which will present a play about Jefferson Davis, president of the Confederacy through the Civil War, in 44 cities in the southeastern states.

If this plan proves successful, other troupes will be sent out from Chicago and Los Angeles to cities which do not have resident WPA theatre companies. This fits in with the Government's original intention to blanket the nation with a network of theatre companies to provide for actors and other stage workers on relief.

The scope of Uncle Sam's stage producing program, which already has made its public bow in Los Angeles, is further indicated in figures released by the New York regional office showing that almost 4,000 persons qualifying as professionals, including 2,400 actors, are employed in the area and that six theatres with a total seating capacity of more than 8,000 have been placed under lease.

Allied to Consider Problem

Official cognizance of potential competition in the WPA theatre project will be taken at the annual meeting of the directors of Allied States Association of Motion Picture Exhibitors, to be held in Washington February 4 and 5.

The board will receive reports as to whether the Government sponsored stage program is proving, or is likely to prove, "unfair competition in fact as well as in theory," according to the announcement.

Those attending will be asked to report on plans for WPA theatricals in their respective communities.

More Than Equity Minimum

Held up for months by red tape, the plan for traveling companies of major caliber finally has been made possible by approval of Washington authorities of a "maintenance" allowance up to $3 a day for food and lodging. With the salary of $103.40 a month, the maximum sustenance allowance of $90 monthly will bring the total compensation to considerably more than the $40 weekly minimum set by Actors' Equity Association for actors not on relief. The Government also pays transportation expenses.

The first troupe is scheduled to open in New York early in February, later beginning its tour at Chapel Hill, N. C., under sponsorship of the United Daughters of the Confederacy.

Increased activity is noted in the field and in New York, where between 15 and 20 units, from classic drama to foreign language groups, are preparing for showings. Both Broadway "legitimate" managers and motion picture theatre circuit heads are observing potential elements of competition.

U. S. As a Producer

This season will signalize a new phase in the Broadway theatre, the advent of Uncle Sam as a large-scale producer with about half of the approximately $7,000,000 allocated nationally available for New York alone. More actors already are employed there than appeared in Broadway's commercial theatre during the season of 1932-33.

Los Angeles stole a march on New York with a production at the Wilshire-Ebell theatre which grossed an estimated $1,200 at two shows New Year's Eve. The admission scale ranged from 25 cents to 50 cents top. Salaries were paid by the Works Progress Administration and the box office "take" defrayed the cost of house rent, royalties and other operating expense.

Advertising in opposition to commercial theatres was adopted in Los Angeles without serious objection, but in New York the managers object, and WPA officials have deferred decision.

Four of the theatres leased in New York are in the borough of Manhattan, one is in Brooklyn and one in the Bronx. Elmer Rice, regional director, is considering another house in Queens.

Newsreel Patronage

New York's news reel theatre patrons—estimated at 60,000 weekly at the three theatres—are depended upon to make "The Living Newspaper" project a financial success. This project is scheduled to open January 22 at the Biltmore, in the heart of Broadway. It is sponsored by the New York Newspaper Guild and supervised by Richard Watts, Jr., film critic of the *Herald-Tribune*.

The American Federation of Labor has forged an alliance with the federal theatre project through use of the Princess theatre in New York for WPA productions. The Princess has been leased by Labor Stage, Inc., recently organized drama project of the AFL and is controlled by representatives of leading AFL unions. Only one production will be staged this season by the unions, on March 1. The first offering will be Ibsen's "An Enemy of the People."

The motion picture division of the WPA theatre program has organized five circuits in New York state, each consisting of five Civilian Conservation Corps camps. The opening of the program at Camp Wawayanda with a unit show of Universal's "Diamond Jim" and short subjects was attended by state education and military notables.

"These programs are being watched very carefully not only by other WPA divisions but by educational organizations throughout the nation as they embody a new principle combining recreation and education," said a statement by Universal Pictures.

Members of Actors' Equity Association employed in the projects are excused from paying dues, and the association has issued 1,000 excuse cards to actors in arrears.

An early production will be that of a Yiddish drama group, and "Everyman" is being prepared by the Classical Theatre unit for production during the Lenten season.

The Dramatists' Guild has formulated a contract which must be adhered to in permitting the federal theatre project to stage members' plays. The contract calls for payment to the playwright of a weekly rental fee, stipulated in advance.

The next dramatic production in Los Angeles is scheduled for January 23 to 25 at the University of Southern California auditorium. Vaudeville units are touring CCC camps and institutions in Southern California.

Seattle Variety Shows

In Seattle, the WPA plans to take over a large downtown theatre for variety shows to be given once monthly, with no admission charged. It is also planned to present minstrel shows in Seattle and outstate, and dramas of Negro life at the Repertory Playhouse. George Hood, formerly Klaw-Erlanger representative and manager of the Metropolitan in Seattle, has been named state director for theatre projects.

A repertoire of a half dozen plays is to be presented in Kansas City and territory, especially for persons who cannot afford theatregoing or picture shows, it was announced.

In St. Louis only 17 of 30 called for an audition reported, said H. B. Stone, WPA supervisor, and most of them are vaudeville actors.

May Engage City Auditorium

The New Orleans municipal auditorium may be engaged by the WPA for a big production at roadshow prices, but popular prices may prevail.

In Syracuse, N. Y., the program has been stalemated by lack of a theatre, the management of the Empire refusing to surrender the house, at present on a film policy. In downstate New York, however, an initial opening at White Plains will be followed by a road tour which will include several cities.

The first production for Hartford, Conn., has been selected. It is "Barbara Frietchie," with prices at 25-35-50 cents.

A dramatic club has been formed in Clinton, Ind., to give plays in local theatres under the supervision of Dale Purcell, WPA recreation director.

Three dance units have been formed in the Municipal Theatre division of the New York federal project region.

THEATRE OPERATOR RIDING A DILEMMA

Philip Bloomberg, who operates three theatres in Salem, Mass., for Salem Realty Company, has been named an executive of the WPA theatre project in that state.

"In other words, you're appointed to compete with yourself," an observer remarked.

"That's just what I'm going to take care not to do," Mr. Bloomberg replied.

Allied Will Consider Competition Phase at Directors' Meeting; Five Film Circuits for CCC Camps Launch Programs

Hy Daab Starts Duties As Advertising Head

Hy Daab, on his arrival Saturday from the Coast to start his duties as advertising and publicity director of Columbia Pictures, succeeding Bruce Gallup, said that no widespread changes of personnel are contemplated, only the filling of one or two vacancies caused by recent resignations.

THE BOOKING

BY PHONE  BY RADIOGR

BY SPECIAL DELIVERY  AN

CLAMORING FOR UNIVERSAL'S

"MAGNIFICENT OBSESSION"!..MAR

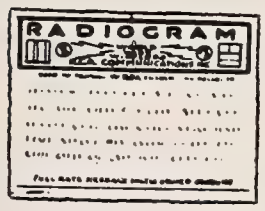
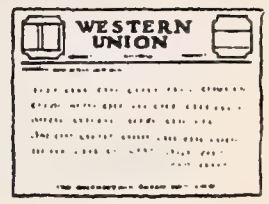
IN URSULA PARROTT'S BEST

"NEXT TIME



NEW YORK CITY, MUSIC HALL, Jan. 30 • CHICAGO, PALA
BALTIMORE, KEITH'S, Feb. 6 • RICHMOND, CAPITOL
ST. LOUIS, FOX, Feb. 7 • KANSAS CITY, TOWER, Feb.
ATLANTA, PARAMOUNT, Feb. 7 • WICHITA, MILLER

RUSH IS ON!

AM  BY TELEGRAM 

D IN PERSON  THEY ARE

BOX-OFFICE SUCCESSOR TO

GARET SULLAVAN

-SELLING STORY AND NOVEL

WE LOVE"

CE, Jan. 30 • WASHINGTON, KEITH'S, Jan. 30 • BUFFALO, LAFAYETTE, Feb. 6
, Feb. 6 • PROVIDENCE, ALBEE, Feb. 6 • BOSTON, MEMORIAL, Feb. 7
7 • SAN FRANCISCO, ORPHEUM, Feb. 7 • SALT LAKE, ORPHEUM, Feb. 7
, March 1 • LOS ANGELES, PANTAGES AND HILL STREET, Feb. 5-12

MAE WEST LEADS IN TALENT INCOME LIST

Bing Crosby Also Among Highest Paid Players in U. S. Treasury Reports on Salaries

Many persons in the motion picture and allied fields are shown to have received salaries in the higher brackets in 1934, according to initial reports of the United States Treasury to Congress on corporation officers and employees paid $15,000 or more a year.

Mae West, Paramount contract player, appears to lead the list of Hollywood's professionals, with an income of $339,166. Bing Crosby, also a Paramount player, was one of the highest paid actors with an income of $191,000 for the year. Al Lichtman, as vice-president of United Artists, received $161,089, and Charles Chaplin $143,000. There were a number of other executives, producers, directors and actors whose income ran considerably in excess of $100,000.

While it is not indicated whether film income was included, William Randolph Hearst was reported to have received $500,000 salary from Hearst Consolidated Publications, Inc. Mr. Hearst owns Cosmopolitan Pictures, releasing through Warner, and controls Hearst Metrotone News, affiliate of Metro-Goldwyn-Mayer. Marion Davies, listed as president of Cosmopolitan, reported an income of $104,000.

The compilation, released by the House ways and means committee, came under the Revenue Act of 1934 through a requirement which went unnoticed in the "pink slip" repeal agitation of last year. The law calls for reports by corporations on remuneration to personnel, with the Treasury required to turn the data over to Congress. The reports would not list all the income of the individuals mentioned, only the compensation by the employer for "personal services."

Congressional leaders are planning another attempt to ban publication of salaries in a bill this session.

The report was sent to the ways and means committee without recommendation, but it was considered probable that it will be made the basis for demands by Congress members limiting the individual earnings of corporate officials.

SEC Opens Books

At the same time the Securities and Exchange Commission threw open its books on 22 companies, 15 of which protested the action. Two companies are legally protesting the SEC disclosures, through injunctions.

Among the data made public by the Commission is that David Bernstein, vice-president and treasurer of Loew's, Inc., made a gift of 10,000 shares of the common stock of that company on November 2, when it closed at $48.50 on the Stock Exchange, making the gift worth $485,000. Mr. Bernstein retained 1,890 shares. This is the largest single gift listed in the latest reports to the Commission, covering transactions of November.

It previously had been reported that on October 26 Mr. Bernstein disposed of 2,000 shares of common stock as a gift, valued at $98,000. At the same time Isidor Frey, director and attorney for Loew's, Inc., acquired 100 shares, increasing his holdings to 400 shares, and John R. Hazel, director, also acquired 100 shares.

The Commission report for November also showed that J. Robert Rubin, vice-president of Loew's, Inc., and MGM, sold 1,000 shares in two transactions and purchased 1,500 shares, with a net gain of 500.

Another transaction reported was the purchase of 10,200 certificates of deposit of General Theatres Equipment debentures by Seton Porter of New York, a member of a GTE protective committee.

Columbia Pictures, in a registration statement filed with the Commission, stated that Jack Cohn, vice-president, during June purchased seven shares of his company's common stock and added 11 shares through the voting trust agreement. He increased his holdings to 321 common and 55 preferred in direct ownership, plus 25,089 shares of common held through a trust agreement.

The company's application showed Harry Cohn received an aggregate remuneration of $182,020, exclusive of expense allowances, and Jack Cohn $104,220 exclusive of expenses, during the fiscal year ended June 29.

A. Schneider, treasurer and director, received $35,600 and Nathan Burkan, director and counsel, $27,180. Samuel J. Briskin, general manager of the studio and assistant secretary, who resigned last June, received $139,750 for the period.

Salaries Listed

Salary checks of individuals made public by the Treasury among about 18,000 persons who received $15,000 or more during 1934 follows:

William Randolph Hearst, Hearst Consolidated Publications, Inc., $500,000.
Mae West, actress, Paramount, $339,166.65.
W. S. Gifford, president, American Telephone and Telegraph Company, $210,050.
Bing Crosby, actor, $104,499; from Crosby Productions, Inc., $87,499.
Constance Bennett, actress, $176,188.
A. L. Lichtman, vice-president of United Artists, $161,089.
W. C. Fields, actor, $155,083.
William S. Paley, president, Columbia Broadcasting system, $147,295.
B. P. Schulberg, producer, $145,583.
Marlene Dietrich, actress, Paramount, $145,000.
Charles Chaplin, motion picture activities, $143,000.
Gary Cooper, actor, Paramount, $139,667.
Wesley Ruggles, director, $139,510.
Benjamin Glazer, associate producer, Paramount, $134,567.
Pandro S. Berman, producer, RKO Radio, $129,924.
Cecil B. DeMille, producer, $125,000.
Leo McCarey, director, $121,416.
Normon Taurog, director, $118,750.
William LeBaron, producer, $114,711.
Sylvia Sidney, actress, Paramount, $110,583.
Marion Douras (Marion Davies), president, Cosmopolitan Corp., $104,000.
Joseph M. Schenck, president, United Artists, $104,000.
Louis D. Lighton, producer, Paramount, $92,000.
Frank W. Lovejoy, president, Eastman Kodak, $91,903.
Marion Gering, director, Paramount, $91,000.
J. P. McEvoy, writer, Paramount, $90,683.
Mary Boland, actress, Paramount, $89,583.
Burns and Allen, comedians, Paramount $88,791.
Frank Tuttle, director, Paramount, $87,541.
Claudette Colbert, actress, $85,000.
Carl Brisson, actor, Paramount, $84,050.
Jack Oakie, actor, Paramount, $82,666.
Emanuel Cohen, vice-president, Paramount, $78,826.
E. Loyd Sheldon, producer, Paramount, $78,461.
Walt Disney, $78,000.
Joe Penner, actor, Paramount, $75,000.
Miriam Hopkins, actress, $71,145.
Vincent Lawrence, writer, Paramount, $70,291.
E. S. Bloom, president, Western Electric, $69,359.
Adolphe Menjou, actor, Paramount, $67,000.
Albert A. Kaufman, executive assistant to vice-president, Paramount, $65,000.
Arthur Hornblow, Jr., producer, Paramount, $64,500.
E. W. Hammons, president, Educational Film Corp., $63,749.
Bayard Veiller, producer, Paramount, $63,461.
H. J. Yates, president, Consolidated Film Industries, Inc., $63,000.
B. Gherardi, American Telephone and Telegraph vice-president, $61,875.
George Raft, actor, Paramount, $61,664.
Zasu Pitts, actress, Paramount, $60,416.
James R. Grainger, sales manager, Universal, Film Exchange, $60,321.
James Flood, director, Paramount, $59,041.
Richard Arlen, actor, Paramount, $57,666.
K. H. Fulton, president, Outdoor Advertising, Inc., $54,762.
Albert Lewis, producer, Paramount, $52,884.
Mary Pickford, President, Pickford Corp., $52,750.
Dale Van Every, writer, Paramount, $52,500.
Charles D. Hilles, trustee, Paramount Publix, $52,433.
Adolph Zukor, Paramount, $52,193.
Kitty Carlisle, actress, Paramount, $52,083.
Jack Lait, screen writer and editor, King Features Syndicate, $52,000.
Myron Selznick (one-half term president), Selznick, Inc., $52,000.
Grover Jones, writer, Paramount, $52,000.
Walt Disney (Mickey Mouse), $51,500.
Arthur Kelly, vice-president, United Artists, $51,000.
Howard J. Green, writer, Paramount, $50,866.
Walter Deleon, writer, Paramount, $50,850.
Josef von Sternberg, director, Paramount, $50,000.
Ernst Lubitsch, Paramount production executive, $48,333.
Merlin H. Aylesworth, as president, National Broadcasting Company, $45,000.
James Flood, director, $39,041.
Joan Bennett, actress, $36,976.
George Bancroft, actor, $36,166.
Guy Lombardo and his orchestra, from films, $35,000.
Cecil B. DeMille, $30,450.
Charles Brackett, writer, $27,000.
John L. Balderston, writer, $23,974.
Will Rogers, Hollywood Improvement Co., $23,695. No data was given about his Fox earnings.
George M. Arthur, $20,375.
Duke Ellington and his orchestra (from films), $18,249.
Max Reinhardt, director, for devoting one-third of his time as dramatic director to the California Festival Association, $17,500.
Zane Grey, writer, $17,500.
Max Baer, motion picture activities, $16,666.
Lionel Atwill, actor, $16,333.
Dorothy Parker, writer (income from films), $16,000.

ARTISTIC PRETENSE CLOGS FILMS' TRUE FUNCTIONS, SAYS CULLMAN

Divesting Pictures of "Esthetic Humbug" Would Allow for Treatment As Frankly Commercial Article, Students Told

Artistic pretentiousness is nothing but an obstacle in the path of the motion picture, because films are mass entertainment and not art, in the eyes of Howard S. Cullman, operating receiver of the Roxy theatre and, incidentally, commissioner of the Port of New York Authority since 1927.

"I would like very much to see the movies divested of their esthetic humbug," Mr. Cullman told the School of Education, New York University, last Thursday. "If this could be done, the average motion picture would be treated as the frankly commercial article it is, and it might even be possible some day to develop a cinematic art endowed by the limited few who might crave and enjoy it."

Experience has taught the showmen these basic rules which are readily followed, the students were told:

"To the average American, thinking is the direct antithesis of entertainment. . . The film, therefore, which in one week is to entertain a hundred thousand or so New Yorkers must be readily understood by the lowest as well as the highest intelligence in the audience."

" . . . although mass entertainment should not necessitate thought, it must cause emotional excitation of some sort" and "all this emotional content must be set forth in the clearest kind of black and white."

"Techniques of acting, direction, dialogue and even story have been steadily on the upgrade during the past decade."

Artistic self-consciousness has had equally disastrous effects upon critic and producer alike, Mr. Cullman said.

"Once the producers take their eye off the box-office and start thinking about higher things, they muff the ball completely," the Roxy operator declared. "This has been brilliantly demonstrated by two of the leading exponents of the artistic film. These gentlemen, in the course of their excursions and experiments in alleged higher fields, have from time to time produced films so bad that no one could even try to sell them to exhibitors, much less to the public."

A Word on Critics

As for the critics:

"Nowhere does the pretentiousness of the films assume more absurd, and at the same time ruinous, proportions than in the columns of some of our motion picture critics. One member of this fraternity, in the interests of craft dignity, fosters the illusions that a movie created on the mental level of the millions can be reviewed with the same solemnity as a play written for the diversion of the literate thousands. Thus he devotes a tremendous amount of newsprint and energy to railing at a product for not being something it never set out to be. The constant anomaly of the task of discussing an industry as an art had, in fact, resulted in this instance in a disease which I think should be known as 'the movie critic's neurosis.' The root of the malady lies in a colossal sense of inferiority arising from identification with what the critic, in his own mind, regards as an ignoble branch of the arts. One system of the disease is a persistent petulance and the well known phenomenon of over-compensation.



HOWARD S. CULLMAN

"Critical Amnesia"

"At times," Mr. Cullman went on, "the malady takes a different form, which appears to the outsider as a form of critical amnesia, or total loss of judgment. Those afflicted with this phase of the ailment purvey a perpetual and over-blown enthusiasm which is quite as out of proportion as the condemnations of their more soured confreres. The Pollyanna critic has thrown all standards to the winds and concentrates on producing, at all times, the glowing and quotable phrases which will look well when used either in blowups or in advertisements, where, naturally, the critic's name also appears in type of equal size."

But Mr. Cullman found that the blame for the critics' vagaries lies with the producers themselves, who, "because their wares are expensive, insist that they be regarded as something important," and "have invited criticism on a highbrow basis for

"Over-Blown Enthusiasms" of Pollyanna Critics Called Out of Proportion As Condemnations of "Soured Confreres"

products which actually do not rate more than the cursory attentions of a reporter.

There is a "certain wholesome candor" to the industry "with its hair down, as seen in its trade papers," said the showman, and went on to illustrate from MOTION PICTURE HERALD's "What the Picture Did for Me," which he termed an open forum for exhibitors, interpreting product "in a financial rather than a spiritual sense.

"Many refreshing bits of earthy wisdom can be gleaned from this column," he said. "I would like to quote one sample. Concerning a current release, a Missouri theatre owner placed himself on record as follows: 'If the picture is a flop and the public does not like it, the producers call the picture a piece of art. This picture is the biggest kind of art we have seen in many a day.'"

Mr. Cullman told of an experience of a year ago, when the Roxy was showing "Little Friend," which he called a "beautiful production, sensitively directed, with real human values." When the second week's intake exceeded the receipts of the first week, he had thought at first that the public actually was "cognizant of the artistry of this product." But while going over petty cash disbursements he noticed an item for ping pong balls and pinochle decks. Calling the manager to task Mr. Cullman was informed that the expenditure was not for the amusement of the ushers or Roxyettes but solely to keep the stage headliners, Dizzy and Daffy Dean, occupied between shows.

"I then realized," Mr. Cullman went on, "that the second week's receipts on this artistic film were due not so much to public appreciation of art as to the inexplicable curves of the heroes of the St. Louis Cardinals. In other words, the rise in admissions was definitely traced to Dizzy and Daffy's drop."

Answering a critic's comment that "the year proved . . . that the American screen is the most backward and the least independent of the arts," Mr. Cullman said, "Certainly, the screen is a backward art—a super tabloid for young and old, moron and genius. Her sister Muses are the comic strips, the pulp magazines, the radio and all other forms of entertainment based on democratic rather than esthetic principles. No one, so far as I know, wastes much time deploring the fact that Mickey Mouse is not patterned along classic Greek lines."

"Producers cannot fulfill their functions as business executives if a great percentage of their time is spent with bankers, lawyers, and reorganization committees and satisfying and adjusting past due mortgages.

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FEATURES

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2
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In cooperation with our franchise affiliates that is our plain pledge to the exhibitors.

Our First Feature for March Release

THE DRAG-NET

By WILLARD MACK

An exploitation picture—a story that moves with the speed of a rocket—played at the Fifth Avenue Playhouse, N. Y.

One of Our 1936 Serials

TARZAN—LORD OF THE JUNGLE

Based on the best seller of the same name

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DRIVE ON AGAINST CHAIN-OWNED STORES; MAY INCLUDE THEATRES

Oil Distributors' Association Seeks Support of Independents in All Industries for Bill to Cut Down "Big Business"

by FRANCIS L. BURT
Washington Bureau of the HERALD

A new drive against producer-owned filling stations, chain grocery, drug, cigar, five-and-ten and other stores, but broad enough also to cover distributor-owned theatres and branch exchanges, is being sponsored by independents in the oil industry.

Taking as their warrant the announced ambition of the Roosevelt Administration to decentralize industry and bring about the disintegration of "big business," officials of a national oil distributors' association are seeking to enlist the support of independents in all industries in which distribution is to any extent controlled by producers for a plan which they declare would restore the market to the independent.

The gravest drawback to the plan is that it involves the enactment of legislation by 48 states. But according to officials of the association, Congress is helpless to deal with the situation because it involves intrastate commerce.

"Creatures of the State"

The basis for the plan is the argument that corporations are creatures of the state, that a state is supreme over the corporations to which it grants charters, and that a state is under no obligation to permit a foreign corporation to operate within its borders.

While a state cannot interfere with interstate commerce, it has been held that interstate commerce ends when the merchandise reaches a destination within a state in the original package; from then on, manufacture or distribution within the state is intrastate commerce and subject to the state's authority.

So far have the studies of this association been carried that concrete legislation has been drafted, to be submitted to the various state legislatures through local associations which would benefit by its enactment.

A copy of the proposed bill, obtained this week by MOTION PICTURE HERALD, reads as follows:

"Hereafter no foreign corporations, except common carriers and insurance companies, shall be licensed to carry on intrastate business in this state.

"From and after the effective date of this act the licenses heretofore granted to foreign corporations, except common carriers and insurance companies, to carry on intrastate business in the State of ——— are hereby revoked and canceled, and thereafter it shall be unlawful for any foreign corporation to carry on or transact any intrastate business in ———.

"No domestic corporation shall hereafter be granted a charter, or a renewal of a charter, to do business in the State of —— unless at the time of filing and annually thereafter it certifies to the Secretary of the State that it is not controlled directly or indirectly by any other corporation, or corporations, through stock ownership or contractual arrangement. The Secretary of State may at any time cancel any charter of a domestic corporation upon ascertaining that such corporation is under control directly or indirectly of another corporation or corporations. Each domestic corporation granted a charter shall annually on the first day of July file with the Secretary of State a list under oath of its stockholders and the amount of stock held by each.

"No domestic corporation shall hereafter be granted a charter to engage in both manufacturing and distribution of the products so manufactured, except that a manufacturer may sell his products on the premises where manufactured or make shipment therefrom through carriers not under his control."

A clause providing penalties for violations of the act and provisions for putting it into effect are to be added.

Doubt AFL Support

Officials of the American Federation of Labor have been approached with the suggestion that they support the measure. The proposal was met with a counter suggestion that if the legislation was amended to guarantee to labor the right of collective bargaining it would be considered. However, it is not believed the heads of organized labor will be willing to support so broad a measure, which might seriously affect the major manufacturing industries which provide a large proportion of the nation's employment.

It is probable the bill will first be introduced in one of the more liberal agricultural states, the major argument for its acceptance being the charge that money earned by foreign corporations goes out of the state, which thus loses taxable income. It is generally accepted that the manufacturing states would not favor such legislation, but it might go over in those states where agriculture is predominant. At any event, those back of the bill hope for adoption by enough states to seriously impair the success of the national chain organizations and predict that once the benefits are seen in a state which has adopted the plan others will be quick to fall in line.

Hearst Buys "Black Cargo"

Contract was signed between Dave Hampton, New York representative of Julius Klein, and J. V. Conolly, general manager for King Features (Hearst), for a 90-day option on "Black Cargo," which was written by Julius Klein and C. Court Treatt. The purchase price was fixed at $25,000 for the motion picture rights.

"Black Cargo" was sold December 12, as a serial to appear in the Hearst papers. First paper selected to start publication is the *Chicago Evening American* (publication date February 1, 1936).

Coppock Resigns From Pix Theatres

E. S. C. Coppock, who has been in charge of theatre operation for Pix Theatres, Inc., which opened its first house a few weeks ago in White Plains, N. Y., has resigned from that organization. He said that he is considering several offers but has not made any decision concerning them as yet.

Coppock joined Pix Theatres last summer when White Plains, New York suburb, was selected as the location for the initial theatre in a group of small houses uniquely designed for low-cost construction and operation. Prior to this affiliation he was in charge of theatre development work in Bermuda and manager of the Paramount in Stapleton, Staten Island.

Millerfilm Recording Shown to Engineers

Members of the Atlantic Coast Section of the Society of Motion Picture Engineers heard and saw a demonstration of a new type of sound recording system, the "Millerfilm," at their meeting Wednesday night in the auditorium of the Electrical Association of New York City, Grand Central Palace.

The demonstration and lecture were by J. A. Miller of the American Mechanographic Company, who has developed the new sound system. This is not a photographic process but depends on a novel method of mechanically recording sound on the edge of the film. It was first demonstrated before the Spring Meeting of the Society of Motion Picture Engineers last year in Hollywood.

Members met in the offices of Eastman Kodak Company for dinner before the demonstration.

Burroughs-Tarzan Expands Activities

Eighteen exploitation features and two serials to be produced by Burroughs-Tarzan Pictures, Inc., for distribution through exchange franchise affiliates, will shortly be announced through the medium of an extensive advertising campaign conducted in motion picture publications. The company will maintain its own divisional sales staff under the supervision of Harry Rathner, sales manager, operating out of the company's New York office.

Willard Mack's "The Drag Net" was acquired by Burroughs-Tarzan through Colonel William N. Selig, as its first feature release. Dearholt, Stout and Cohen, producers of the current serial, "The New Adventures of Tarzan," starring Herman Brix, have re-signed him for an additional five years.

O'Brien Succeeds Berg

Ken O'Brien has succeeded Herb Berg in charge of trade paper publicity for United Artists. Mr. O'Brien has been assistant to Gregory Dickson, handling advertising. Mr. Berg resigned to join the Blackstone advertising agency.

MPTOA INTERPRETS SECURITY ACT; HOW IT WILL AFFECT EXHIBITORS

by EDWARD G. LEVY

General Counsel, MPTOA

The Motion Picture Theatre Owners of America commissioned Edward G. Levy, of New Haven, its general counsel, to interpret the new Federal Social Security Act of Congress in the language of the laymen and to report on its effect on theatre owners, each employer of eight or more persons being liable to the provisions of the act, the purpose of which is to pay federal old age and unemployment insurance benefits. Mr. Levy's conclusions are presented herewith for study by all exhibitors and others similarly affected.

Title

Social Security Act, as approved by Congress on August 14th, 1935.

Administration and Personnel

The Federal Social Security Board, Room 6111, Department of Labor Building, 14th St. and Constitution Ave., Washington, D. C., John G. Winant, chairman.

Structure of the Federal Act

The law is divided into two primary subjects, (1) unemployment compensation or insurance, (2) old age pensions or benefits. Both are to be financed by a tax on payrolls: (1) the excise tax on payrolls of employers of eight or more for *unemployment insurance* is imposed *on and after January 1, 1936,* (2) but the old age benefit payroll taxes imposed on both employers and employees do not start until one year later, i.e., January 1, 1937, hence require no immediate attention.

Federal Old Age Benefit Payroll Taxes

This act inaugurates a system of federal *old age* annuities to provide for old age security. The cost is to be met by two types of federal taxes levied under the act: (1) an income tax upon employees, to be deducted by the employer, and (2) an excise tax on employers, both taxes being based upon wages paid.

The federal *old age benefit* payroll taxes have no relation to a state or the federal *unemployment insurance* law.

This federal tax for *old age pensions* does not start until January 1, 1937, and may be disregarded until then. However, it should not be confused with state tax laws for old age pensions as several states have such laws *now in effect.*

Federal Unemployment Insurance Payroll Tax

The federal tax in connection with unemployment compensation (imposed by Title IX, Sec. 901-910, of the Federal Social Security Act) on *employers of eight or more* is levied on the entire payroll regardless of the amount paid to any employee. For the year 1936 the tax will be 1 per cent of the total payroll of the employers subject thereto. This will be increased to 2 per cent for 1937, 3 per cent for 1938.

The employer is credited for the amount of contributions, if any, which he may have paid into a state system of unemployment insurance that has been approved by the federal authorities. In no event may the credit exceed 90 per cent of the federal tax.

No person is relieved from payment on the ground he is engaged in interstate commerce.

Who is Subject to Payroll Tax

The federal payroll tax for unemployment insurance imposed on employers of eight or more is in the nature of an excise tax on the privilege of employing persons. It is imposed on any employer who has eight or more persons in his employ at least one day a week for 20 weeks during the taxable year. The taxable weeks need not be consecutive. The employees, who need not necessarily be the same people, need not be employed at the same moment during the day. No discrimination is made as to the type of business in which the employer is engaged except as certain *services* are not subject to the tax.

Payment of the Federal Unemployment Insurance Tax

The federal unemployment compensation payroll tax is to be collected by the Bureau of Internal Revenue under the direction of the Secretary of the Treasury and is to be paid into the Treasury of the United States by each employer subject to the tax as internal revenue collections. It is collected annually after the end of the taxable year in similar fashion to the income tax, thus the 1936 tax will not be paid until sometime in 1937.

Exhibitors subject to the tax should set aside reserves and be prepared to pay it when due next year, however, as the penalties for nonpayment of the Federal Revenue Act of 1926 apply to this act. Quarterly payments may be permitted, the first quarter with the filing of the return and the others at three months' intervals.

Records and Reports

In connection with the federal unemployment compensation payroll tax each exhibitor subject to the tax is required to make a return of the tax for each taxable year not later than January 31st next following the close of the taxable year. Thus the first tax return will be due not later than January 31, 1937, for the calendar year of 1936.

Each tax return is to be made under oath and filed with the Collector of Internal Revenue for the district in which the principal place of business of the employer is located. The return is to contain such information and is to be made in such manner as the Commissioner of Internal Revenue may by regulations provide. Forms will probably be available at the office of the Collector of Internal Revenue by the end of the year.

It is apparent that bookkeeping systems must be broadened to cover the requirements of the new laws. Since the taxes are levied primarily on payrolls, these should be kept in such detail as will indicate the total wages paid to *each employee.* Since the federal law provides that *wages include* also the cash value of *all remuneration for employment* paid in any other medium than cash, as, for instance, rent, board, etc., those items must be shown. *Employment does not include* domestic service in a private home nor casual labor not in the course of the employers trade or business, nor agricultural labor.

It would include bonuses and commissions paid salesmen and agents if they are not clearly independent contractors, and probably includes tips. Drawings or salaries of partners will probably be held to be a distribution of profits and not wages.

The second type of record necessary, it seems, would be a detailed account of each employee's employment as well as detailed records as to the exact dates of employment (especially if the work is irregular), whether the work is steady or temporary, and the reasons for discontinuing employment.

Since some employments are exempt, it seems advisable to show the nature of the work done. For the purpose of some of the state laws, it seems necessary to show where the contract of employment was entered into and where the work was actually done.

Purpose of the Federal Social Security Act

The Federal Social Security Act was enacted to provide for the future welfare of the American people and to spread the cost more equitably than existing relief methods. This Act provides for pensions to old people, compensation for unemployed people, and sundry other benefits.

Tax Rates

The law becomes effective January 1, 1936, and taxes industrial and commercial payrolls somewhat as follows:

	Payable by Employers		Payable by
	Old Age	Unemployment, etc.	Employees
1936	0 %	1%	0 %
1937	1 %	2%	1 %
1938-1939	1 %	3%	1 %
1940-1941-1942	1½%	3%	1½%
1943-1944-1945	2 %	3%	2 %
1946-1947-1948	2½%	3%	2½%
1949 and thereafter	3 %	3%	3 %

Old age taxes as shown above will be applicable to *all business concerns* while the *unemployment tax* will be levied only on those concerns having *eight or more* employees during part of any twenty weeks of a calendar year. The *old age tax* will be limited to the first $3,000 earned by an employee in any one year. Employers will be held responsible for employee tax payments—the tax being withheld from employees' pay envelopes and turned over to the government.

Average Monthly Salary	Years of Employment 35	40	45
$25.00	$21.25	$22.50	$23.75
50.00	30.00	32.50	35.00
75.00	38.75	42.50	46.25
100.00	47.50	51.25	53.75
125.00	53.13	56.25	59.38
150.00	57.50	61.25	65.00
175.00	61.88	66.25	70.63
225.00	70.63	76.25	81.88
250.00	75.00	81.25	85.00

(*) Lump sum payment of $52.50.

To take care of the aged, who are needy but have not qualified, the federal government will make grants to the various states equal to one-half the amounts paid by the state to its needy aged, but not in excess of $15 per month for each individual.

In the case of an employee who has contributed to the old age pension fund who dies before reaching 65, the law provides for payment of certain lump sums to the estate of the deceased. When a pensioner receives pensions adding up to more than his contributions, then the government will claim such excess from the estate of the deceased, if any. On the other hand, if he collects the pension for only a short time, his estate will collect the balance due him from the government.

From the above comments, it can readily be appreciated that the old age pension section of

(Continued on following page)

THE SECURITY ACT—WHAT IT MEANS

(*Continued from preceding page*)

the act is really compulsory employee insurance with the employer and employee each paying one-half of the cost.

Unemployment Compensation

The administration of the unemployment compensation law will be done by the various states and not by the federal government. Each state has to have its own unemployment act in order to be eligible for the federal grant. If your own state has no state unemployment act at present, it will (like all other states) undoubtedly fall in line in order to get back from the federal government the money its own citizens pay into the federal fund.

The federal act provides for state unemployment taxes by *allowing their deduction from the federal tax* with the proviso that such deduction be *not more than* 90 *per cent* of the federal tax. Thus a $7.00 state tax would be deductible in full from a $10.00 federal tax, leaving only $3.00 to be paid the federal government; but out of a $12.00 state tax only $9.00 could be deducted from a $10.00 federal tax, so that the federal government would still collect $1.00.

Most states that have already passed unemployment tax laws have decided to *favor with a lower* rate those concerns which *operated more than the average number of days* worked in *their particuar* industry. For example, factory "A" operating 160 days in 1936 would pay the standard rate in its state of, say, two per cent; whereas, factory "B" which worked 250 days (above average) would pay only one per cent. Nevertheless, the federal law will allow both factories the same deduction from their federal unemployment tax, the reason for this being that employees of "B" will need less aid than those of "A."

Additional Information

The Commissioner of Internal Revenue and the Federal Social Security Board in Washington will, no doubt, promulgate and issue rules and regulations from time to time during the year. These may be available at the office of the Collector of Internal Revenue for your district. This special bulletin is intended to point out concisely its main tax provisions that are now imposed upon most theatre operations. The act may be amended by Congress or modified by court decisions during the year.

Old Age Benefits or Pensions

Old age pensions commence January, 1942, *and are payable to every taxable employee upon his reaching the age of* 65. *The rate of pension paid is determined by the amount of money the pensioner has earned, and on which taxes were paid, during the years before he reached* 65. *We reprint below a chart (taken from the report on the Social Security Bill by the House Committee on Ways and Means) illustrating the monthly federal old age pensions*:

Average Monthly Salary	Years of Employment 5	10	15	20	25	30
$ 25.00	$ (*)	$15.00	$16.25	$17.50	$18.75	$20.00
50.00	15.00	17.50	20.00	22.50	25.00	27.50
75.00	16.25	20.00	23.75	27.50	31.25	35.00
100.00	17.50	22.50	27.50	32.50	37.50	42.50
125.00	18.75	25.00	31.25	37.50	43.75	50.00
150.00	20.00	27.50	35.00	42.50	50.00	53.75
175.00	21.25	30.00	38.75	47.50	53.13	57.50
225.00	23.75	35.00	46.25	53.75	59.38	65.00
250.00	25.00	37.50	50.00	56.25	62.50	68.75

Warner Corporate Changes

Warner Brothers-First National Pictures of Brazil, Inc., has changed its name to Warner Brothers-First National Films South, Inc., New York. The company, in this action at Dover, Del., increased its capital from $10,000 to $200,000. Capital of Warner Brothers-First National Pictures of Japan was raised from $5,000 to $100,000.

Acquires Old Chaplins

Ray Olmstead has bought eight old one-reel Charlie Chaplin comedies made by Keystone from Screen Attractions, Inc., of New York, and will release them through California, Arizona and Montana. Mr. Olmstead is the manager of Principal Productions.

New First Division Manager

C. E. Peppiatt has been advanced to manager of the Atlanta exchange of First Division.

1,000 at Banquet of Variety Club at Philadelphia

by A-MIKE VOGEL
Chairman of Managers' Round Table of Motion Picture Herald

Donated by local members of the Philadelphia Variety Club, a gift of $1,000 to be used for treatment of four child sufferers from infantile paralysis was announced at the first annual banquet of the club, held at the Bellevue-Stratford hotel on Sunday night. On hand for the event were more than a thousand Philadelphia film men and guests representing various branches of the industry, out of town Variety Club members and prominent city officials.

Among those present were: Mayor S. Davis Wilson; State Senator Frank Harris; Revenue Secretary Jack Kelly; Judge Harry Kalodner; John H. Harris, national Chief Barker; Al Schacht, of the Boston Red Sox; Andrew Emanuel, director of public safety; Ted Schlanger, Warner Brothers Philadelphia Theatres division manager; Jack Cohn, Mark Hellinger, George Jessel, Bob Hall, James Balmer, Charles C. Pettijohn, Louis Nizer, James P. Clark, Earl Swigart, Jay Emanuel, Reverends Sylvester McCarthy, D. C. Colony, and William Fineshriber; Mort Blumenstock, Arthur W. Kelly, James M. Gerauld, *Motion Picture Daily;* A-Mike Vogel, *Motion Picture Herald.*

Among the film and stage personalities were Ken Murray, Nils "NTG" Granlund, Herbert J. Yates, Jules Levy, Jack Connolly, Arthur Lee, George Weeks, Abe Montague, Albert Greenfield, Harry Thomas, Ralph Rolan, Mayor White of Atlantic City, Jimmy Wilson, manager of the Phillies, Senator Clifford R. Powell, Dave Weshner, Joseph Altman, Daniel Debrier, David Palfreyman, David Barrist, William L. Pizor, Sam Wheeler, Harry Goldberg, Jeff Keene, Jimmy Foxx, G. R. O'Neill, Sidney Lust, A. Julian Brylawski, Sam Lefko, Frank Durkee, J. Louis Rome, Abe and Louis Sabolsky, State Senator Harry Shapiro, Lewen Pizor, Herb Copelan, Sid Blumenstock, A. J. Vanni, I. J. Hoffman, L. S. Schlessinger, Clayton Bond, Herb Given, Harold Rodner, Frank Gravatt, Eddie Corcoran, Monty Salmon, Edgar Moss, Eddie Grainger, Frank Buhler, Morris Mechanic. Governor Earle who had been scheduled to appear, was injured slightly in a plane accident and sent his regrets.

The ballroom was decorated in the traditional Variety Club circus manner with raised ring in the center serving as a stage for the acts and orchestras. The foyer through which guests passed to the "Big Top" was given over to a mechanical freak side show.

Stage entertainment was divided into two parts. Ken Murray acted as first master of ceremonies. Following the speakers Nils "NTG" Granlund went into action. George Jessel, toastmaster, was introduced by Jay Emanuel.

The speakers included Mayor Wilson, Jack Kelly, Senator Harris, Judge Kalodner, Mr. Pettijohn, Al Schacht, Mr. Nizer and Dr. J. Norman Henry. Dr. Henry, one of the three pediatricians selected to treat infantile paralysis sufferers, explained how the children were chosen and said that after a year of treatment it was expected they would be well on their way to recovery.

On behalf of the Club, James P. Clark, newly-elected Chief Barker, presented a chest of silver to Earl Swigart, retiring Chief Barker.

Before the festivities started, the assemblage stood while prayers were offered for deceased Variety Club members, Michael B. Comerford and H. Bart McHugh.

Evergreen Double Bills

All eight Hamrick-Evergreen theatres in Seattle have started a double featuring policy.

THREAT OF MINIMUM COST CLAUSE ON FILMS ALARMS MANY IN ENGLAND

Proposed New Quota Provision Would Endow Producers of the "Quickies" and Penalize Brains, Opponents Declare

by BRUCE ALLAN

(London Correspondent)

Recently the Advisory Committee under the Cinematograph Films Act completed a report on the working of the Act and on various suggestions which have been made for its amendment, and forwarded its conclusions to the Board of Trade, the official department responsible for the administration of the Act.

There is universal curiosity as to the character of the report, but to questioners in the House of Commons the president of the Board has returned the invariable reply that it is a confidential document. The inference is that opportunity to criticize the Committee's suggestions may not arise until, and if, the Board decides to introduce legislation amending the Act on the lines of the recommendations.

There is considerable alarm in various trade quarters at this prospect, due largely to persistent rumors that the committee has recommended the addition to the Act of a clause imposing a minimum cost in regard to every British film registered for quota. If the opportunity to criticize this provision is to be postponed until it is part of a measure of legislation, it will be of very little use to the objectors, for a government measure will certainly be forced through by an obedient government majority.

The British production industry is today very closely organized and is in very effective contact with official departments. Its Film Group, a part of the Federation of British Industries, is believed to favor a minimum cost clause stipulating £10,000 ($50,000) for a feature. This may not be a unanimous decision, since it is generally known that big concerns like Gaumont-British are beginning to think that the quota has ceased to be a necessity to British production and may become a menace by encouraging and continuing enterprises which would not survive free competition.

Further to qualify the current nervousness is the fact that the recommendations to the Government have not come from the Federation but from the Advisory Committee, on which sit representatives of exhibitors and of the general public as well as producers. Also, the Board of Trade request was for a policy agreed to by all sections of the trade, which leaves a possibility that the imposition of a minimum cost may be qualified by a reduction, perhaps temporary, in the existing 20 per cent quota.

Fear Advantage to "Quickies"

The real truth about all these matters is known to only a few persons and it is natural that, failing definite information, alarm should center about the possibility of "£10,000 quickies." It is not only the American importers who would be hit by this provision. They have, in fact, both the resources and the ingenuity to turn it to their advantage. Even more seriously threatened are those small but enterprising British units which, with brains as their chief capital, hope to make money and reputation by producing real entertainment for "quickie" cost or less. This type of organization is not recognized by the advocates of a minimum cost clause, to whom economy is not a virtue in the studio.

England may not have produced many films comparable to "The Salvation Hunters," but it seems a pity to insure that it never shall by legal enactments saying, in effect, that if you are silly enough to go hungry and to work 24 hours a day in order to make your film inexpensively you shall not call yourself "British."

Another objection centers on an almost opposite viewpoint. Whereas the poor but enterprising producer may establish himself by making a good but inexpensive film on a distributor's advance, the real case-hardened producer of "quota footage," already in an enviable position, will, it is thought, be very unfairly endowed if the £10,000 minimum becomes operative.

The present *modus operandi* of these gentlemen is beautifully simple. With a contract to make a 5,000 or 6,000 feet subject for an American company, at a complete price of £1 per negative foot, they have a production proposition which may well make Hollywood mouths water. Story, cast, production schedule are all shaped to show a total studio cost which may be £3,500, or may be less or more; the certainty is that it will be considerably less than the £5,000 paid by the distributor—some of it in advance. And all the production factors can be and often are, decided with practically no regard at all to entertainment merit. Alone of all the producers in the world the "quickie" manufacturer is sublimely indifferent to the box-office; he is making negative for quota, not positive for the theatre.

It is this state of affairs which has produced the demand for a minimum cost clause, the argument being that if a distributor has to pay so much he will see that he gets bookable films. The flaw in this admittedly not altogether unsound argument is that it evades the very real dangers that a producer of "quickie" footage who has failed to produce even occasionally usable entertainment for £5,000 is probably incapable of producing it for twice the money.

To such opponents the flaw in the quota law, in this detail, is not that it permits the production of films at a price rendering entertainment values unlikely, but that it permits the production of footage for profit irrespective of value.

American companies, already aware of the quota "quickie" ramp, and fully aware that they are as often as not getting a £3,000 film for their £5,000, will certainly mitigate the worst effects of the £10,000 minimum, if it comes, by producing their own quota films, where they can. They cannot all do so, however, and the possibility of having to pay £10,000 for a film made on a time schedule carefully framed to reconcile the producer's need for profits with the letter of the new law is one which the smaller distributors may well find alarming.

It is curious that, in all the discussion about this principle of cost in relation to British films, no one has made the obvious point that the value of a film is determined at the theatre and not at the studio.

A film costing £3,000 which grosses £10,000 may reasonably be classed as acceptable entertainment; one that costs £10,000 and grosses £3,000 is a failure, and all the laws in the world cannot make it anything else. Yet, if the minimum cost advocates have their way, the first will be refused registration as a British film and the second will be granted it, although the exhibitor and distributor both lose money and the only profit be that of the demonstrably inefficient producer.

Test Questions

The sincerity of a great number of very vocal advocates of British production can be very easily tested, it is pointed out, by asking their replies to a few perfectly simple questions:

"If you desire a £10,000 minimum for the purpose solely of insuring British films fit for exhibition, are you willing that the clause should operate only in favor of films answering that description?

"If your answer is 'yes,' are you in favor of a further new clause in the Act making the payment of the £10,000 to the producer conditional on the film booking to £20,000?

"Alternatively, would you support a clause making it obligatory for all contracts for the production of registered British films to provide that registration shall be cancellable in the case of films failing to book to, say, £20,000?"

There are quite a number of persons in and about Wardour Street who would find this type of question inconvenient, if not impertinent. It is more curious that, so far as can be ascertained, no attempt has been made to bring the same type of argument before the possibly more receptive official mind.

▽

Standard Contract Draft Stipulates Three and Three-Fourths Hours Maximum Program; Television Start Is Limited

UA Seeking European Films

Continuing the policy so successfully followed in the United Kingdom, United Artists is on the point of completing contracts with producers in the chief Continental countries which will give them native product to distribute in all these markets.

In Paris Murray Silverstone has made a deal with Bernard Natan and another with new interests backed by the Havas news agency. Similar contracts will give United Artists products in Spain, Czechoslovakia, Italy and Belgium. These subjects will be for native release.

▽

Contract Draft Published

The draft of the proposed Standard Contract was published last week. A subject of negotion between the Cinematograph Exhibitors' Association and the Kinematograph Renters' Society for the best part of 1935, the Contract was, in the first instance, an attempt on the part of theatre men to codify distributor-exhibitor trading relations, and to remove grievances due to the fact that the practice of different distributing concerns has varied rather widely. As a result of KRS suggestions, it also has been made to cover a number of comparatively recent changes in trading methods initiated by that Society and, not always willingly accepted by exhibitors.

The draft, which has been before the branches of the CEA, will come before the

(Continued on following page)

BRITISH STUDY NEW CONTRACT DRAFT

(*Continued from preceding page*)

Council of that body in the near future. No doubt amendments will be suggested, and there is a possibility that the KRS will also have further suggestions to make. It seems, however, that the Standard is likely to be eventually adopted, in principle.

The revolution which has taken place in the British industry since the introduction of sound, and the consequent introduction of percentage, is reflected in many clauses. That, concurrently, blind booking has been rendered impossible in the United Kingdom market by the provisions of the Films Act is also obvious in many clauses, but this measure of legislation has had less direct effect than the fact that flat rate bookings are now the exception; indirectly the booking restrictions clauses of the Act have helped the development of percentage and higher prices. Their influence on the Standard is the negative one that it is a document covering the booking of one film for one date in one theatre and that it cannot legally be anything more.

Apart from this fundamental difference between the American and the British contract, the features of the Standard which first catch the eye are the clauses which limit programs, a 3¼-hour duration maximum being imposed, the provisions registering the distributor's right to the fullest details of receipts; he may have access to the box-office at all times, and the exhibitor must furnish a daily return of takings; recognition is given the distributor's right to embody special terms of payment, and television of a film is prohibited until three months after cinema exhibition.

Separate Contracts

The Standard as a whole, and these clauses in particular, give an interesting picture of the British market, particularly if it is remembered that the draft in almost all its details simply gives formal recognition to methods of trading which have been practiced for a long time past. Instances are the 3¼-hour program limit and the application of restricted credit in the case of certain theatres; both have been operated by the KRS, in the first case at the request of the CEA and in the second in the face of heated criticism from members of that body.

The picture presented is therefore one of a market in which every feature is booked on a separate contract, for a period not more than six months ahead. Payment is in most instances by percentage of receipts after the deduction of Entertainment Tax. The exhibitor mails a daily report of his takings (quoting serial ticket numbers for all classes of seats) to the distributor and recognizes the latter's right to enter his box-office and check tickets and takings at any time during the run. Rentals are payable seven days after the end of the run, but the contract may be endorsed varying this to payment five days, fortnightly or monthly at the discretion of the distributor. If delivery of the film is stopped by the distributor through fault of the exhibitor, the latter must pay an "average" rental; if the distributor defaults he must similarly compensate the exhibitor. The exhibitor pays carriage charges to and from the theatre. An arbitration clause provides for disputes to be referred to representatives of the CEA and KRS, who can, if they disagree, appoint an independent umpire.

BRITISH FEATURE MAKING STABILIZED

How the production of features in the United Kingdom has become stabilized, while at the same time footage of short product has increased as compared with imports, is reflected in official figures issued by the Board of Trade, listing details of British and foreign films registered under the Cinematograph Films Act in the period January 1 to December 31 of 1935, with comparative figures for 1934 added:

FEATURES: (3,000 feet and over)

Nationality		Number	Footage
British		198	1,277,857
	(1934	*190*	*1,185,668)*
Foreign		503	3,304,086
	(1934	*480*	*3,113,871)*
SHORTS:			
British		145	165,166
	(1934	*87*	*98,173)*
Foreign		611	786,452
	(1934	*690*	*890,996)*
TOTAL FOOTAGE: (all films)			
British		343	1,443,023
	(1934	*277*	*1,283,841)*
Foreign		1114	4,090,538
	(1934	*1170*	*4,004,867)*

GRAND TOTALS:

Features, 701 (670) *footage,* 4,581,943 (4,299,539). *Shorts:* 756 (777) *footage,* 951,618 (989,169). *Total all films,* 1,457, *footage,* 5,533,561 (1447) *and* 5,288,708). *Bracketed figures are* 1934.

Foreign films include all imports but the great majority are American.

It will be seen that the increase of the distributor's quota to 20 *per cent, in April,* 1935, *has not been followed by any appreciable increase in British feature footage, but it should be noted that the quota year does not end until March* 31.

Apart from the fact that in the Standard, existing practices will be recognized and stated in an intelligible form and that the exhibitor will be free of the danger of variations among the practices of distributors, it does not strike one as an "Exhibitor's Contract," but there has never been any real prospect that the type of ideal contract pictured by CEA left-wingers would even be considered by distributors. The British trade is very firmly governed by the KRS and any practicable uniform contract was bound to recognize that cardinal fact.

△

Executives of the Cinematograph Exhibitors' Association met editors of the newsreels here to discuss means of controlling the transmission of news items by television. No statement was issued, but it is believed agreement was reached on the basis that no cooperation will be given to the British Broadcasting Corp. for the transmission of newsreel items until a given period after release. Experimental television broadcasts will begin in a short time.

△

The estate of the late E. E. Shortt, K. C., who was president of the British Board of Film Censors, has been returned at £7,506.

Skouras-Fox Action Is Again Postponed

Trial of the Skouras Theatres breach of contract action against RKO 81st St. in New York and Twentieth Century-Fox, which was scheduled for January 13, was postponed to March 2 by agreement of both sides. Meanwhile, an examination before trial of the defendants which was to have been begun several days ago has been postponed to February 4.

In its action, which was brought in New York state supreme court, Skouras alleged that the terms of its franchise with Fox had been breached when the latter closed a deal with the RKO 81st St. which permitted the house to play Twentieth Century-Fox product day and date with three Skouras houses in the same neighborhood. The complaint alleged that the operators of the 81st St. were aware that the terms of the franchise held by Skouras gave the company's houses one week protection in the neighborhood when they induced Fox to make the deal with the 81st Street.

48 Stars in Show of Press Photographers

Mayor La Guardia and other prominent officials, together with many radio, stage and screen notables, will join the news cameramen at the seventh annual ball sponsored by the Press Photographers Association of New York, at the Hotel Commodore, Friday, January 24th.

The committee on arrangements is preparing a program which will star 48 movie, radio and stage players, among them:

Harry Hershfield, Fifi D'Orsay, Gertrude Niesen, Eddie Cantor, Rudy Vallee, Phil Baker, Artie Auerbach, Willie and Eugene Howard, John Charles Thomas, Parkyarkarkas, Rex Weber, the Nordstron Sisters, J. C. Flippen, Edward G. Robinson, Nils T. Granlund (N. T. G.), Lois Ravel.

Lily Pons, Phil Baker, Lanny Ross, Morton Downey, Frank Fay, Eleanor Powell, Jane Cooper, Gracie Barrie, Vera Van, Molly Picon, Abe Lyman, Roscoe Ails, Vivian Segal, Sid Gary, Blanche Yurka, Louise Sherry.

Eddie Garr, Jimmy Durante, Paul Whiteman, June Knight, James Melton, Harriet Hilliard, Ozzie Nelson, Estelle Taylor, Shirley Booth, Jimmy Wallington, Jerry Baker, Jan Peerce, Gloria Grafton, Lillian Carmen, The Key Men, Frances Stevens.

There will also be dancing 'till dawn, by Eli Dantzig and his orchestra.

Silverstein to Supervise

David Silverstein, writer, has been promoted by Nat Levine to supervise "The Harvester" for Republic. Mrs. Wallace Reid, former story editor for Monogram and later writer at Republic, also has been advanced to the supervisorial ranks. She will be in charge of "The House of a Thousand Candles."

Guthrie In King's List

Sir Connop Guthrie is promoted to a baronetcy in the King of England's new year list. He represented British shipping in the United States during the war. Currently, he is associated with Prudential Life Assurance Company and is a director of United Artists.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 11, 1936, from 108 theatres in 18 major cities of the country reached $1,303,305, a decrease of $3,745 from the total for the preceding calendar week ended January 4, 1936, when 102 theatres in 17 major cities of the country aggregated $1,307,050.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	25c-50c	"Another Face" (Radio) (35c-65c) (on stage: Jane Froman)	33,000	"Escape From Devil's Island" (Col.) (plus stage show)	21,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000
Fenway	1,382	30c-50c	"Captain Blood" (F. N.) (2nd week)	6,000	"Captain Blood" (F. N.) (1st week)	8,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Keith's Memorial	2,907	25c-65c	"I Dream Too Much" (Radio)	14,000	"Sylvia Scarlett" (Radio) (plus stage show)	13,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Loew's Orpheum	2,970	25c-55c	"A Tale of Two Cities" (MGM)	16,500	"Ah, Wilderness!" (MGM) and "If You Could Only Cook" (Col.)	14,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Loew's State	3,537	25c-55c	"A Tale of Two Cities" (MGM)	16,500	"Ah, Wilderness!" (MGM) and "If You Could Only Cook" (Col.)	13,000	High 9-7 "Top Hat" 33,000
Metropolitan	4,332	35c-65c	"The Bride Comes Home" (Para.) (on stage: Phil Spitalny and revue)	32,000	"Collegiate" (Para.) (plus stage show)	28,000	Low 8-17 "Jalna" (6 days) 5,500
Paramount	1,793	25c-50c	"Captain Blood" (F. N.) (2nd week)	10,000	"Captain Blood" (F. N.) (1st week)	12,500	.....
Buffalo							
Buffalo	3,489	30c-50c	"The Bride Comes Home" (Para.)	14,000	"Littlest Rebel" (Fox) (6 days)	7,100	High 11-16 "Mutiny on the Bounty" 24,500
Century	3,000	25c	"King of Burlesque" (Fox)	9,500	"Annie Oakley" (Radio) and "To Beat the Band" (Radio)	6,800	Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Gayety	1,600	10c-35c	"Dance Band" (First Division) (plus vaudeville)	3,300	"Unknown Woman" (Col.) (plus vaudeville)	3,600	High 4-6 "Private Worlds" 41,000
Great Lakes	3,000	25c-40c	"Riffraff" (MGM)	12,300	"A Tale of Two Cities" (MGM)	14,400	Low 7-20 "Men Without Names" 14,000
Hippodrome	2,100	30c-50c	"Ah, Wilderness" (MGM)	15,700	"Sylvia Scarlett" (Radio)	5,800	High 1-4-36 "Captain Blood" 12,500
Lafayette	3,300	25c	"Magnificent Obsession" (Univ.)	15,696	"If You Could Only Cook" (Col.)	8,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	25c-50c	"Mutiny on the Bounty" (MGM)	7,600	"Midsummer Night's Dream" (W. B.) (50c-$1)	7,700	High 1-6-34 "Design for Living" 26,000
Chicago	4,000	35c-68c	"Whipsaw" (MGM) (on stage: Burns and Allen)	51,200	"Frisco Kid" (W. B.) (on stage: Paul Lukas and Milton Berle)	38,500	Low 12-19-34 "Music in the Air" 5,000
Garrick	900	25c-50c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (2nd week)	7,000	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (1st week)	9,700	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200
Oriental	3,490	25c-40c	"This Is the Life" (Fox) (on stage: Major Bowes' Amateurs)	24,700	"One Way Ticket" (Col.) (on stage: Toby Wing and Mills Brothers)	21,000	Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Palace	2,509	25c-50c	"I Dream Too Much" (Radio) (on stage: Ken Murray and Lillian Roth)	32,500	"Sylvia Scarlett" (Radio) (plus stage show) (8 days)	22,000	.....
Roosevelt	1,591	30c-60c	"Rose of the Rancho" (Para.) (2nd week)	11,000	"Rose of the Rancho" (Para.) (1st week)	13,000	High 11-16 "Mutiny on the Bounty" 22,000
State-Lake	2,776	20c-35c	"Remember Last Night?" (Univ.)	13,100	"Music Is Magic" (Fox) (plus stage show)	15,600	Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
United Artists	1,700	30c-60c	"Splendor" (U. A.) (2nd week)	13,000	"Splendor" (U. A.) (1st week)	17,000	High 5-19-34 "The House of Rothschild" 18,000
Cleveland							Low 12-28 "The Perfect Gentleman" 4,000
Allen	3,300	30c-42c	"The Littlest Rebel" (Fox) (10 days)	8,750	"Mister Hobo" (GB Pictures)	4,750	High 10-19 "She Married Her Boss" 17,000
Hippodrome	3,800	30c-42c	"Captain Blood" (F. N.) (2nd week)	13,000	"The Littlest Rebel" (Fox) (4 days-2nd week) "Captain Blood" (F. N.) (3 days-1st week)	6,500 13,000	Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
RKO Palace	3,100	30c-60c	"If You Could Only Cook" (Col.) (on stage: Wayne King and orchestra)	26,000	"Dangerous" (W. B.) (plus vaudeville)	16,000	High 9-8-34 "The Cat's Paw" 16,000
State	3,400	30c-42c	"The Bride Comes Home" (Para.)	18,000	"A Tale of Two Cities" (MGM)	17,000	Low 9-14 "Smilin' Through" (re-issue) 3,000
Stillman	1,900	30c-42c	"A Tale of Two Cities" (MGM)	7,000	"So Red the Rose" (Para.)	4,000	High 8-11-34 "She Loves Me Not" 66,000
Denver							Low 5-26-34 "Thirty Day Princess" 19,000
Aladdin	1,500	25c-60c	"Mister Hobo" (GB Pictures)	3,500	"Stars Over Broadway" (W. B.)	2,500	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700
Broadway	1,500	25c-40c	"The Littlest Rebel" (Fox)	1,500	"Paddy O'Day" (Fox)	1,200	Low 5-4 "One New York Night" 3,000
Denham	1,500	25c-40c	"The Bride Comes Home" (Para.)	8,000	"Collegiate" (Para.)	5,000	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500
Denver	2,500	25c-50c	"Captain Blood" (F.N.)	9,000	"The Littlest Rebel" (Fox)	9,000	Low 6-16-34 "Registered Nurse" 12,000
Orpheum	2,600	25c-40c	"Another Face" (Radio) (on stage: "French Folies")	12,000	"A Tale of Two Cities" (MGM)	12,000	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500
Paramount	2.000	25c-40c	"If You Could Only Cook" (Col.)	3,000	"Frisco Kid" (W. B.)	3,000	Low 12-1-34 "Kentucky Kernels" 8,000
							High 1-5 "Forsaking All Others" 27,000
							Low 8-18-34 "Paris Interlude" 6,000
							High 9-8-34 "The Most Precious Thing in Life" 19,000
							Low 7-20 "Alias Mary Dow" 8,000
							High 11-30 "Mutiny on the Bounty" 34,100
							Low 4-13 "Vanessa: Her Love Story" 10,000
							High 10-12 "She Married Her Boss" 7,500
							Low 12-15-34 "Silver Streak" 1,400
							High 9-21 "Top Hat" 27,500
							Low 3-17-34 "Journal of a Crime" 2,900
							High 4-6 "Transient Lady" 39,000
							Low 5-19-34 "Where Sinners Meet" 4,000
							High 1-12 "Forsaking All Others" 28,000
							Low 12-29-34 "Private Life of Don Juan" 3,500
							High 11-23 "Mutiny on the Bounty" 12,000
							Low 1-12 "Our Daily Bread" 2,000
							High 5-5-34 "House of Rothschild" 9,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
							.....
							High 9-29-34 "Belle of the Nineties" 16,500
							Low 4-7-34 "She Made Her Bed" 800
							High 1-13-34 "Roman Scandals" 17,500
							Low 7-20 "Escapade" 4,000
							High 2-17-34 "Hi Nellie" 19,500
							Low 12-29-34 "Hat, Coat and Glove" 1,000
							High 5-11 "Bride of Frankenstein" 7,000
							Low 6-9-34 "Uncertain Lady" 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"King of Burlesque" (Fox)	12,500	"The Littlest Rebel" (Fox) (6 days)	13,000	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"I Dream Too Much" (Radio)	7,100	"Sylvia Scarlett" (Radio) (6 days)	6,400	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Captain Blood" (F. N.)	17,900	"Dangerous" (W. B.)	10,200	High 9-8-34 "Dames" 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	4,000	"The Littlest Rebel" (Fox) (2nd week)	3,500	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Sylvia Scarlett" (Radio)	4,000	"I Dream Too Much" (Radio)	5,000	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Collegiate" (Para.)	7,500	"The Bride Comes Home" (Para.) (2nd week)	7,000	High 9-28 "Top Hat" 12,000 Low 1-2 "Little Women" 1,500
Lyric	2,000	25c-40c	"Show Them No Mercy" (20th Century) (plus vaudeville)	8,500	"Miss Pacific Fleet" (W.B.) (plus vaudeville)	9,000	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Riffraff" (MGM)	6,500	"A Tale of Two Cities" (MGM)	5,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Sylvia Scarlett" (Radio) (plus stage show) (9 days)	11,500	"I Dream Too Much" (Radio)	4,500	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Riffraff" (MGM)	15,800	"A Tale of Two Cities" (MGM)	16,800	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"Rose of the Rancho" (Para.) (8½ days)	10,400	"The Bride Comes Home" (Para.) (4½ days-2nd week)	6,500	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"If You Could Only Cook" (Col.) (plus stage show)	7,500	"Remember Last Night?" (Univ.) (plus stage show)	7,800	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"King of Burlesque" (Fox) and "Navy Wife" (Fox) (10 days)	8,000	"The Littlest Rebel" (Fox) and.. "Your Uncle Dudley" (Fox) (4 days-2nd week)	4,700	High 10-27-34 "Judge Priest 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"Mister Hobo" (GB Pictures) (2nd week)	3,200	"Mister Hobo" (GB Pictures) (1st week)	4,600	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The New Gulliver" (Amkino) (2nd week)	1,800	"The New Gulliver" (Amkino) (1st week)	3,200	.....
Hillstreet	2,700	25c-40c	"I Dream Too Much" (Radio)	6,300	"Sylvia Scarlett" (Radio) (6 days)	5,650	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"King of Burlesque" (Fox)	13,000	"The Littlest Rebel" (Fox) (6 days)	15,000	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Collegiate" (Para.) (on stage: Three Stooges and F. and M. revue)	17,659	"Mary Burns, Fugitive" (Para.) (plus F. and M. stage revue)	20,800	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
W. B. Downtown	3,400	25c-40c	"Captain Blood" (F. N.)	17,100	"Dangerous" (W. B.)	9,200	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"Miss Pacific Fleet" (W.B.)	1,500	"It's in the Air" (MGM)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"The Littlest Rebel" (Fox)	11,000	"The Bride Comes Home" (Para.) (Burns and Allen on stage)	31,326	High 1-4 "The Bride Comes Home" 31,326 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"I Dream Too Much" (Radio)	5,000	"Sylvia Scarlett" (Radio) (Ada Leonard on stage)	6,000	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Whipsaw" (MGM)	5,500	"Ah, Wilderness" (MGM)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"La Maternelle" (Metropolis)	3,500	"Scrooge" (Para.) (2nd week)	3,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"The Bride Comes Home" (Para.) and "So Red the Rose" (Para.)	9,500	"Collegiate" (Para.) and "Scrooge" (Para.)	10,500	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Tout Pour L'Amour" (French) and "Forced Landing" (Republic)	4,000	"Une Nuit D'Amour' (French) and "Spanish Cape Mystery" (Republic) (plus stage show)	5,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Broadway Hostess" (F. N.) and "The Rainmakers" (Radio) (plus stage show)	15,000	"Three Kids and a Queen" (Univ.) and "Ship Cafe" (Para.) (plus stage show)	12,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Mary Burns, Fugitive" (Para.) and "Coronado" (Para.)	11,500	"The Littlest Rebel" (Fox)	13,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"If You Could Only Cook" (Col.) and "Escape from Devil's Island" (Col.) (8 days-2nd week) (25c-65c)	8,500	"If You Could Only Cook" (Col.) and "Escape from Devil's Island" (Col.) (4 days-1st week)	5,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"A Tale of Two Cities" (MGM) (2nd week)	29,000	"A Tale of Two Cities" (MGM) (1st week)	71,000	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays on" 4,500
Center	3,433	35c-$1.25	"Ah, Wilderness!" (MGM) (2nd week)	21,500	"Ah, Wilderness!" (MGM) (1st week)	32,000	.....
Palace	2,500	25c-75c	"The Littlest Rebel" (Fox) and.. "Broadway Hostess" (F. N.)	8,000	"I Dream Too Much" (Radio) and "Another Face" (Radio)	8,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"The Bride Comes Home" (Para.) (on stage: Glen Gray and Orch.) (2nd week)	40,000	"The Bride Comes Home" (Para.) (on stage: Glen Gray and Orch.) (1st week)	50,000	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Fang and Claw" (Radio) (2nd week)	9,000	"Fang and Claw" (Radio) (1st week)	12,000	.....
Rivoli	2,200	40c-99c	"Dangerous" (W. B.) (2nd week)	14,500	"Dangerous" (W. B.) (1st week)	26,000	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Magnificent Obsession" (Univ.) (7 days) (plus stage show)	101,050	"The Littlest Rebel" (Fox) (plus stage show) (4 days-2nd week)	60,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"First a Girl" (GB Pictures) (plus ctage show)	31,000	"If You Could Only Cook" (Col.) (on stage: Paul Ash) (9 days)	62,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Captain Blood" (F. N.) (2nd week)	29,200	"Captain Blood" (F. N.) (1st week)	40,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Show Them No Mercy" (20th Century)	2,800	"Dangerous" (W. B.)	2,300	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"The Bride Comes Home" (Para.) (8 days)	6,900	"A Tale of Two Cities" (MGM)	6,000	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Man of Iron" (F. N.) (4 days) (on stage: "Blue Paradise" Revue)	2,100	"Whispering Smith Speaks" (Fox) (4 days)	2,200	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
			"Coronado" (Para.) (3 days) (10c-36c)	350	"Dance Band" (First Division) (plus vaudeville) (3 days) (10c-36c)	1,900	
Midwest	1,500	10c-56c	"Riffraff" (MGM)	4,300	"The Littlest Rebel" (Fox)	6,200	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"I Dream Too Much" (Radio) (7½ days and midnight show) (25c-50c)	5,500	"Sylvia Scarlett" (Radio) and "Escape From Devil's Island" (Col.)	4,000	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Collegiate" (Para.) and "Bad Boy" (Fox) (8 days)	8,500	"A Tale of Two Cities" (MGM) and "Little America" (Para.)	7,500	.....
Orpheum	3,000	25c-40c	"Miss Pacific Fleet" (W. B.) (35c-55c) (plus midnight show, "The Bride Comes Home" at $1:00 reserved seats and stage show) (2 days)	5,500			
			"The Bride Comes Home" (Para.) and "I Live for Love" (W. B.)	8,750	"The Littlest Rebel" (Fox) and "Your Uncle Dudley" (Fox)	10,200	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"I Dream Too Much" (Radio) (2nd week)	7,000	"I Dream Too Much" (Radio) (1st week)	11,500	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Whipsaw" (MGM)	3,300	"Ah, Wilderness!" (MGM)	2,600	High 1-6-34 "Duck Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"A Tale of Two Cities" (MGM) (9 days-2nd week)	23,000	"A Tale of Two Cities" (MGM) (1st week)	30,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Seven Keys to Baldpate" (Radio) (plus stage show)	13,000	"Miss Pacific Fleet" (W. B.) (on stage: N.T.G.'s radio revue)	22,000	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"King of Burlesque" (Fox) (plus Three Sailors and stage show)	23,000	"The Littlest Rebel" (Fox) (plus stage show) (5 days-2nd week)	16,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 7-28-34 "She Was a Lady" 7,000
Karlton	1,066	25c-40c	"Kind Lady" (MGM)	3,000	"Crime and Punishment" (Col.) (6 days)	2,500	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Another Face" (Radio)	2,100	"If You Could Only Cook" (Col.) (6 days)	2,700	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Captain Blood" (F. N.)	19,000	"The Bride Comes Home" (Para.) (3 days-2nd week)	5,000	High 11-23 "Mutiny on the Bounty" (2nd week) 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Riffraff" (MGM)	10,000	"Fang and Claw" (Radio)	8,000	High 1-11-36 "Riffraff" 10,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"Forsaking All Others" (MGM)	1,700	"Top Hat" (Radio) and "Reckless" (MGM)	2,000	.....
Broadway	1,912	25c-40c	'Captain Blood (F. N.)	8,000	"A Night at the Opera" (MGM) (2nd week)	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Calling of Dan Matthews" (Col.) and "Stormy" (Univ.)	4,000	"Collegiate" (Para.) and "Show Them No Mercy" (20th Century)	4,000	High 12-7 "His Night Out" (plus stage band) 5,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"The Bride Comes Home" (Para.) and "Your Uncle Dudley" (Fox) (2nd week)	6,000	"The Bride Comes Home" (Para.) and "Your Uncle Dudley" (Fox) (1st week)	8,500	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"The Three Musketeers" (Radio) and	7,000	"Charlie Chan's Secret" (Fox) and "Miss Pacific Fleet" (W. B.)	7,500	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Navy Wife" (Fox) and "Splendor" (U. A.)	6,000	"A Tale of Two Cities" (MGM) (2nd week)	7,000	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Dancing Duchess" (Vienna) (2nd week)	1,000	"Dancing Duchess" (Vienna) (1st week)	1,100	.....
Embassy	1,400	15c-35c	"Mister Hobo" (GB Pictures) and "Man of Aran" (GB Pictures) (3rd week)	2,200	"Mister Hobo" (GB Pictures) and "Man of Aran" (GB Pictures) (2nd week)	3,600	.....
Fox	5,651	10c-35c	"The Perfect Gentleman" (MGM) and "Escape from Devil's Island" (Col.)	4,800	"Coronado" (Para.) and "Confidential" (Mascot)	9,350	High 7-27 "The Murder Man" 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"I Dream Too Much" (Radio) (plus stage band)	15,000	"Sylvia Scarlett" (Radio) (plus stage band)	15,000	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	2,440	15c-40c	"If You Could Only Cook" (Col.) and "The Great Impersonation" (Univ.) (2nd week)	6,000	"If You Could Only Cook" (Col.) and "The Great Impersonation" (Univ.) (1st week)	10,500	High 6-9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Whipsaw" (MGM) and "Freshman Love" (W. B.)	11,500	"Miss Pacific Fleet" (W.B.) and "I Found Stella Parish" (F. N.)	13,500	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"Mutiny on the Bounty" (MGM) (3rd week)	6,000	"Mutiny on the Bounty" (MGM) (2nd week)	8,000	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Ah, Wilderness!" (MGM) (2nd week)	5,500	"Ah, Wilderness!" (MGM) (1st week)	7,500	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"The Bride Comes Home" (Para.) (plus stage band.	25,500	"The Littlest Rebel" (Fox) (plus stage band) (2nd week)	20,000	High 10-5 "I Live My Life" (plus stage band) 35,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Collegiate" (Para.) and "Show Them No Mercy" (20th Century) (8 days)	4,200	"The Three Musketeers" (Radio) and "Stormy" (Univ.) (2nd week)	3,100	High 2-17-34 "Roman Scandals" 7,500 Low 7-7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"The Bride Comes Home" (Para.) and "His Night Out" (Univ.) (8 days)	8,700	"The Littlest Rebel" (Fox) and "Millions in the Air" (Para.)	8,150	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"If You Could Only Cook" (Col.). (2nd week)	4,350	"If You Could Only Cook" (Col.) (1st week)	7,450	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Littlest Rebel" (Fox) and "Millions in the Air" (Para.) (8 days)	4,250	"Sylvia Scarlett" (Radio) and "The Great Impersonation" (Univ.)	3,600	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Riffraff" (MGM) and "Stars Over Broadway" (W. B.) (9 days)	8,100	"Collegiate" (Para.) and "Show Them No Mercy" (20th Century)	7,100	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3.050	20c-30c	"Hangover Murders" (Univ.) and. "Nevada" (Para.) (8 days)	5,250	"The Old Battle Axe" and "Charlie Chan's Secret" (Fox)	6,550	High 12-21 "Personal Maid's Secret" (on stage: Cab Calloway and band) 8,900 Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"$1.000 a Minute" (Republic) (plus stage show)	3.300	"Two Fisted" (Para.) (plus vaudeville and stage band)	3,650	.....

ESSANAY STUDIOS RETURN TO WORK

Wilding Pictures Opens Remodeled Plant; Will Make Many Non-Theatrical Pictures

by BILL CROUCH
Chicago Correspondent

Cameras once again are turning at the old Essanay film studios at 1333 Argyle Street. This time the pictures will be talkers, most of them for other businesses.

Wilding Picture Productions, Inc., of Detroit, has remodeled the old Essanay plant and already a one-reel picture is shooting, this one for entertainment purposes solely. Charles R. Walgreen, chain drugstore operator, is financing the production, based upon the poem by his friend, Edwin Markham, "Lincoln, the Man of the People." Markham, now 84 years of age, will recite the lines against a background and atmospheric shots that deal with Lincoln's life.

Initial plans called for release the week of February 12 but it won't be ready by that time, according to Cullen Landis, the former screen star who is now a director for Wilding.

Other productions underway are slide films for the Independent Grocers Alliance, the Curtis Publishing Co., National Chemical Mfg. Co., and Sears, Roebuck & Co. One picture, "The Community Cupboard," filmed in Technicolor, will be given its first showing at a canners' convention at the Stevens hotel, January 20th.

A new grill, expanded office, and the very latest type of sound stage have been opened at the studios and more stages will be made ready soon. Five companies are shooting in Hollywood for the Wilding concern and three in the East.

▽

Business in the Loop is the best in years, say theatre managers. The Chicago, with Burns and Allen on the stage last week and "Whipsaw" on the screen, was well over the $50,000 mark. This week with Veloz and Yolanda on the stage and "The Bride Comes Home" as filmfare the business is even better, and, the program will be held over. At the Oriental Olsen and Johnson are packing them in. "Magnificent Obsession" at the Palace is doing excellently and looks good for two or three weeks. At the United Artists "Captain Blood," backed by a heavy advertising campaign in the Hearst newspapers, is doing the best business the house has seen for some time, with the exception of the six week run of "Mutiny on the Bounty."

Legitimate stage attractions in town also report business very good. "Anything Goes," "Personal Appearance" and "The Great Waltz" are the leaders. "Children's Hour" has been banned by the Mayor's office. "Boy Meets Girl" comes to the Selwyn this week.

▽

Peter "Dynamite Pete" Cunniff, who once boasted that he had laid 200 bombs, was found guilty of conspiracy to bomb and sentenced to from one to five years in the penitentiary by Judge Joseph Burke of the criminal court.

Cunniff, one time union organizer for the late Thomas Maloy, was arrested in connection with a plan to bomb the Bobby Burns school for operators. He was then associated with the International Motion Picture Operators Union rival of Maloy group which is now under the supervision of George E. Browne. The bomb plot was exposed by Thomas Kohler in a confession.

▽

Mae Tinee (Frances Kurner), film critic of the Chicago *Tribune* for the last 23 years, startled cinema minded Chicagoans last week when she called "The Bride Comes Home" "one of the worst pictures I've ever seen." Despite her review—and it was broadcast over WGN in the news report—the Chicago theatre is breaking records for attendance. Other critics were elaborate in their praise.

▽

Al Lichtman and Felix Feist spent several days here last week attending to sales matters with Felix Mendelssohn at the MGM exchange and conferring with circuit heads over product.

▽

George Batcheller and Eddie Golden of Chesterfield pictures spent some time here arranging a deal with Henri Elman of Capitol Film exchange.

▽

Mr. and Mrs. John Balaban are enjoying a few weeks of rest and sunshine in Mexico City. They will return about February 1st.

▽

Arriving or departing on The Santa Fe Chief the past week were Irving Berlin, Edward G. Robinson, Randolph Scott, William G. McAdoo and Billie Burke.

▽

Randolph Scott, en route to visit his father who is seriously ill in North Carolina, stopped over a day or so as guest of Townsend Netcher. Scott visited the Paramount exchange and threw the office in a turmoil when all the lovely ladies left their work to get an autograph.

▽

The Chicago *Tribune* has two film contests running. One is to name the persons pictured in a series of cartoons, the other to match faces in a set of cutouts. Film editors outside the *Tribune* staff are being besieged by contestants.

▽

The Key smoker of the Chicago Amusement Publicists Association was held at Harry's New York Bar banquet room, Thursday night. Many stage celebrities were present as guests.

▽

One of the best pressbooks we've ever seen was that made up by Myrtle Collins of Jack Miller's office on the Movie Christmas Basket Parties.

▽

C. B. O'Neill of Quigley Publications and Walter Brown of Ross Federal Service were two Chicagoans who spent last week in New York.

▽

Gloria Swanson, en route east, stopped over in Chicago. She arrived on the California Limited.

▽

Jack Goldhar, United Artists sales manager, was in Chicago for a few days. He said that even without the B & K houses using UA product this season, the total revenue amassed will be as big or bigger than last year. Essaness theatres and Warner houses have the first releases outside the Loop for UA product.

▽

At a recent meeting of the International Committee of Judges for the Fire Prevention Week competition, the Chicago Film Board of Trade was awarded second place, judged from the reports filed by A. S. Dickinson, director of conservation of the Motion Picture Producers and Distributors of America. This information was received here by Miss Emma Abplanalp, secretary of the local board.

▽

The Villard theatre in Villa Park will be reopened the first of the month by the new managers, Sam Horowitz and Sam Myers. Horowitz was formerly manager of the UA exchange here while Myers is owner of the Teatro Del Lago in Wilmette. The house was purchased recently from George Meyers.

▽

A record was established Saturday at the Chicago when 24,600 persons attended the theatre. This is an all-time record at the Chicago and breaks the mark of 23,000 set two years ago when Amos and Andy and Sally Rand appeared on the stage.

▽

The Price Theatre Premium Company held an elaborate opening in its new quarters at 815 South Wabash Monday afternoon and evening. The new offices and showroom are exceptionally attractive.

▽

Joseph Bernhard, Warner theatre executive, was here conferring with James Coston. At a special meeting of the managerial staffs of the theatres he told them they were one of the high ranking divisions. Mr. Bernhard addressed a similar meeting in Milwaukee.

SHORT PRODUCT PLAYING BROADWAY

Week of January 11

ASTOR
Counselitis ..... RKO Radio

CAPITOL
Audioscopiks ..... MGM
Basketball Technique..... MGM

CENTER
Winter Magic..... Twentieth Century - Fox

MUSIC HALL
Going Places, No. 17..... Universal
Filming Feminine Headliners. Twentieth Century - Fox
Cock of the Walk..... United Artists

PARAMOUNT
Somewhere in Dreamland.. Paramount
Shorty at Coney Island.... Paramount
Pictorial, No. 6..... Paramount

RIALTO
King of the Mardi Gras.... Paramount

RIVOLI
Italian Riviera ..... Twentieth Century - Fox
Cock of the Walk..... United Artists

ROXY
Three on a Limb..... Educational
Billboard Frolics ..... Vitaphone

STRAND
Fire Alarm ..... Vitaphone
Jack Denny and Orchestra. Vitaphone

WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Joe E. Brown at his best. Running time, 83 minutes. Played December 8-9.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown—One of Joe's best. Everyone pleased and plenty of laughs. Joe has many admirers in this town. He is one of the best liked comedians and they are anxiously awaiting another. Running time, 83 minutes. Played November 28-29.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Just an ordinary picture, but did S. R. O. business both nights. Everyone enjoyed it and much favorable comment on same at the door. Running time, 9 reels. Played December 27-28.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent, Genevieve Tobin—Some said fair, some good; about as reports on most pictures. Played January 1-2.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak, Claire Dodd—This one went over better here than it would outside, probably because most of the men here are well acquainted with the background and action depicted in the film. The "Better Business Club" could use this very handily as a weapon against the numerous "fake auctions" one runs into. Running time, 70 minutes. Played January 4.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—Above average program picture. A fine musical which is Warner's specialty.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—Good picture. Pleased all who came to see it. Running time, 93 minutes. Played December 28-29.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A fine picture. Close on the heels of any Keeler-Powell production ever made. Did a splendid business and everyone liked it. Running time, 10 reels. Played November 28-29.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Couldn't have been better. A dandy from every angle, story, music, production and cast. Played December 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Liberty

OLD HOMESTEAD, THE: Mary Carlisle, Lawrence Gray—I didn't know whether it was the title or the day that brought them out to see this one. It was a very interesting little picture, but I cannot account for the masses which came out to see it. Running time, 8 reels. Played November 26-27.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Fredric March—Worst Sunday-Monday business and dissatisfied patrons since I came here last August. Running time, 95 minutes. Played December 22-23.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

ANNA KARENINA: Greta Garbo, Fredric March, Freddie Bartholomew—This type picture is no good for us, and did not do average business. Garbo is through here. Had several walkouts on this. Running time, 95 minutes. Played December 14-15.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—This team gets the laughs. No story, plenty of comedy, average business, so why complain? Running time, 82 minutes. Played December 25.26.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—Pulled and pleased better than any Metro picture this year. Our crowd likes comedy, if yours do, use this any day.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny—Cold weather and school play kept grosses low. This picture is sure-fire. Running time, 103 minutes Played December 18-19.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny—A good show with lots of real entertainment, but for some reason it did not do as well as it should have at the box office. Running time, 103 minutes. Played December 13-14.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—The last word in musical shows and entertainment. Didn't draw so big, but our patrons are still talking about it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Good in every respect. Running time, 89 minutes. Played December 11-12.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Good picture to fair business. Wallace Beery not so good in this picture, but it is a good show. Played December 8-9.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

ESCAPADE: William Powell, Luise Rainer—Very good program to poor business. Running time, 9 reels. Played December 22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Just a good program picture that seemed to go over in a big way with our patrons.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Good entertainment. Should stand up two days in any town. Played December 25-26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town and rural patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne, Frank Morgan—Light but entertaining, with Frank Morgan, the doting daddy, stealing the show; fair business and satisfied customers. Running time, 99 minutes. Played December 29-31.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Joan Crawford is very good in this one. Had many favorable comments.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—One of Joan's best. She is one of our best bets. They go for her in a "big way." Brian Aherne won many new girl admirers in his role. Joan gorgeous as ever. I thought the picture splendid entertainment. Running time, 99 minutes. Played December 8-9.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—An entertaining program picture with many laughs. Our patrons are much in favor of pictures of this type. Running time, 80 minutes. Played December 19-20.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MAD LOVE: Peter Lorre, Frances Drake—Pleased about 50 per cent and only played this one day. If your patrons like horror pictures, it may be O. K. Running time, 70 minutes. Played December 17.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—This is a good picture for Friday and Saturday date. Running time, 70 minutes. Played December 20-21.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—A very good picture. Ran into bad roads and weather, but the picture satisfied all who saw it.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—A wonderful production and a good draw at the box office. Men will appreciate it more than the ladies. Too cruel for them, but play it. Splendid acting by entire cast. Running time, 133 minutes. Played 22-23.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye—A fine picture, but no business getter. Played in opposition to Keno parties. Starved to death.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Here is a picture that pleased both old and young. Everyone enjoyed it as much as "The Champ," I believe. Running time, 88 minutes. Played November 24-25.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—Not a bad picture for one day, if you can get by with the English brogue. That killed it here. Played December 31.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—Good picture, but not as good as "The G Men." Played November 29-30.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

PURSUIT: Chester Morris, Sally Eilers—A very good program picture of the melodrama type. Has plenty of action.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—A real spy story that is better than all the rest because it contains lots of fun outside its main theme. Plenty of action. Played December 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEQUOIA: Jean Parker, Russell Hardie—Excellent; one of those pictures that pleases almost 100 per cent. Clean and entertaining from start to finish. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

BIG BROADCAST OF 1936, THE: All Star Cast—The only thing big about this was the film rental that the producers charged us.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns & Allen—A nice box office attraction, but personally I did not care much for the picture. Too much alike and the most interesting things few and far between. Running time, 97 minutes. Played December 5-6.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Frances Langford—Personally I thought it a great show but it failed to do extra business at the box office. By the way, what happened to the duck?—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

CORONADO: Jack Haley, Johnny Downs, Betty Burgess, Leon Errol—Light and frothy, but excellent entertainment for the small town. Moves at a fast pace, no part too long, just right. Johnny is some dancer, and a good singer. Miss Burgess has a bright future. Played January 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon—Wonderful picture. We had many compliments on this one. For your best days. Played December 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town and rural patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon—A massive colossal flop. We made the great mis-

take of roadshowing this at an increase in admissions. If we had only played it regularly, I am sure it would have made us more at the B. O. Running time, 134 minutes. Played December 8-10.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

EAGLE'S BROOD, THE: William Boyd, Jimmy Ellison—Seldom depend on ordinary run of westerns to hold up a show, preferring them on midweek duals; took a chance on this one for weekend following New Year's, and was not disappointed. Bill Boyd has found his niche. Running time, 60 minutes. Played January 2-4.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOUR HOURS TO KILL: Richard Barthelmess, Joe Morrison, Helen Mack, Gertrude Michael—Very bad. Brutal killing and some boob always talking about himself or wife going to have a baby. The very things to disgust any audience. Am sorry I used it and ashamed of Paramount offering such as this. No excuse for it. No wonder poor Dick Barthelmess has lost his following. Running time, 79 minutes. Played December 28.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

GOIN' TO TOWN: Mae West—They like Mae here so we did business. If they don't like Mae, there is nothing left.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—Plenty of hokum blended into a very pleasing and entertaining picture. Running time, 65 minutes. Played December 17.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

LITTLE AMERICA: Admiral Byrd—The greatest travel picture I ever saw. Did a splendid business both nights, and everyone liked it very much. Running time, 52 minutes. Played December 13-14.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—Here is a grand little picture which will be a good B. O. attraction all over the country. People like it and do a lot of talking about it. Give us more like it, Paramount. Running time, 83 minutes. Played December 15-17.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—We played this picture two days and received more compliments on it than any other picture we have played during the two years we have operated the theatre. This picture hasn't a star in it but when your patrons see it they will become stars. The picture is filled with very clever and lively comedy. In many situations I feared our patrons would tear the roof off. The producers have the right idea when they produce pictures with a cast of young people who can make you laugh. Keep up the good work, Paramount. Running time, 75 minutes. Played January 3-4.—B. L. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

PETER IBBETSON: Gary Cooper, Ann Harding—A grand picture which did not draw at the B. O. It is distinctly a class picture and certainly not one for general patronage. Could have done better at the B. O. with almost anything. Do not give it preferred playing time if you expect to clean up on it. Running time, 83 minutes. Played December 29-31.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SCROOGE: Seymour Hicks, Donald Calthrop—Ran this for free matinees for kiddies in the morning and pay matinee in the afternoon. This is very good for adults if you have exceptionally good shorts to help it over. Played December 25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town and rural patronage.

SHIP CAFE: Carl Brisson, Arline Judge, Mady Christians—In this Brisson was liked by my patrons and the best thing I can say about it is it gave us Arline Judge, who is a show girl from the top of her independent head to the bottom of her jittery feet. The picture was well cast throughout and makes good entertainment, but sorry to report very unsatisfactory box office.—W. H. Brenner, Cozy Theare, Winchester, Ind. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A dandy picture, expertly produced and should appeal to most audiences. We made a mistake in using it on a Friday-Saturday, though, as it isn't rough and tumble stuff such as is expected by the week-end patrons. Margaret Sullavan gives a charming portrayal. Played December 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A fine little picture but did not click at the B. O. Just ordinary business, but those who did see it were pleased. Running time, 8 reels. Played December 23-25.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

TWO FISTED: Lee Tracy, Roscoe Karns, Grace Bradley, Florence Lake—Played this one as the last half of a double feature with Pat O'Brien in "I Sell Anything." Pat talked fast. Tracy talked faster, but Florence Lake made them both sound like a couple of mummies. Boy, oh! boy, can that dame talk! You won't burn out any bearings in your brain thinking about this one, but it has plenty of laughs, lots of action, and, of course, TRACY! Running time, 65 minutes. Played January 4.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—I cannot say very much for this picture only it is terrible for Bing. I trust they give him a better break next time. It disappointed his fans here. Nothing to it except his singing and it is not up to his standard. Running time, 60 minutes. Played November 26-27.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—An exceptionally good program picture. Better than expected.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Republic

FRISCO WATERFRONT: Ben Lyon, Helen Twelvetrees—A swell little picture which certainly did well for us here. Did S. R. O. business both nights and everyone pleased. Running time, 72 minutes. Played December 18-19.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—Something a little different. Western fans seemed to go for it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—This is my first report to "What the Picture Did for Me" in quite a while. These Autry westerns are the outstanding pictures of the season. They are tops in all ways. I am also referring to "Melody Trail" and "Sagebrush Troubadour." Give these pictures your preferred playing time and watch the crowds roll in. As business getters these pictures are ahead of Cantor, Astaire and Rogers and a lot of the big stars. Republic sells these pictures at a just rental so as to leave you a profit. I had more profit left on "Tumbling Tumbleweeds" than I did "Top Hat." And that is saying a-plenty. People came to see this picture that I never seen in the theatre before. And all left satisfied. Running time, 57 minutes. Played January 5-6.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

WESTWARD HO: John Wayne, Sheila Mannors—This is a top notch western picture but I failed to do any business with it. Possibly the Christmas season had something to do with it, as business was very slow for a while at that time. I don't think there was enough music in this one to carry it along. Running time, 60 minutes. Played December 19-20.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Pleased those who braved zero weather to attend. Running time, 90 minutes. Played December 29-30.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

ANNIE OAKLEY: Barbara Stanwyck Preston Foster—My audience liked this one very much. Smooth production made it zip right along and you did not get tired out watching it.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—Good western picture with plenty of action; they all get killed except Richard Dix. But, this is the kind of western they like. Running time, 7 reels. Played December 27-28.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Very good family picture. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HI, GAUCHO: John Carroll, Steffi Duna—I set this for the last three days of the week and found that I should have set a good western instead, and paid for this and put it on the shelf. It may be good, but just try and get anyone into your theatre to see it. So far this year, RKO has failed to produce many box office pictures and produced many box office flops.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HI, GAUCHO: John Carroll, Steffi Duna—Played to the poorest Saturday business in more than two years. RKO doesn't do things half way; their pictures are either excellent or bad.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

HIS FAMILY TREE: James Barton, Maureen Delany—Only fair. No stars or anybody in this that our patrons ever heard of and pleased only about 50 per cent. Running time, 7 reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

HOT TIP: James Gleason, Zasu Pitts—Good show all the way through and finishes with a bang. Business fair. Running time, 7 reels. Played December 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler—A picture full of action which will please all Western fans. Running time, 71 minutes. Played December 20-21.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory, Harry Carey, Bob Steele, Tom Tyler—While this leaves nothing to be desired in a shoot 'em up and drag out western, it did a very poor Sunday and Monday business. It is a better Friday and Saturday western. The musical western is what is bringing in the money at the present time. They sold me this picture in their top allocation, which is entirely out of reason for it. It is the kind of western the ladies won't go to see. Running time, 70 minutes. Played December 29-30.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Average Wheeler and Woolsey picture. Average business. Running time, 78 minutes. Played December 1-2.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SYLVIA SCARLETT: Katharine Hepburn, Cary Grant—This is the bunk. Surprised that Hepburn would play in such a picture. Best crowd I have had since Christmas and hid when the show was over. To add to it all, it's practically all English speaking. Have had some pretty bum pictures lately, but this takes the cake. Played January 3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STRANGERS ALL: May Robson, Preston Foster—Very good picture to poorest business for two years 'cause before Christmas business always bad. Running time, 8 reels. Played December 18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Paul Lukas, Margot Grahame, Heather Angel—This type of picture never goes over very good. The patrons in a small town just don't care for this type.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Sixty-five minutes of film. Played December 31.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—This one is all to the good and gave us very close to our biggest gross receipts for the past two years. Running time, 100 minutes. Played December 27-28.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

WEST OF THE PECOS: Richard Dix—A below



average western picture for us. Buck Jones is our favorite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—We played this for a Saturday midnight show and it was well liked. An entertaining picture. Running time, 56 minutes. Played December 21.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Henrietta Crosman—A good mystery drama that satisfied my midweek crowd.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CURLY TOP: Shirley Temple, John Boles—Surely is "tops." Played December 28-29.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

CURLY TOP: Shirley Temple, John Boles—No use of saying anything about Shirley. Had bad weather on Christmas. Didn't do as good as previous pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CURLY TOP: Shirley Temple—Best show for Shirley to date, but losing popularity. Business poor; Holiday season. Running time, 8 reels. Played December 24-25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor, Henry B. Walthall—Show is great, but the photos are off, and keep the business out on the street or send them to the other theatre. Hide the photos when you play this feature and play up Tracy and Claire Trevor. They will be satisfied if you can get them in. Story of interest to adults. Running time, 11 reels. Played December 29.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke—Although this was not Will Rogers' best picture, it did business and got lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HARD ROCK HARRIGAN: George O'Brien, Irene Hervey—A pretty good western with some comedy in it; not near as good as some of his others. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HARD ROCK HARRIGAN: George O'Brien—This is a real action picture for western lovers and non-westerners. Play it. It's OK.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN OLD KENTUCKY: Will Rogers—Did not do the business I should have on account of playing just before Christmas. But, at that, had a lot of people who never turn out. Picture was just a natural for us.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Excellent! Should rate as one of the very best musicals made this year.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce, Alice Brady—Not an audience picture. Had a few musical patrons who appreciated it. Had several walkouts and plenty were dissatisfied.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce, Alice Brady—If you still have this one to run I extend to you my deepest sympathies. 99 per cent of my patrons claimed it the poorest picture of the year. This is one of those "furnace room pictures;" you make a run to the furnace room just before the show is over.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—A light musical picture that pleased our folks, that is, those who were with us. Unfortunately, this one drew only a poor crowd for us. Maybe title is at fault, as the players are popular. Played December 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—Nothing big, but it seemed to please. Alice Faye seems to be well liked here.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—Swell navy picture. Just what my patrons like. Everybody pleased on way out.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

OUR LITTLE GIRL: Shirley Temple—Only fair, not her best. It did not receive the high praise like "The Little Colonel," or "Baby Take a Bow," etc. Did only fair business, lower than expected. Picture was all right but just did not seem to pull. No dancing in it and only one song. People want to see Shirley dance and sing like in "Curly Top." Played January 2-3.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—A very good musical attraction. Business fair. Running time, 9 reels. Played January 5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Poor. Did not please at all. Looked like a bunch of amateurs had tried to put on a show and didn't know how.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero, Bruce Cabot—Marvelous crook picture. Fine acting by entire cast, including the little Scotty dog. You can't go wrong on this one. Trailer could have been better.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Good picture and pleased 100 per cent. Drew best business of any Rogers picture. Played November 23-25.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Very good; best business in three years. Running time, 9 reels. Played December 15-16.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—A very nice little picture that gives Jane Withers a good opportunity to show her ability. Better than "Ginger," but still we hope Twentieth Century-Fox Film keeps on getting this little girl material that will be better. She deserves it and can maybe build to a good box office star. Played December 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—Good action picture. Pleased our Friday and Saturday fans. Running time, 6 reels. Played December 13-14.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—A good picture for one day. However, Horton will be killed as a good feature player, that is, if he is to carry the whole load, as in this one. Played December 27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town and rural patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—Good acting by entire cast and picture well received. A pretty good draw at box office. Edward G. Robinson had a well suited part as our patrons like to see him in this type role. Running time, 90 minutes. Played December 1-2.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce—Didn't do the business "G Men" did but received many favorable comments. Did average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—An English picture, not very entertaining and hard to understand in places.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson—A flop for us at the box office. Some did not care for it. Not very many comments either way. Running time, 85 minutes. Played December 15-16.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RED SALUTE: Barbara Stanwyck, Robert Young—Many comments on this picture. Play it and boost it, many laughs. Cliff Edwards very good. Would certainly like to see him make more pictures. He is well liked here. Others in cast fine. Running time, 78 minutes. Played December 12-13.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SPLENDOR: Miriam Hopkins, Joe McCrea—We played this production on the Christmas date. Most everyone pleased, but didn't make any money. Running time, 77 minutes. Played December 24-25.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—Nothing to it. Harmless, however.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—Outstanding picture, so different from the regular run that should be appreciated. My business poor. Running time, 10 reels. Played December 30-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IVORY HANDLED GUN: Buck Jones—Too poor business after Holiday slump, that is all we can account for. Show very good; of the Buck Jones type. Running time, 6 reels. Played January 3-4.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A picture worthwhile. Good Friday and Saturday show. Running time, 9 reels. Played December 20-21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THROWBACK, THE: Buck Jones, Muriel Evans—One of Buck's weakest. Too much riding. Not enough acting. Story rather depressing. Not worthy of Buck's name.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—Fair picture. Nothing startling. Just average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Not as good as some of Dick Powell's other pictures, but pleased most of our patronage. Played December 25-26.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Another fine characterization by Paul Muni makes this otherwise average gangster story important. Lots of action and audience enjoyed it. But Muni deserves real drama and the best of story selections. Business average. Played January 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

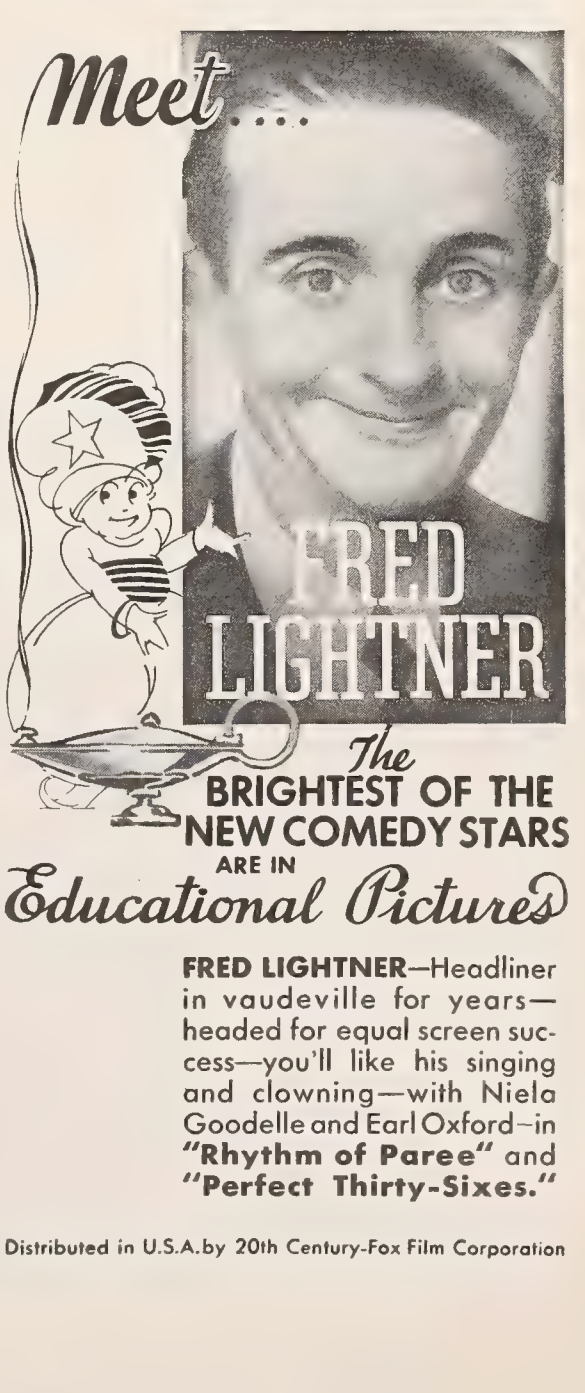
DR. SOCRATES: Paul Muni, Ann Dvorak—As usual Paul Muni did his stuff. Did S. R. O. business and made both patrons and "We-uns" happy. This is a picture that should please any audience. Running time, 85 minutes. Played December 1-3.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—Good comedy drama. Pleased 100 per cent. Running time, 7 reels. Played December 24.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

LITTLE BIG SHOT: Sybil Jason—Dandy picture. She's not a Shirley Temple by any means; her old acting hasn't "It."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien, Mary Astor—Patrons very disappointed in Powell and comments were that Marion Davies

(*Reports continued on following page*)



was worse than ever before. Picture lacked the usual Powell pep. Business bad. Running time, 95 minutes. Played December 4-5.—C. J. Hubley, Cameo Theatre, Tallulah, La. Small town and rural patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien—Good picture, but far from being the special it is sold to be. Running time, 92 minutes. Played December 4-5.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SPECIAL AGENT: Bette Davis, George Brent, Ricardo Cortez—A lively gangster picture that will probably please the majority. Good performances by a lengthy cast of wellknown players. Played December 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—Picture went over big. It sure is a great comedy.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Short Features

Educational

ALL FOR ONE: Young Romance Series—Nothing to this one; can it and go fishing. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

AMATEUR HUSBAND, THE: Star Personality Comedy—Good comedy. Running time, 2 reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

COLLEGE CAPERS: Song and Comedy Hits—A very good one reeler with good dancing and music. Play it. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

EAR FOR MUSIC, AN: Tom Howard—Splendid work from Tom; keeps 'em laughing. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

E-FLAT MAN, THE: Buster Keaton—Buster good, as usual; his acting very outstanding. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FOOTBALL: Paul Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAYSEED ROMANCE: Buster Keaton—A good comedy. Running time, 20 minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

HE'S A PRINCE: Coronet Comedies—Not many laughs in this one. Educational has some good one-reelers, but very few good two-reelers. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HILLBILLY LOVE: Song and Comedy Hits—I find all of the Song and Comedy Hits good. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

KING'S DAUGHTER, THE: Paul Terry-Toons—Very well done and liked by children more than adults. On the idea of the fairy story, "Jack, the Giant Killer." Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

MOON OVER MANHATTAN: Young Romance Series—Only fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STYLISH STOUTS: Tom Howard—A good comedy. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SUNDAY SPORTS IN MEXICO: Treasure Chest—A fairly good subject. The title explains what it is.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patroage.

TIME OUT: Tom Howard—A dandy comedy with laughs from start to the finish. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TIMID YOUNG MAN, THE: Buster Keaton—Good enough comedy, but Buster can make better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY OUT WEST: Song and Comedy Hits—Good singing and dancing; excellent short for weekend.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

YE OLDE TOY SHOP: Paul Terry-Toons—It's been done before, but it still is good for a few minutes fun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WANTS MANY MORE AIRPLANE PICTURES

"Is there any way to impress producers with the fact that we need four times as many airship stories as they now produce?" asks H. J. LONGAKER of the Glenwood theatre at Glenwood, Minn. *"We can say the same for football and baseball stories. A few more 'Top Hats', a lot of vaudeville shorts such as Universal's Mentones are needed.*

"Producers are intimating they likely will produce a lot of costume pictures of the past two centuries. Who wants them? Nobody. Also why are the producers producing so many cockney brogue persimmons? We exhibitors can stand them, maybe, but our patrons cannot and walk out sore as a boil.

"There are easily a hundred themes for A-1 pictures that have never been in pictures, and I suppose if some one gave them those synopses they would change it over to the old run-of-the-mill sameness I have been using for 20 years. Effort and novelty are needed if patrons are to be held."

Metro-Goldwyn-Mayer

BUM VOYAGE: Todd-Kelly—Good short subject. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FOOTBALL TEAMWORK: Sports Parade—A very fine football reel showing the Chicago Bears in some fancy passing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOUR STAR BOARDER: Charley Chase—Good comedy. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

GREAT AMERICAN PIE COMPANY: MGM Miniatures Series—Only fair. Too much talking about pies and not enough action. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

GYMNASTICS: Sports Parade—A very good sport reel and an excellent filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GYPSY NIGHT: Musical Revue—Only fair; not as good as some of the other musical comedies. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—One of the prettiest short subjects I have ever seen. Would like to see it again; it is beautiful. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LITTLE SINNER: Our Gang—The Gangs please them all. This one average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE SINNER: Our Gang—One of the best from "Our Gang." They always please. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PITCAIRN ISLAND TODAY: Oddities—Not only a swell build-up for "Mutiny on the Bounty," but rates top spot on its own merit as an instructive and interesting short. Running time, 10 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

POOR LITTLE ME: Happy Harmonies Series—As good as any in this fine series of cartoon frolics. "Poor Little Me" is a little skunk who bemoans the fact that no one will play with him for reasons generally known.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THICKER THAN WATER: Laurel & Hardy—Not so good, but better than average comedy. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

TWIN TRIPLETS: Todd-Kelly—One of the best from this funny team. It's a rotten break for all concerned that death should separate them. This series has been one of our most reliable laugh-getters.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWIN TRIPLETS: Todd-Kelly—A good comedy with this pair; lots of laughs. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

WATER SPORTS: MGM Sports Parade—An interesting short subject. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

WHEN THE CAT'S AWAY: Happy Harmonies Series—Nice and clever colored reel. Running time, 10 minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

Paramount

BROADWAY HIGHLIGHTS NO. 4: Paramount Varieties—Poorest short I've had from Paramount, and the plug for "Crusades" doesn't improve it any; pass it unless you have "Crusades" bought.—Roy C. Irvine, Ritz Theatre, Ritzville, Nash. General patronage.

CAVALCADE OF MUSIC, THE: Headliners—This one is fair. Paramount one-reelers do not seem to be as good as last year. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LUCKY STARS: Paramount Varieties—I call this a very bad short subject. Running time, 10 minutes.

• *For Your Daily Reference*

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QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK

—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PARAMOUNT PICTORIAL NEW SERIES, NO. 10—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SONG OF THE BIRDS: Color Classics—A very interesting and pretty subject in colors. Many comments. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SPINACH OVERTURE, THE: Popeye the Sailor—One of the best Popeyes; laughs from start to finish. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SYMPHONY IN BLACK: Duke Ellington and His Orchestra—A very draggy short; not what I call good. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RKO-Radio

BRIDAL BAIL, THE: Blonde and Red Head Series—A very good comedy. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

CAPITAL IDEA: Easy Aces—An interesting and educational one-reeler. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

DRAWING RUMORS: Headliner Series—It is a dandy and the dance is great. A musical short outstanding. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FLYING DOWN TO ZERO: Clark & McCullough—A typical Clark & McCullough comedy with much slapstick. OK for Saturday. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 5—The best of this series to date; play it. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

METROPOLITAN NOCTURNE: Radio Musical Comedies—I can truthfully say this is about the worst short I have ever seen. Film wasted; do not play it. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

NIGHT LIFE: Gene Austin—Do not fail to play this just to see and hear Gene Austin; his music and singing beats them all. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

QUIET FOURTH, A: Smart Set Series—Plenty of laughs in this one. Will please. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SOUTH SEASICKNESS: Edgar Kennedy Comedy—Some exciting moments; plenty of laughs. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

FOX NEWS: No. 23—Very good, but a little too much football in the last part of the reel. The Newsettes are always appreciated very much, indeed. A good reel still; tops them all. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

HAZARDOUS OCCUPATIONS: Adventures of the Newsreel Cameraman Series—Good filler.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NIGHT LIFE OF EUROPE: Adventures of the Newsreel Cameraman Series—A good short subject; very entertaining. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

United Artists

GODDESS OF SPRING: Silly Symphonies—Very good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—One of the best of the Disneys. Enough said.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

BRONCO BUSTER: Oswald Cartoons—Some very good music in this cartoon and plenty funny. Running time, seven minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

FATHER KNOWS BEST: Sterling Holloway—A fair short comedy drama. Running time, 22 minutes. Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OLD AGE PENSION: Henry Armetta—Most exciting comedy we have run for some time; full of laughter. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STRANGER THAN FICTION SERIES: Very interesting.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TID BITS: Doane Musical No. 2—Universal has some good two-reel musicals. This one is a knockout. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Warner Vitaphone

CAMERA HUNTING: Paul Douglas—Some very fine and interesting animal pictures. Too high class a reel to spoil by an announcer with what he thinks are wisecracks.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DUBLIN IN BRASS: Morton Downey—Good. Naturally Downey does quite a bit of singing. There is also some good dancing. Running time, 20 minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

FIFTY DOLLAR BILL: Eleanore Whitney, 12 Aristocrats—We played this on our New Year's Eve Midnight show and it is great; plenty peppy and good dancing. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HUSBAND'S HOLIDAY: Hobart Cavanaugh—Very good. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

KEYSTONE HOTEL: Old Timers—The old Keystone Cops in a pie-throwing contest. House in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LADY IN RED, THE: Merrie Melodies Series—Good. Running time, one reel.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

VITAPHONE CASINO: Buster West, Radio Rubes—These vaudeville shorts are excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE MUSIC HALL: Ray Hurling and Seal, Harry Burns and Company—Excellent single reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE VARIETE: Louis Prima and Orchestra—Very good single reel that pleased. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WISHING STONE, THE: Dave Apollon and his orchestra—An okay number with Dave Apollon and his company doing their stuff. Several good pieces with orchestra in appropriate costume.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—This serial has held up pretty good. Have played 10 episodes and find the grownups like this about as good as the kids. Running time, two reels each—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MIRACLE RIDER: Tom Mix—A very fair serial. Went over very well all the way through. Running time, 15 chapters.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

MIRACLE RIDER: Tom Mix—The "Miracle Rider" is off to a good start and is pleasing my patrons, especially the kiddies. — Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

GREAT AIR MYSTERY: Clark Williams, Jean Rogers—Have run nine chapters so far. Too much talk in foreign language. Can't understand. Running time, 12 chapters.—L. H. Mills, Dixie Theatre, Olive Hill, Ky. Small town and rural patronage.

ROARING WEST: Buck Jones—Worst Jones serial made, in my opinion. Glad it's over.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

Thompson an Associate Producer

Harlan Thompson, veteran Paramount writer, was made an associate producer of Paramount. Mr. Thompson's first picture in his new capacity will star Mary Boland and Charles Ruggles.

Beaumont Starting Third

Beaumont Pictures will go to work on the third Black King production immediately. The picture, "Breed of the Border," will feature Margaret Morris and Black King.

TRAVELERS

JOHN BALABAN is in Mexico City on a vacation.

GRADWELL SEARS is back in New York from St. Louis.

S. K. DECKER, divisional manager for First Division, accompanied by Mrs. DECKER, has left Detroit for a four week business trip to Hollywood.

CHARLES BUCKLEY, attorney for Fox West Coast, is in New York on business.

LEO SPITZ arrived in New York after two weeks at the RKO Studio in Hollywood.

AL LICHTMAN and FELIX FEIST are due on the Coast the first week of February for a visit to the MGM studio.

A. H. MCCAUSLAND and O. C. DOERING, JR., trustee and counsel to trustee for RKO, left New York for the RKO studio for a one week business visit.

BRUCE CABOT arrived in New York from the Coast for a brief stay.

MILTON BERLE left New York for Florida.

SPYROS SKOURAS and ELMER C. RHODEN are booked to sail from San Francisco for Honolulu on January 17.

MARTIN MOONEY arrived in New York from the Coast.

HY DAAB, newly appointed advertising director for Columbia, arrived in New York from the Coast.

W. J. HUTCHINSON, recently appointed foreign manager for Twentieth Century-Fox left for England to be gone about two months.

DAVID SARNOFF sailed for Bermuda from New York.

HARRY M. GOETZ arrived in Hollywood for conferences with EDWARD SMALL.

RICHARD DE ROCHEMONT, March of Time European head, arrived in New York for a stay of several weeks.

IRVING BERLIN arrived in Hollywood from New York to preview his latest musical, "Follow the Fleet."

KITTY CARLISLE arrived in New York from the Coast for a brief visit.

PAUL ROBESON and SOL A. ROSENBLATT sailed on the *Ile de France* for Europe.

DOUGLAS FAIRBANKS arrived on the Coast from New York.

ARTHUR A. LEE and GEORGE W. WEEKS, GB executives, are back in New York from a tour of GB exchanges.

SYLVIA SIDNEY left New York for Hollywood.

EDWARD GOLDEN left New York for Chicago. He returns the middle of the week.

GEORGE R. BATCHELLER, SR., left New York for the Coast.

CHARLES LAMONT, Chesterfield director, left New York for California.

BILL PINE, Paramount studio publicity head, arrived in New York from the Coast.

JOE BRANDT returned to New York from an extended business trip to the west Coast.

DENNIE MOORE arrived in New York from Hollywood.

J. S. HUMMEL, Warner foreign sales manager, left New York on a business trip to Rio de Janeiro.

EDDIE BONNS, short subject sales manager for Universal, left New York on a five week tour of the company's exchanges.

JAMES BLAKELY arrived in Hollywood from New York.

DUSOLINA GIANNINI arrived in New York aboard the *Europa*.

A. J. RICHARDS, editor of Paramount News, left New York for Europe.

LOU DIAMOND arrived in Hollywood from New York.

JOHN COSENTINO, special representative for Spectrum Pictures, left New York for Buffalo.

LOUIS S. LIFTON arrived in New York from the Coast.

JACK FIER, western sales manager for Republic Pictures, is back in Hollywood after conference with W. RAY JOHNSTON, in New York.

J. C. Jenkins--His Colyum

Omaha, Nebraska

Dear Herald:

The chief of police allowed us to spend considerable time in the city. We are very glad of that, because it gave us the privilege of meeting some very excellent people whose friendship can't be measured by dollars and cents, among them being Mr. and Mrs. Green. Mr. Green has charge of the FEPCO Theatre Advertising Company. This company prints show heralds, programs, calendars, window cards and hangers and they ship their product into about every state in the Union.

They invited us to their home to dinner some time and assured us that we would meet some very delightful people and would have a good time. There was no doubt about that in our mind, but unfortunately we have no dinner clothes, and an evening dress suit would feel about as comfortable on us as pajamas on a Berkshire at a Sunday school picnic. We always have a better appetite in Oshkosh B'Gosh overalls. Well, anyhow, we hope to meet them again some time.

Middlewest News Reels

We also met Mr. Chennewith of the Chennewith News Reel Company. The Chennewith News Reel Company covers about all the important events in the middlewest and these news reels have become a prominent feature throughout this western country. Mr. Chennewith is a very fine gentleman to meet and we are glad he gave us an opportunity to meet him. You have no doubt seen many of his pictures in some of the news reels of the day.

Mr. Martin. Chicoine is the news representative of the HERALD and he furnishes the HERALD with all the important theatrical news in this part of the Middlewest. His work is very similar to that of Mr. Haskell of the Pacific States News Agency. Mr. Chicoine came down to the hotel and called on us; otherwise we probably would not have met him. We had a very pleasant visit with him.

▽

We used to see the blue pelicans pasted in all the stores and on auto windows all over the country, but now we seldom ever see one. Must be that the poor birds have gone south to escape a cold winter. These cold winters are hard on their "constitutions."

▽

M. Bemond owns two theatres, one at Ord, Nebraska, and the other one at Loupe City, Nebraska. We met Mr. Bemond here in Omaha and he gave it as his opinion that his operator of the Loupe City house would be much better informed and could run the theatre better if he had the HERALD. We told him that he couldn't get an argument out of us on that matter and so now his check is on its way to the HERALD in New York City. It beats all what excellent judgment these exhibitors have.

▽

Speaking of Stockyards

They tuned in the radio last night and Bill Smith gave us first-hand information about his quick starting and anti-knock gasoline and Bertha Pokedott told us of the excellent qualities of her face lotion, how it beautifies the skin, etc., etc., etc. Then we got the lowdown on certain brands of soap for the complexion.

You can hear more bull on the radio than you can in the Union Stockyards of South Omaha. Then between times they will put on a love-song crooner who sounds like a Gurnsey calf bawling for its mother. Gosh, we love the stock yards.

▽

There is no denying the fact that business at the theatres is very much improved. This may be due to better financial conditions, but our guess is that it is due in a very large measure to the Legion of Decency demanding clean entertainment. The fact is that the American people want cleanliness in their entertainment, and the fact is also that the producers have recognized this fact and pictures are getting better and better all the while. Thanks to the Legion of Decency.

▽

Hyper-Cautious

Walter Creel helps his father operate the Beacon theatre out on the north side of the city. For some years now Walter has been trotting around in single harness in spite of the fact that a lot of the north side girls have tried to put a collar on him and hitch him up in double harness. Bob Ballentyne says that Walter never looks at a girl unless he has on smoked glasses. What's the sense of a fellow being so particular, Reno isn't so very far away.

▽

The other day we saw a screening of a picture, the title of which, as we remember it, was "If She Could Only Cook," a picture with a lot of entertainment and much better than a lot of them.

The title of this picture called to mind what we have often heard about "the oldfashioned girl," and the oldfashioned girl, as we recall her, was one who'd sooner hear the song of the tea-kettle on the kitchen stove than the whine of the violin in the dance hall. The girls of today who paint their cheeks, lips and finger nails with red barn paint, and who would sooner smell a bottle than they would an apple pie, are not the girls who become the mothers of statesmen and builders of empires, not by a damcite. The men of today, the same as yesterday, want wives and mothers rather than rose geraniums or beauty parlor canaries. Thank God for the oldfashioned girl. She's the hope of this nation.

▽

They Came Right Back

We've got a dog that reminds us a whole lot of the League of Nations. When she hears a dog outside she will prance around and bark and when we let her out she will make you think she is going to tear that dog all to pieces, but if he don't run, she will whirl around and come back into the house like the devil was after her. The League was going to slap Japan's ears down if they didn't let China alone, but she went right on and they all ran back into the house and took a drink. Then they were going to punch Italy in the nose if she didn't let those Ethiopians alone. They stuck their horns in the ground and pawed up a lot of sand and bellered, but Mussolini stood still and didn't run, so they whirled and ran back into the house and they all took another drink. If you know of a bigger joke than the League of Nations we wish you'd tell use about it.

▽

Kidnaping seems to have become the national outdoor sport. What this country needs is fewer spineless courts and more electric chairs.

▽

We have just received a letter, with a check, from Mr. J. C. McQuistan of the Star theatre at Bloomfield, Nebraska, asking us to renew his subscription to the HERALD. Mr. McQuistan says he can't operate his theatre without the HERALD. Thanks, Mr. McQuistan, we'd be glad to do it. Hope you will be at home the next time we call.

▽

And thanks to you all for your good wishes for the New Year.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist
The HERALD COVERS the Field Like an APRIL SHOWER.

Universal Transfers Wittman

Sieg Wittman has taken over Universal's Cincinnati and Cleveland offices as a part of his eastern division. In exchange for them, Mr. Wittman, who makes his office in New York, gave up the Buffalo office, which will join with Albany in the New England division, under supervision of A. J. Herman. Mr. Wittman's district will now include New York, Philadelphia, Pittsburgh, Washington, Cleveland and Cincinnati.

Cleveland Club Elects

I. J. Schmertz, Fox branch manager, was elected president of the Cleveland Variety Club last week. He succeeds Nat Holt. Other officers included Nat Wolf, first vice-president; Dave Miller, second vice-president; J. S. Jossey, treasurer, and F. H. Boyd, secretary. New directors are Harry E. Long, Jack Shulman and Nat Holt.

Pioneer Signs John Ford

John Ford has signed with Pioneer to direct a series of color pictures. These probably will total four. The contract allows Mr. Ford to do outside pictures. His first assignment will be the second picture on the Pioneer series for this season. It has not as yet been titled.

Rose Promoted in FD

James Rose, who has been manager of the First Division Albany exchange, will have additional duties as salesman out of the Buffalo office in conjunction with his managerial position in Albany.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

POISON—SLOW BUT SURE

He has held good managerial jobs with top circuits, been on his own, is well seasoned, and makes a nice appearance. But Mrs. Fortune gave him the chill, so the Round Tabler we speak of, and who has just paid a visit to this sanctum, today holds down a very minor job in the theatre.

Recently offered a job as manager of a house doing a very good business, at a salary of $20, hours from 10 in the morning to midnight, seven days a week, he refused it, saying:

"I'll take a job that pays $10 for $10 but starve before I take a $50 job for twenty."

* *

Few weeks back, editorialized on this page under the heading "Cut Yourself a Piece of Throat," were set down some illuminating informations on how delicately a certain species of theatreman goes about landing the other fellow's job. One of our readers replied saying that "it was a great editorial but did not suggest a real solution." He favors a guild along the lines of the one now functioning in the newspaper field and invited your Chairman to lead the movement.

Unfortunately, the reader "forgot" to sign his message.

* *

There is always something over which to become indignant in this business of ours and a good place to unload these indignations has been and we trust will continue to be, the pages of Motion Picture Herald. Recently the reader-writers have concerned themselves with the efforts of faulty picture publicity, inroads of radio publicity in the newspapers. These are pointed out as virulent growths upon the body of the motion picture and demands are made that they be removed immediately before their poison does its worst to the box-office.

* *

We agree, gentlemen, that uncontrolled picture and radio publicity is not doing this business any particular good. But these things fade to comparative insignificance while the industry tolerates a condition in the theatre that makes it possible to hire managers for $20 to work 14 hours daily, seven days a week.

The question of paying a man what he is worth is not involved at this writing. That there are capable men working for less than they should receive is no sudden discovery. But these cases are not to be confused with managers forced to sustain themselves and dependents upon any such pitiful sum as $20 and work only two hours less than 100 a week to earn these "salaries."

There can be only one solution for the alleviation of such inconceivable working conditions and that is the support of the entire industry. And by "entire" we also mean the managers themselves. Until these conditions are corrected it goes without saying they are bound to endanger the positions of better situated theatremen.

If indignation is to be registered, let it be in this direction first, for here is a spot over which really to become indignant. And let protestants identify themselves for anonymous communications are blank cartridges and plain noise has yet to win any battle.

The $20, 100-hour-a-week manager's job must be eliminated for the good of the industry itself and the future of every responsible manager. And for this purpose, no guild is needed. Let this elimination be supported by managers in every classification and there is no doubt but that scores of sincere independent exhibitors and circuit executives will fall in line to wipe out an evil slowly eating away the very roots of the motion picture structure.

▽ ▽ ▽

"At times or others I have always built working cutouts or advertising displays and found that these animations always drew the public's attention more than any other kind of advertising."—PAUL VALLIERE, *Manager, Capitol, Quebec.*

▽ ▽ ▽

GIVING AWAY HIS JOB

Whatever the merits or demerits of one or all of the give-aways now current in the theatre is neither here nor there but this department goes on record once more against the habit of certain showmen who give away a whole heluva lot more than they should on what appear to be giant tieups.

For instance there's that lad who hooked up a stunt with a national advertiser, part of the deal being a special showing on one of the year's big pictures with over 2000 reported in on the cuff. And there is also the exploitation minded publicist who promoted(?) a newspaper contest and gave 600 theatre tickets as prizes.

Special showings and previews do belong in the pattern of showmanship when used judiciously and as a means to an end. But the manager who allows himself to be talked into giving away more than he should on a tieup will wind up eventually by giving away his job.

A. Mike Pagel

LAST 1935 WINNERS





Pictured above are the two theatremen who took down the Silver and Bronze Plaques in the Quigley December Competitions—the last month in the 1935 Awards. Ed Hart, (right) City Manager, Reade Theatres, Plainfield, N. J., was voted the Silver on MGM's "Mutiny" and Wally Caldwell, (left), manager. Loew's Valentine, Toledo, the Bronze on MGM's "Night At the Opera."

Six Contests Build "Mutiny" for Hart

Thirty-one separate items are illustrated in Ed Hart's plaque-winning campaign on "Mutiny" at the Strand, Plainfield, N. J., not the least of which were being six individual contests as follows:

Tiein with Philco football score guessing contest, heralds given out at the theatre and essay contest in tiein with local community drive for guest tickets. Third was a motion picture slant with camera taking shots of shopping crowds, those faces encircled when picture was shown being guested likewise. With this last, Hart worked out a Gable, Laughton, Tone Club idea advertising for girls who could dance to interpret the Tahitian girls in the story.

Then followed contests for naming ship's parts, sailor's chanteys, local and national ship building contest. For the last Hart promoted a regular shipbuilder to work in the lobby (see photo) on model of the Bounty with man in costume adding further atmosphere. Paper tied in on contest, as did YMCA, Recreation department and others who furnished ship's models for lobby display. Match holders, dolls, radios were some of the prizes in the contests.

Six Sea Scout units cooperated standing guard nightly and marched in Hart's torch light parade on opening night. Parade included large model ship on truck, used also in lobby, circus riders, American Legion fife and drum corps and sound trucks.

Publicity also was well handled for in addition to the contests, local and county papers ran columns of stories and art. In addition, Hart promoted planted cartoon strip, serialization and two co-op pages. For a special theatre four-page news, seven merchants were promoted to underwrite for the expense. Post cards were mailed to all adjoining towns.

Make 1936 The Big Year

Stunts and Contests Feature "Opera" Date

Folks who have that irresistible itch to change the features on poster pictures with the addition of mustaches, beards, etc., were invited to do their durndest by Wally Caldwell, Loew's Valentine, Toledo, in a newspaper contest in keeping with the atmosphere of "A Night At the Opera." Paper ran face photos of Clark Gable, Franchot Tone and Bob Montgomery, one a day, and to those changing them to best resemble either of the mad Marxes, guest tickets were awarded. Gag ran for five days ahead.

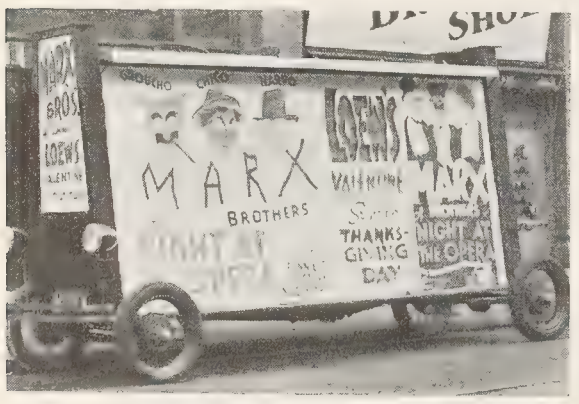
Contest number two had also to do with marks, with paper runing various printer's and punctuation marks, readers requested to identify them properly and to include in their answers three additional marks in addition to those printed. This last was added to avoid any conflict with postal laws on guessing games. Contest called Marks-Marx was an original reports Wally and drew extremely well.

Stunts were many and diversified, such as for instance a new idea in street bally being a traveling perambulator, 12 feet high by 20 long, built on a Ford chassis posted on four sides (see photo) with driver seat on top. Bally carried horns and bells. This was used in addition to another sound truck playing hit tunes and laugh record.

Wally also had Marx impersonators making the rounds pushing a peanut cart from which was distributed imprinted bags of peanuts. Sugar barrels painted white with hoops in red and blue and covered with chicken wire were planted on prominent corners with "please do not feed" copy and interior carrying Marx cutouts and copy.

Boys in hospital uniforms carrying stretcher and dummy with "this man died from laughing" copy also commanded attention, as did man with fur overcoat, straw hat and summer shoes, palm leaf fan, his back banner reading "if you think I'm nuts, see the Marx Brothers, etc." Photo vending weighing machine tieup gave guest tickets to those receiving photos of the Marxes. Laugh insurance heralds also were distributed.

Make 1936 The Big Year



Caldwell's Ford "Opera" Bally

All-Night Service

The Boston Elevated Railway system announcing that all-night service would be given on New Year's Eve, Harry Browning, M & P Theatres ad head, suggested to managers in the Boston area that they have one-sheet lobby posters made up with this information for patrons coming in to attend.

Book Angles Stressed for "Obsession"

Befitting the book's best-seller background, Universal exploitation chief, Joe Weil, suggests a number of book slants in the "Magnificent Obsession" gold-and-black covered press book. These include tieup with publishers and mat available at exchanges for printing of book marks. Special show for book reviewers and use of giant cover for lobby and branch boxoffice are other ideas.

Make 1936 The Big Year



Hart's Shipbuilder Lobby on "Mutiny"

FURTHER AWARDS ENDORSEMENT

HARRY ARTHUR
Vice President
Fanchon & Marco

. . . Showmanship, the very life blood of our business, needs healthful stimulants like these. I dare say, were a careful checkup made of the additional grosses which have accrued to theatres, producers and distributors through these great drives for business stimulated by the Quigley Awards, the figures would be staggering and would of themselves stir the industry to get behind this Quigley movement to the utmost.

I look forward eagerly to again sitting on your Committee of Judges and to the privilege of being able to see at first hand the thousands of examples of superb showmanship which your most meritorious movement is inspiring.

H. D. BUCKLEY
Vice President
United Artists Corp.

Please be advised that I shall be very happy to serve as a member of your 1936 Committee.

I regard the Competition which is developed among theatre managers throughout the country, by the Quigley Awards, as extremely beneficial to the industry at large. . . . We here in New York often lose sight of the resourcefulness and ingenuity displayed by theatre managers and press agents in the smaller cities and towns, and I have been amazed at the scope and thoroughness of the campaigns it has been my pleasure to judge while serving on the Committee of Awards.

NED E. DEPINET
President
RKO Distributing Corp.

I will be glad to serve as a judge whenever I can and, truthfully, I think the Quigley Awards have done a great deal to inspire showmanship in exhibitors.

S. CHARLES EINFELD
Dir. of Adv. & Pub.
Warner Bros. Pictures

I am very pleased to accept your invitation to serve as a judge on the Quigley Awards Committee for 1936.

I have no doubt but that your system of Quigley Awards have served as an important stimulus for showmen over the country and has in many cases resulted in increased grosses. Numerous men have been promoted to better jobs in the field because of their activities in competing for Quigley Award honors. You should be congratulated upon the great strides evidenced in the Managers' Round Table and the Quigley Awards.

"I COULD NOT HAVE BEEN MORE JUBILANT"

". . . With all the usual handicaps of the small town situation, I had always considered the Quigley Awards out of my realm. Many times I have made photographs, saved heralds, tear sheets, etc., and after I had assembled them the entire campaign seemed so small and insignificant I would throw them in the wastebasket. Finally, in September, I made my first stab in the competition. When I learned that my campaign had rated an Honorable Mention, I could not have been more jubilant had it been the coveted Silver Plaque.

"1935 has been good to me, bringing many things to add to the joy and pleasure of life. The Quigley Honorable Mention ranks high among those things."

THOMAS J. SIMMONS
Manager, Dunlap
Clarksville, Ark.

WILLIAM K. JENKINS
Secretary-Treasurer
Lucas & Jenkins

It will give me pleasure to serve on the Quigley Awards Committee for 1936 for I would like to do what I can to encourage continuation of the Awards, as I feel they are of great assistance to us in our efforts to sell our product to the best possible advantage.

S. BARRET McCORMICK
Dir. of Adv. & Pub.
RKO Radio Pictures

Thank you for your invitation to act again as one of the judges for the Quigley Awards. It will be a pleasure and a privilege to act. I have watched with great interest the fine results in advertising and exploitation and am sure that the encouragement and recognition by the Quigley Awards for work well done are in no small measure responsible for their general excellence.

CHARLES C. MOSKOWITZ
General Theatre Executive
Loew's, Inc.

Certainly, I'll be glad to serve as a Quigley Award judge for 1936. The coming year should be an important one in the exploitation field, which you are encouraging. With more important pictures and improving conditions, the Quigley Award should play an important part.

HARRY F. SHAW
Poli N.E. Div. Mgr.
Loew's Theatres

It is a mark of distinction for any manager in any community to win any one of the various Quigley Awards. I, personally, feel that the honor of winning these Awards is still greater if the manager does it without going hay-wire and spending a lot of money . . if it is won on his ability to sell an attraction without going overboard, then he has really won an Award that means something.

STANLEY G. BARR
Manager, Capitol
Winchester, Va.

I think the Quigley Competitions are swell! They stimulate the mind and showmanship ability. I know they certainly have in my case. I have had the pleasure of receiving an Honorable Mention and it has made me feel . . . well, if I can come that close I should be able to win a Silver.

AL BECKERICH
Manager, Hipp
Cleveland, Ohio

Any kind of a merit system as sponsored and handled as properly as this appears to be, is bound to have marvelous reaction and inspire men in the field, who possibly never receive recognition of their efforts any other way. Keep up the good work.

LES BOWSER
Manager, Harris-Warren
Warren, Ohio

I think the Quigley Awards are a good pep builder and help to keep a fellow from getting stale. I appreciate my Honorable Mention very much and will continue to try and win a plaque during this year. I think the best thing about winning an award is the feeling a fellow has that he has done his job well.

FREDDY JABLONS
Pub. Dir. Loew's Valencia
Jamaica, L. I.

The Quigley Competition has definitely developed a more intensive picture selling activity among theatre men. It is an excellent medium for recognizing ability, discovered in showmen who are hesitant to act as their own ballyhoo agents. In spite of what many think, a great deal of our best showmen refuse to give themselves top billing or any billing for that matter.

DON NICHOLS
Manager, Broadway
Charlotte, N. C.

Personally I like the Quigley Awards. I also think the whole proposition is more than worthwhile. You as we, well, as everyone who has a finger in the pie, is due a great big hand.



WINDOW TIEUP. Entire window display of sheet music and stills was promoted by Jack Stewart, Capitol Theatre, Peterboro, Canada for "Redheads on Parade."



TEASER 24'S. Sample of the posting on the "Captain Blood" date at the Branford, Newark, N. J., by Warner zone publicist, Bob Paskow. Teasers were up two weeks ahead.



FLORAL DISPLAY. Julius Lamm promoted local florist for this posie display on "Orchids to You." Special lighting was arranged to play on the orchids.



REAL MONEY. M. F. Nixon, Crim Theatre, Kilgore, Texas, attracted a lot of attention with new dollar bills to decorate his front on "Brewster's Millions."

MANAGERS WIRE REPORTS

Jack Arthur
Imperial, Toronto
RKO "I Dream Too Much"

Campaign on "I Dream Too Much" tied up with Lentheric Perfume Distributors with stills and special cards through all stores using their product. Largest department store featuring photos of Pons in drug, gown, hairdressing, fur, jewelry departments with window and newspaper ad on special collar and blouse. Two-column cut of Pons hairdress used by local hairdresser in daily and weekly papers with theatre credit. Music store window on records and sheet music in six larger music stores. Window large shoe store with stills and credit card on Pons. Half-sheet card of gown used by Pons in window of exclusive gown shop. In place of regular stage show, using prominent Canadian conductor, Reginald Stewart, and symphony orchestra of 60 pieces. Normal announcement of orchestra and feature sent to 3,500 Blue Book list and announcement cards in all music centers. After first performance afternoon tea is served to ladies on mezzanine.

George Watters
State and Chinese, Los Angeles
MGM "Ah, Wilderness"

Built campaign around "Ah, Wilderness" with idea guaranteed entertainment if you can see "Ah, Wilderness" without laughing, without a tug at your heartstrings, without tears of happiness misting your eyes, and if you'll say so in writing to the manager of the theatre gladly will we refund your price of admission. Used cards fifty spot announcements between national programs.

Jack Granara
Keith's, Boston
Universal "Magnificent Obsession"

Highlight "Magnificent Obsession" campaign was private preview several days in advance for author and newspaper reviewers. Shortly after picture was booked discovered that Lloyd C. Douglas, author of novel, lives in Wellesley Hills, a Boston suburb. Contacted him and found that he hadn't as yet seen the picture. Accordingly arranged for a private preview for Douglas, several clergymen and newspaper reviewers, at the Universal exchange. It proved a great success. Took a nice shot of Douglas together with a prominent Harvard professor and a well known priest and landed same in several papers. Story on Douglas' satisfaction with the treatment of his novel and photos of himself used in number of papers following day. Used five thousand book-marks, got half-dozen smash windows on book tieup.

Jack Gross
Hillstreet, Los Angeles
Universal "Magnificent Obsession"

"Magnificent Obsession" used one hundred-inch newspaper display space. Used biggest radio campaign in our history every major station, used four to eight announcements each, also continual plugging in all smaller stations, fifteen stations in all. Twenty-five thousand book-marks to all leading circulating and public libraries. Three thousand letters to doctors. Five hundred window cards tying in the book. Full windows four department stores. Twelve neon illuminators, twenty-four sheet hit. Special trailers in advance. One hundred and fifty street car banners. Plenty free space all foreign papers.

Louie Charninsky
Capitol, Dallas
Universal "Invisible Ray"

On "Invisible Ray" for outside advertising distributed 10,000 special heralds, 10,000 teaser cards with cut of appearing and disappearing head when held proper distances from eye. In lobby have specially constructed set piece with same design on bottom of set piece, have hole cut out and piece of green gelatin stretched over cut and spark coil rigged in back that gives streaks lighting at regular intervals. Power and light company put very interesting display, high frequency coils shadow blinkers in lobby. Have robot made of tin with flashlight eyes and control board with lots of switches controling robot will have man inside. Having sixteen-foot art head Karloff with green lights set in eyes. Large head will be placed top of shadow box. Posting town with paper, also window cards, walking robot going through downtown streets.

Jules Bernstein
Loew's, Toronto
MGM "Night at Opera"

Highlights "Night at Opera" campaign include telegraph tieup, ten thousand heralds distributed, four large windows. Four music windows. Local dance and radio orchestras plugged songs and playdate weeks in advance. Special radio transcription to all stations and daily spot announcements week in advance opening. Street ballyhoo. Newspaper story all papers searching for three local Marx Brothers to be guests of picture's Marx Brothers. Nut shop window display, nut sundae soda fountain tieup thirty-two chain drug stores. Money back guarantee featured all advertising. Ran part of trailer upside down with frame apologizing for operator's still being upside down from laughing at preview. Cigar tieup five hundred window streamers.

ON CURRENT CAMPAIGNS

Walter Henshel
Rialto, Dallas
Columbia "Crime and Punishment"

"Crime and Punishment" with the "Land of Promise." Dividing campaign into two parts direct appeal by mail, announcements in all Sunday schools and churches by pastors and rabbis directly to congregations. Special Sunday school parties. Arranged statements from the clergy for press and radio. Special advance screenings for churchmen, educators and criminologists. Window cards, lobby trailers and all advance material stress both pictures, newspapers giving lot of space to "Crime and Punishment" cards and announcements at Southern Methodist University. All high schools' English departments, Baylor Medical School psychology classes. Two hundred and fifty special Ipana tieup display cards and book-marks in all private and public libraries, newsstand displays with screen book and book stores' constant radio plugs.

John Kumler
Pantheon, Toledo
RKO "I Dream Too Much"

Campaign on "I Dream Too Much" included three-quarter page ads in both evening papers, three-quarter page ads in general news section of Sunday paper three days before opening, teaser campaign eight days in advance, extra space during run of picture, tieups with four record and sheet music dealers, two jewelry store displays, bathing suit and beach robe display in Palm Beach window of local department store, special lobby display three weeks in advance, invitations sent to music teachers, one hundred and thirty window cards in selected neighborhood locations throughout city, midnight preview show, special marquee valance and circus front, tiein announcement on Pons, National broadcast coming through local station and twelve-sheets on roof of theatre in view of surrounding department stores and office buildings.

Robert K. Fulton
Paramount, Des Moines
MGM "Ah, Wilderness"

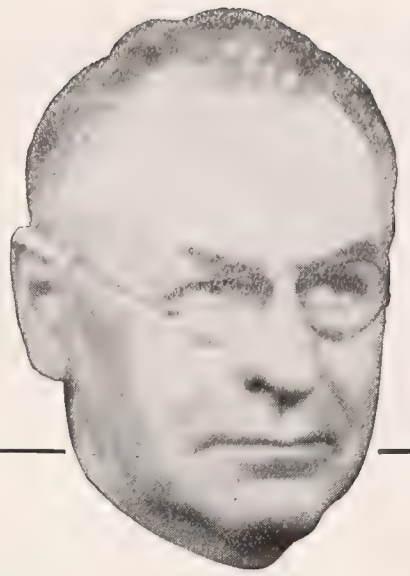
Two weeks prior to opening of "Ah, Wilderness" held screening for Press club, PTA and business and professional celebrities of city. Each guest was presented with special printed reaction cards, later used for special lobby copy, trailer and newspaper ads. Dramatic editor gave picture special writeup with large art layout. Circus heralds distributed through A & P stores with special copy on reverse side; entire staff wore imprinted chest ribbons, and usher teaser cards were handed out. Deluxe photos mounted in frame with calling card in corner selling theatre, title and dates were spotted in business windows and theatre received special announcement daily over radio.

Fred J. Patterson
Palace, Dallas
Paramount "Collegiate"

New Year's Day built special apparatus using Western Union teletype machine cellophane ribbon, Brenkert F7 machine for projector and projected on special screen three by twenty-four foot running play by play description of S.M.U.-Stanford football game from NBC broadcast in conjunction with and during showing of "Collegiate". Received plenty of advance stories and radio announcements, as worked stunt in cooperation with Dallas 'News and Journal', radio station WFAA and Western Union. Stunt was definitely box office on this day. Received cooperation of Paramount advertising department in securing pictures of S.M.U. squad being greeted by members of cast of "Collegiate" on their arrival and during their stay in Los Angeles. Also special photos of featured players in poses with different members of squad hitting the local papers with large cuts and plugs on picture. These two items of exploitation featured in a very fine campaign on the picture.

Tom Cleary
Princess, Montreal
Col. "If You Could Only Cook"
G.-B. "Mr. Hobo"
Universal "Remember Last Night"
Col. "Feather in Her Hat"

"If You Could Only Cook"—ran contest on cooking recipes in leading French newspapers, prizes for best recipes; best ones were printed in newspaper next day with name of sender. Tied up with gas stove company and Frigidaire's newspaper ads for George Arliss in "Mr. Hobo". Christmas week had 20,000 seals printed and distributed all over town, George Arliss picture with title of picture in middle of seal. Result, all parcels floating around town on or before Christmas Day were carrying our ad. "Remember Last Night" ran for four days in order to open on Christmas Day with new show. Had cards reading "You! 'Remember Last Night'" and had them placed in all drug stores; most of them were placed next to Bromo Seltzer bottles on fountain. "Feather in Her Hat"—Columbia made arrangements with hat feather company here to supply, free, 40,000 feathers, small and large ones, pinned to a card reading "If you visit the Princess it will be 'A Feather in Your Hat'."



Richardson
Comments on
Projection

- F. H. Richardson, leading authority on projection in America, contributes regularly and exclusively to Better Theatres.
- In simple, practical and comprehensive articles he completely covers the daily problems of the projection room, providing a mine of information on projection maintenance and operation that is invaluable to theatre owner, manager and projectionist.
- A popular feature of Richardson's articles is his answers to personal inquiries on individual projection problems. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Richardson for his immediate answer.
- Read Richardson in Better Theatres and avail yourself of his expert knowledge and advice on projection and sound.

Better Theatres
1790 BROADWAY NEW YORK



Excellent job of Christmas selling was the above striking display used by Manager Stanley Chambers over foyer door at the Fox-Uptown, Kansas City, Mo., to announce date on the new Temple picture. House artist Ralph Kimsey did the art work, especially noteworthy being Shirley as Santa Claus descending the chimney.

Round Tablers Report Holiday Activities

Various campaigns from the field on holiday tieups have been forwarded recently and are reported herewith. Some of the stunts may be adapted to current situations or other coming holiday celebrations and of course also filed for this year's Christmas business buildups.

Boucher Goes "Temple"

For "Littlest Rebel" at the Paramount, Lynchburg, Va., Frank Boucher tied local department store to plug Shirley Temple dresses, suits, dolls, etc., store taking two-column full ad to announce these and also picture and date. Ad was topped by two-column face cut of starlet.

Deering's Cameraman Stunt

Co-up idea that pulled nicely was Manager Francis Deering's tiein with local merchants in Houston, Tex., two weeks ahead of Christmas wherein motion pictures were taken in participating stores by "Loew's State Cameraman," circles drawn around heads of those photoed shopping in each spot and cash prizes given to patrons identifying themselves when the film was shown at the theatre.

Stunt was stimulated by co-up page with full-page streamer reading "Loew's Movie Cameraman To Snap Lucky Christmas Shoppers Today. Cash Prizes To Winners." Theatre ad was spotted prominently in addition to a schedule giving name of each store and exact time pictures would be taken. Starting at nine in the morning, cameraman spent half hour in each store with 15 minutes allowed to move to next spot.



Van Noy's Snappy New Year Front

DeHaven Stages Party

Put over by Milo DeHaven at the Logan, Logan, Ohio, on his last campaign before resigning his post as Chakeres Theatres zone supervisor, was a Christmas party for 600 kids at the theatre arranged by DeHaven with the Elks Club. Paper ran story topped by full page streamer head with Milo and his staff fully credited for making party possible.

Moule's Auto Tieup

At the Capitol, in Brantford, Can., Ernie Moule during Christmas week allowed space in his lobby to display two new auto models, dealer in exchange taking full page ad to tell about it, copy also plugging Ernie's current attractions and New Year's Eve show in streamer and bottom half page of ad.

Moule's Christmas front featured complete coverage of marquee and sides with evergreens dotted with colored lights and greetings copy on marquee in red and green. Trees were spotted in lobby and on stage.

Two New Year's Angles

Neat New Year stunt was a two-color half-sheet card put out by Manager Hoy O. Simons, Fayette, Washington C. H., Ohio, with copy as follows: "Thanks A Million for your patronage during 1935. May your 1936 be better, bigger, happier. Thanks a Million." Tying in with date on the picture, these were given to merchants in town and also distributed to stores in a 20 mile radius for window display. Simons reports these much in demand.

Harry Van Noy, manager, Paramount, Anderson, Ind., publicised his holiday greetings with "happy new year" copy across top of marquee (see photo) and trees on each side. Also to be noted is colonial clapboard front idea on "Littlest Rebel" with window over cashier's booth and colonial doors into lobby.

"Rancho" Aids Fund At Society Opening

Sponsored by a committee headed by Mrs. Vincent Astor, the opening of "Rose of the Rancho" at the New York Paramount was distinguished by a special premiere for the benefit of local musicians' benefit fund. On hand were many names from the social register and other top classifications.

Importance of sponsors brought attention from society editors as well with resultant publicity days in advance. Through the committee direct mail campaign was conducted to reach names not usually available. The same connection made possible promotion of windows in exclusive shops and accompanying photo shows decoration of one of the displays in swank Fifth Avenue fur store.

Florists were tied in for cooperative publicity and windows, trading on the "Rose" mention in the title and among the newspaper ads was a quarter-page department store hookin on the Spanish style influence in style as established by the star, Gladys Swarthout.

Make 1936 The Big Year

Nutter Arranges Premiere On "Paddy O'Day"

Advised by exchange that his date starting on Christmas Day on "Paddy O'Day" was a world premiere, Manager Al Nutter, Park, Dexter, Me., advertised it as such. Jane Withers photos in windows, star photos imprinted "Our Christmas Gift To You" for giveaway, and calls to all phones in town helped spread the word.

Local notables were invited to attend as guests and Nutter promoted orchestra and flowers to further brighten the opening.

Make 1936 The Big Year

McManus' Orphan Party Reported Biggest Yet

With local Kiwanis, John McManus, Loew's Midland, Kansas City, put on a theatre celebration for orphans and other underprivileged children. Candy, fruit and toys were given the youngsters and papers ran three column shots of the event.

Transportation was supplied by street car and busses with police escort. Organist and community singing was broadcast with children selected to give their thanks over the mike. Kiwanis claimed this biggest party they had put over.

Make 1936 The Big Year



Fifth Avenue Window on "Rancho"

Nutting Goes Collegiate For "Fighting Youth"

To exploit "Fighting Youth" at the Paramount, Grand Forks, N. D., Floyd Nutting held a university night at theatre following recent football game. Announcements were made over p. a. system at field, during halves of game boys carried oversized imprinted football around ground calling attention to the special show and cards were tacked on bulletin boards in all fraternity houses.

Local sporting goods shop devoted window display to toggery and picture copy, for street bally imprinted footballs were mounted on truck and driven about city. Front was decorated with pennants and football cutouts with stills and appropriate copy.

Make 1936 The Big Year

Salmon's Canned Goods Show

Tying in with local daily, Monty Salmon, Philadelphia Quaker Theatre district manager, staged a canned goods matinee for the four theatres under his supervision. Welfare department of paper distributed the collection with resultant stories and photos breaking dailies.

Make 1936 The Big Year

Outstanding Window Secured for "Mutiny"

An outstanding window display was secured by Manager Ev Steinbuch and Milt Harris, publicist (see photo), for their "Mutiny" date at Loew's State in Cleveland. Back of window carried enlarged photo of Gable in his seaman's attire and in front was figure dressed in original costume worn by the star in the picture. Model was later moved to lobby of theatre where it was on display.

Supervisor of Industrial Art school there cooperated by placing application blanks for model contest in art and technical schools throughout city, elaborate display of ship model contest was planted in lobby week ahead and all branches of library arranged display of stills, etc. Good morning cards were planted in hotels, heralds distributed containing interesting facts about the picture and the study guides were given to heads of women's clubs.

Make 1936 The Big Year

50 Peanut Pushcarts Bally "Opera" Date

Besides the fancy gags reported in these pages on the world premiere of "A Night At the Opera" at Loew's Century, Baltimore, interesting also are other stunts put on by publicist Herb Morgan under the supervision of City Manager Bill Saxton.

For instance, that hilarious gag of advertising for "sourpusses", copy asking for "ten gloomiest, meanest, most morbid deadpan people in Baltimore (professional mourners and house haunters included)" to sit through the picture without laughing for a $10 prize. Paper went along on the stunt carrying news stories all the way through.

Then another adaptable giggle was tiein in 50 peanut pushcart vendors to carry "nuts to you" blowups with theatre copy (see photo) and an offer to admit authentically costumed Marx Bros. as guests of newspaper at midnight preview brought five days of art and stories in news columns.

Clever tiein to page one headline about slight earthquake felt locally at exact time of preview was special ad advising readers that it was merely a "mirthquake" caused by audience laughter. Unusual also was planting of Marx heads in color on lamp posts within two blocks of theatre. With no copy other than first names, these stirred up plenty of buzzing.



Mayor Martin with Capt. Phifer



Spaugh's New "Broadcast" Front



Steinbuch-Harris "Mutiny" Window



Morgan's Marxian Push Cart

Newspaper Contests Sell "Bounty" for McBride

Newspaper contests highlighted Ed McBride's "Bounty" campaign at Loew's State in Syracuse, N. Y., with cash prizes and theatre tickets going to those submitting best letter on roles they preferred to see Gable in and prizes also given on classified ad contest to those correctly answering list of questions on various advertisers.

Accompanying photo shows left to right, Mayor Martin greeting Capt. Phifer on his arrival with replica of H.M.S. Bounty and Bruff Olen, staff announcer from radio station. Event was broadcast from lobby with the Captain making ten minute address on picture and story of ship.

Heralds of ship model contest were distributed at public schools, stores and theatre. Tahitian flower heralds were passed out at all lunch clubs, letters sent to civic organizations and stills were placed on bulletin boards of all public libraries in city.

Make 1936 The Big Year

Spaugh Creates New Front

Accompanying photo shows attractive front of Wilson Theatre, Wilson, N. C., created by artist G. E. Spaugh for "Big Broadcast." Background was black paper mounted on beaver board, green flares sprayed on producing search light effect. The front of the letters were covered with white alabaster and background covered with lithographed heads mounted on board.

Make 1936 The Big Year

Restaurateur Aids Smith On "Diamond Jim" Date

Local restaurateur tied in with E. W. Smith, Union Theatre, New Philadelphia, Ohio, on "Diamond Jim," devoting window display to table set with full course meal. Copy in window offered four meals gratis to anyone who could consume them at one sitting. Man applied, ate his meals and then saw the show. Stunt broke papers with nice stories and Smith says crowds milled about front of restaurant watching man eat.

For street bally a 1906 Metz was promoted which was driven about town by man dressed as Jim. In the evenings car was parked on prominent corner with appropriate copy.

Make 1936 The Big Year

Kiwanis Club Ties In With Boucher's Kid Show

The Kiwanis Club of Lynchburg, Vt., tied in with Frank Boucher, Dominion Theatres, for a Christmas matinee at the Paramount there. Club distributed 1,500 tickets for the show at which each child received a stocking containing goodies.

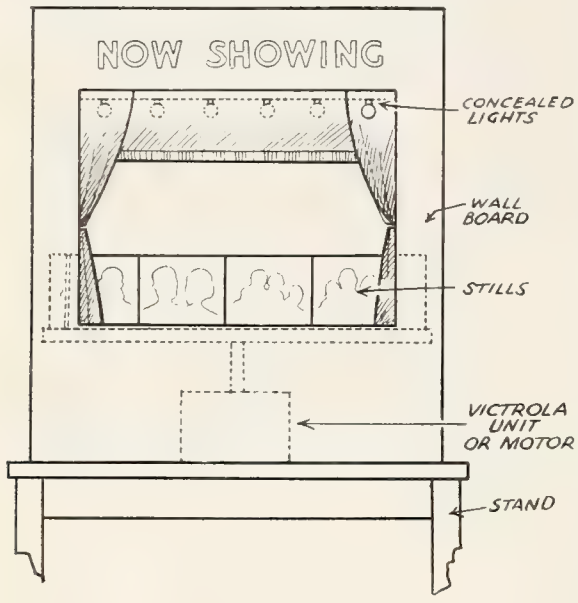
During Christmas week Boucher booked Admiral Byrd's picture, "Little America," and since the Admiral is one of Virginia's favorite sons, a reported good business resulted.

Make 1936 The Big Year

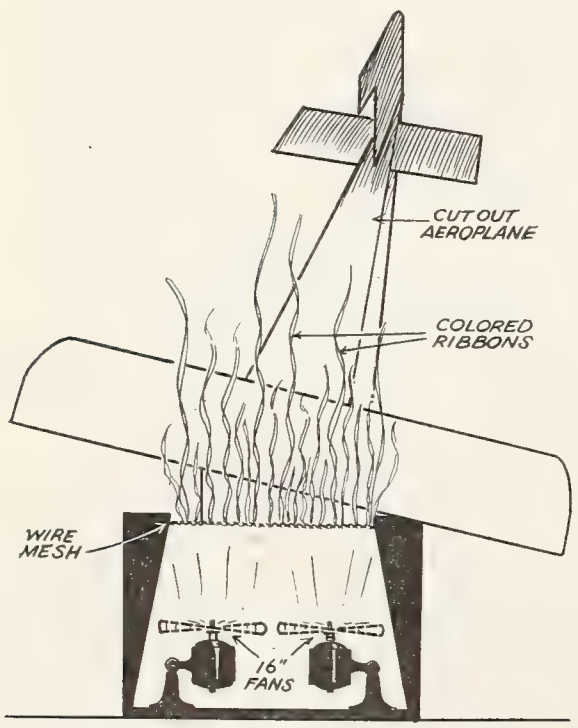
It's Your Move

For RKO Radio's "Follow the Fleet," the new Astaire-Rogers picture, Leon Bamberger has gotten out a checker-board novelty accompanied with two sets of different colored disks for checkers. Reverse side of board carries layout of numbered scenes from the picture with captions below. Novelty goes to exhibitors here and in Canada.

Animations . . .



Above working plan is of Louis Charninsky's animated setpiece at the Capitol, Dallas. As illustrated, veneer board was used for the face, with center cut out and scrim tacked above to conceal lights. Small drapes on sides further simulated stage setting. Upon old victrola in unit or motor below, geared down to slow speed, round wood disk was mounted on shaft and slots cut in disk to hold regular stills.



Above working plan is another of Louis Charninsky's animations at the Capitol, Dallas, for display on "Hell's Angels" and effective on similar air pictures. Over opening cut in top of box chicken wire was tacked and to the wire were tied different colored ribbons to simulate flames. Two 16-inch fans were placed on bottom of box, as illustrated, with a one-foot opening in the rear of box for draft. Cutout of plane was then placed as shown over top of box.

Kids Obtain Signatures On Pival's Pledge Stunt

Variation of the pledge card stunt was employed by Manager John Pival, Senate, Detroit, by having youngsters in schools away from the theatre and outskirts of his drawing area canvass their neighborhoods with printed blanks gathering names and addresses of those over 16 who thus pledged themselves to see the picture. There were 25 names to a sheet and the youngsters were instructed to bring them to the theatre on Saturday morning when a parade of over 200 juveniles was organized. Paraders carried theatre banners, sang songs, cheered the Senate.

Outstanding in the campaign reports Pival was a co-op page and broadcast slant tied in with eight merchants. Thousands of the pages were distributed and day ahead of opening radio program was put on with local stars furnishing entertainment, this paid for by cooperating stores receiving spot announcements. Program was made up of songs and scenes from the picture.

Neighborhood paper was promoted on two slants, one a letter contest and the other a scare extra, headline copy reading: "Countess Kidnaps Big Broadcast Stars" and followed with synopsis of that scene from the picture. Rest of page was devoted to regular news.

Make 1936 The Big Year

Bishop's S.O.S. Ad

With a sudden switch in booking Len Bishop, Capitol, Halifax, Nova Scotia, to tell his folks about the "Crusades" opening used a full one column S. O. S. ad with "we're in a predicament" copy followed by highlights from picture. Len says it was an attention attractor that he is sure netted him the desired results.

Make 1936 The Big Year

Father-and-Son Week Clicks For Frechette's "Boy" Date

Topping his campaign and smartly too on "O'Shaughnessy's Boy" at the Strand, Holyoke, Mass., Manager F. L. Frechette promoted a father-and-son week to tie in with local community chest drive and well indeed did the promotion work.

The father-and-son angle was Frechette's alone, the "week" not only building up the picture's grosses but tieing in with the local fund drive started on day following the end of the run. Much advance and current publicity of course eventuated.

In the beginning, Frechette had himself appointed as a member of the Chest executive committee and was therefore able to work different ideas. Speakers from five juvenile organizations involved in the Chest drive were allowed to make three-minute speeches from the stage ahead of the feature, substance of speeches being relative to father-and-son week as a sentimental influence toward successful promotion of drive.

Both Mayor and Chamber of Commerce issued proclamations which included picture title and theatre. Wires with tiein copy were received from the studios signed by Jackie Cooper and Wallace Beery and these besides cracking news stories were planted in prominent windows.



ATMOSPHERIC LOBBY. Cutouts of Gable and Young in costume standing before log cabin was display used on "Call of Wild" by Ray Jones, Loew's Vendome, Nashville.

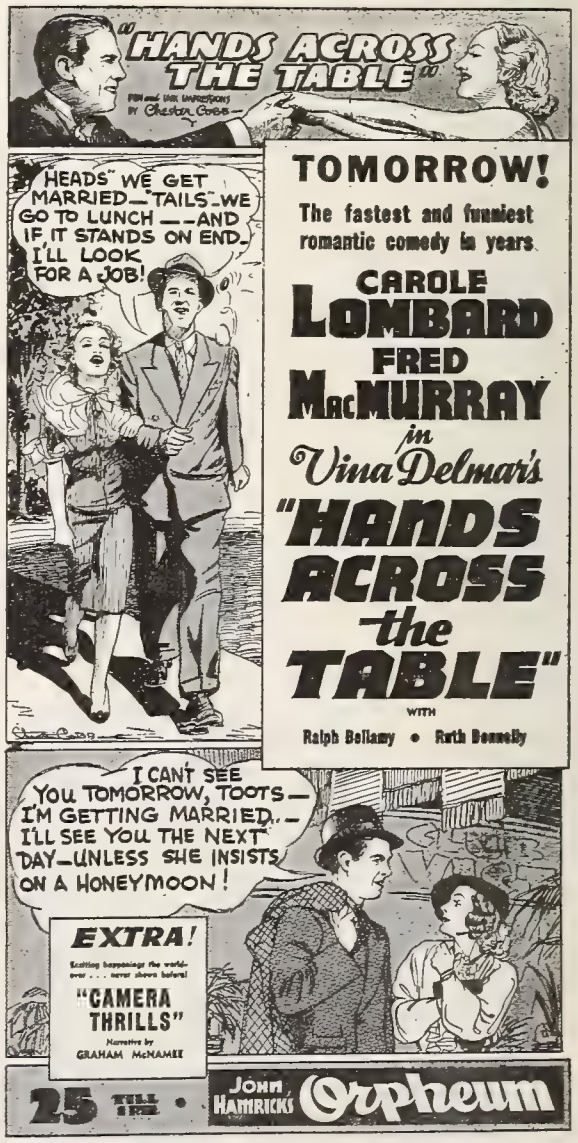
Make 1936 The Big Year

Cartoon Type Ads Sell Seattle "Hands" Date

Strictly different was labeled the ad campaign on "Hands Across the Table," put on at John Hamrick's Orpheum, Seattle, Wash., by Manager Herb Sobottka and publicist Eddie Rivers. In accompanying photo is reproduced a two-column display, the same style carried out in all ads on the picture.

Sobottka also issued printed invitations for advance midnight preview to all local manicurists and beauty parlor operators.

Response according to Herb was more than gratifying with some 1,500 gals turning out to see the show.



Sobottka's Cartoon Display Ad

•personalities

HARRY MULQUEEN
former manager of the Main in Waterville, Maine has been made manager of the Central in Biddeford, Maine succeeding GEORGE FRIARY who has been transferred to the Broadway, Chelsea, Mass.

▽

WADE ALLEN
has taken over the Fine Arts Theatre in Detroit with W. J. JOHNSON installed as manager.

▽

LOU SMITH
is now managing the Ritz Theatre in the Bronx, N. Y.

▽

KEN HOEL
former publicist at the Harris-Alvin and Roosevelt Hotel, Pittsburgh, is now managing the Dipson Capitol in Wheeling, West Va.

▽

FLOYD BELL
formerly publicity manager of the Boston Met has been appointed advertising director of Suffolk Downs racing plant.

▽

M. S. PHILLIPS
manager of the State in Charlotte, N. C. will manage the newly acquired Carolina and Granada Theatres at Lexington, N. C.

▽

WALTER FENNEY
has been named manager of the Roxy Theatre in Tacoma, Wash.

▽

J. I. M. SCHWARTZ
is managing the Regent in Detroit with VINCENT SULLIVAN as his assistant, and V. V. WARD is at the Rosedale.

▽

ARTHUR QUINN
has been named manager of the Regent, Norfolk Downs, Mass.

▽

CHARLES SHANNON
formerly at Warner's South Hills and Hollywood Theatres, Pittsburgh, is now managing the Belmar in Homewood, succeeding WILLIAM C. POWELSON, who was transferred to the Tarentum.

▽

BILL GLEASON
is managing the Orpheum, Salt Lake City, replacing RALPH McGOWAN, who went to Kansas City.

▽

GEORGE NESCHER
formerly with Glenn Dickinson circuit is building a theatre at Valley Falls, Kansas, replacing one that burned down there last year.

▽

WALTER FEENED
is now managing the Liberty Theatre in Seattle, Wash. Feeney was formerly at the Roxy in Tacoma.

▽

BERNARD JOFFEE
manager of the Tower in Kansas City, Mo., pulled a fast one and has been married since July 25th to Katharine Redman, dance director at the theatre.

Birthday Greetings

A. E. Ableson
K. L. Adams
Joseph Alderman
M. Augenblick
Peter L. Baffes
Alvah Barber
W. Spencer Beltley
L. W. Bevel
Henry W. Beuttel
Bernard N. Bisbee
Jack D. Draunagel
David M. Brotman
Andrew Csch
Max Chimes
Lee Churchin
M. E. Cowan
Rene Daigneault
Dave Davidson
C. W. Davis
Claude L. Davis
Charles Dearth
Frank E. Drachman
Elmer Field
Claud L. Flater
Nat Goldberg
David Goodman
Merrill F. Hanna
G. Otto Hartsoe
Kenneth Higgins
J. M. Hirshblond
Homer R. Hisey
Ted Hodes
Chris Holmes
Robert Holmes
Charles Hulbert
Charles M. Hurley
Harry Jones
T. H. Jones, Jr.
Joseph Josack
Arthur Joy
Mark Kempenich
Jules Joenig
Stan J. Klein
Alvin K. Lavender
Frank X. Linn
J. Ellison Loth
Jack Lykes
Ferm Lynn
J. R. MacGuigan
C. Russell Marsh
Charles Martina
Alexander Maus
Miller Meriwether
William LeRoy Miller
Fred E. Moree
John R. Minhinnick
J. Edwin Milstein
Bill Nash
Henry E. Newberry
William V. Novak
Clarence Olbrich
Ed Penn
M. J. Reed
James M. Raskin
W. Lynn Reynolds
Thomas R. Reilly
John J. Revels
Harry M. Rouda
J. J. Rosenfield
G. W. Sampson
Phillip Sigel
Isser Singerman
William M. Sholl
Theodore Leo Smalley
Charles L. Stephenson
C. R. Stoflet
W. L. Stratton
Eugene Stutenroth
Lawrence Waters
William Weiss
Bert C. Wild
Frank L. Willis
Mrs. Laura Wernick
William Wittenberg
Gene Yarnell
T. S. Yeoh

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

ANNA BELL WARD
Phoenix Amusement Company, Lexington, Ky., is out in Denver recuperating from a recent illness. Get well soon, Anna Bell.

▽

HOWARD KNEVELS
has been transferred to the RKO Capitol at Ottawa, Canada, with KEN SMITH appointed manager of the Ottawa Regent.

▽

MOE KATZ
formerly assistant at Brandt's New York City Liberty Theatre, has been promoted to manager.

▽

DICK ALBIN
formerly at the Logan Theatre, Logan, Ohio is now at the Regent in Springfield Ohio.

▽

IRA McKINNEY
assistant at the Capitol, Miami, was transferred to the Grove as manager, succeeding BURTON CLARK, who goes to the Rosetta, Little River

▽

TRAXTON HAMMOCK
formerly assistant at the Mayfair, goes to the Capitol and RAY TOEMMES, formerly assistant to Chartrand at the Tower, is now managing that house.

▽

T. R. CASON
has been appointed manager of the Circle Theatre, Sebring, Fla. recently leased by F. O. MULLEN.

▽

WILLIAM J. COURY
former manager of the Strand, Birmingham, Ala., has been appointed manager of the Ritz in Spartanburg, S.C., succeeding T. Y. McCONNELL, who goes to Chattanooga, Tenn., to manage the State, and MILTON NEWSOME succeeds Coury.

▽

W. D. LORD
is rebuilding his Calais, Maine, house after a recent fire.

▽

V. G. GREEN
former operator of the Electric at Glasgow, Mo., has leased the Princess at La Plata and will remodel.

▽

JOHN TAYLO
from the Strand at Rawlins, Neb., has succeeded OTTO BROWN, resigned, at the Fox, McCook, Neb. New manager at the Strand is EDWARD VOORHIES.

▽

BEN BENDIS
will manage the Coronado at Las Vegas and HAROLD JONES goes to the Majestic and Adelaide Theatres in Nampa, Idaho.

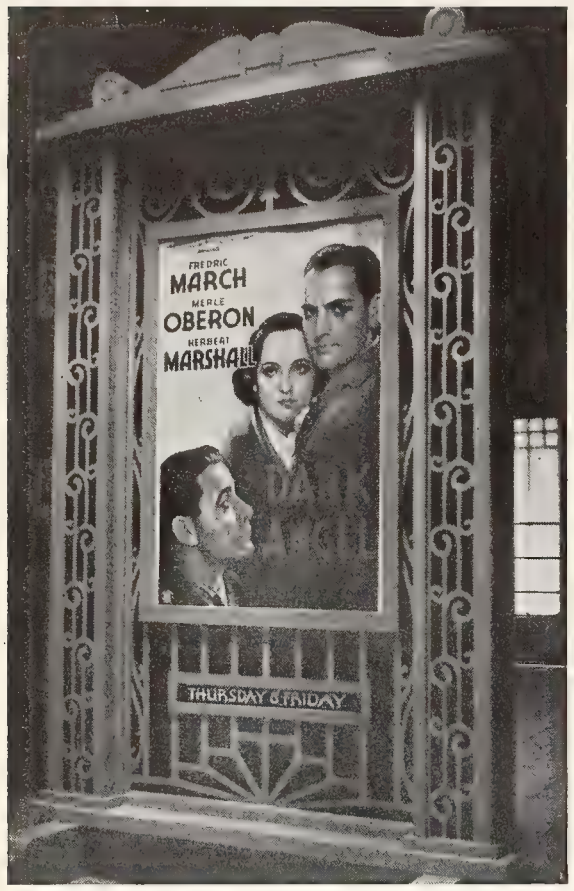
▽

LOUIS SOSNA
is reopening the old Princess Theatre in Moberly, Mo.

'Xcuse, Please—

Photo on page 78, December 21 issue, was inadvertently credited to Pete Egan, Palace Theatre, Calgary, Canada. Pete informs us that the bows go to Harry Black, now at the Empress, Penticton, B. C., who was responsible for the tieup at the Capitol in Calgary. 'Xcuse, please.

WHAT POSTER ARTISTS ARE DOING



Austin Northcutt, Strand Theatre, Laurel, Miss., created this "Dark Angel" display. The imitation grille work was made of wallboard and finished to resemble metal. Background for the grille was painted in dark maroon and display is of a semi-permanent nature, constructed for using stock posters.

△



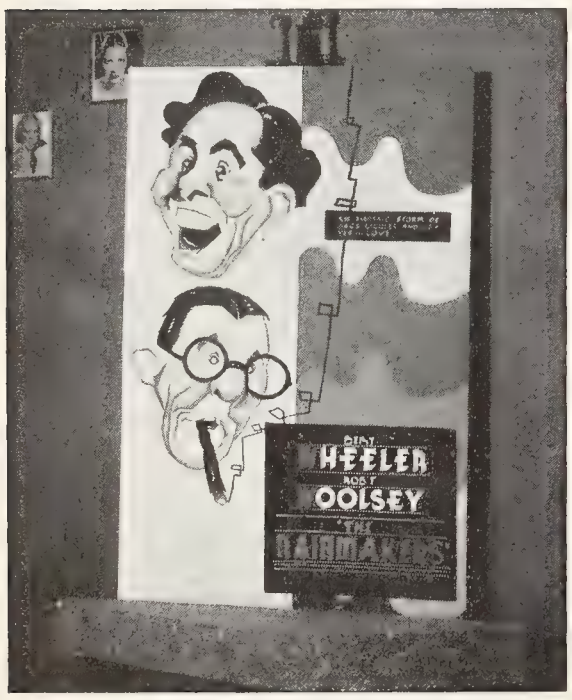
Above photo was created by C. M. Griepenburg, Elks Theatre, Rapid City, S. D. Entire head of Harlow for "China Seas" was airbrush in natural color.

△

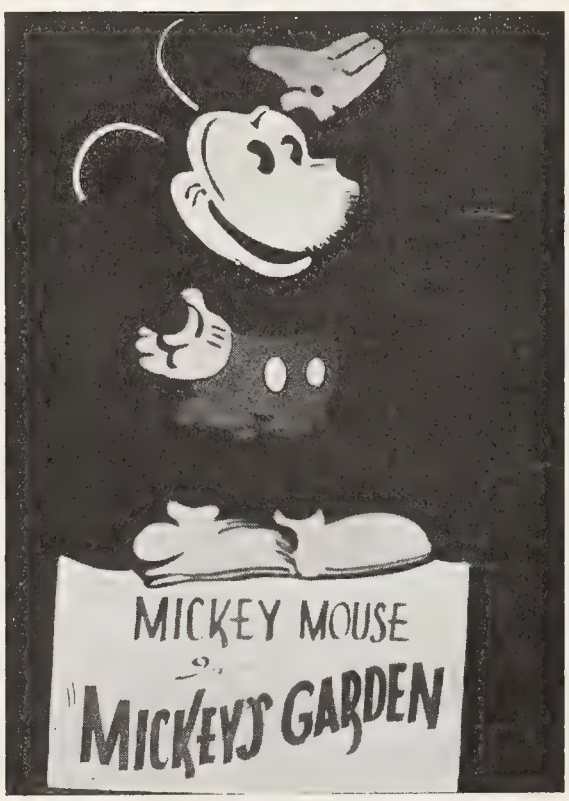


This attractive poster for "A Night at the Opera" was created by Frestle Chenoweth, Robison's Rigney Theatre, Albany, Mo. Background deep red; flesh with clothing green, red and blue. Lettering: first two lines light green, Marx Bros. in white, title yellow, last three lines black and circles light red, yellow, green and blue.

△



Archie Clark, Liberty Theatre, Horton, Kan., created this interesting Wheeler and Woolsey poster. Heads done in red, orange and yellow. Background red, purple, white and magenta with lettering on black background. Base of sign was done in silver metallics. Entire display three sheet size.



E. R. Medd, Carolina Theatre, Wilmington, N. C., uses this Mickey Mouse cut out to plug that product. Title is changed weekly.



This setpiece was designed by Doc Elliott, Warner's Alhambra, Canton, Ohio, for "Shipmates." Lights in back of title and circle at top flashed alternately as well as two smaller circles beneath cut-outs.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea	Steffi Duna	Dec. 28†		
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Valley of Terror	Kermit Maynard	Feb. 24,'36†		

BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†		
Judgment Book	Conway Tearle	Sept. 16†		
Riddle Ranch	Black King	Dec. 16†		
Trail's End	Conway Tearle	Aug. 15†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Risco and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	
Coming				
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†	69	
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Manners	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
Coming				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Cissy	Grace Moore-Franchot Tone			
Devil's Squadron	Richard Dix-Karen Morley	Feb. 25,'36†		
Hell Ship Morgan	George Bancroft-Ann Sothern	Jan. 29,'36†		
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†		
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Money Mad	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Music Goes Round And Round	Rochelle Hudson-Harry Richman	Feb. 20,'36†		
Opera Hat	Gary Cooper-Jean Arthur			
United States Smith	Charles Bickford-Florence Rice			
Wedding Present	Lew Ayres			
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toil of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May	16	60	
Coming					
Crime Patrol	Ray Walker-Geneva Mitchell				
Fire Trap (G)	Evalyn Knapp-Norman Foster				
Shadow of the Orient	Regis Toomey-Esther Ralston			*63	Dec. 7

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diverson, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†		
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept.	20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63	
Honk Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June	10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67	
Spy 77	Greta Nissen-Don Alvarado	Jan.	15,'36†	77	
Sunset Range (G)	Hoot Gibson	May	1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec.	15†		
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70	
Coming					
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar.	1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon			65	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½	
Southern Maid, A	Bebe Daniels	Feb.	1,'36†	60	

FIRST NATIONAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May	18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec.	28†	119	Jan. 11,'36
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr.	13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May	4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June	1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20	97	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May	25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug.	3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61	Nov. 16
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27	71	Apr. 27
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67	
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109	Sept. 28
Coming					
Adventures of Robin Hood, The	James Cagney-Guy Kibbee				
Boulder Dam (See "Backfire, "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis				
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95	Dec. 28
God's Country and the Woman	Bette Davis-George Brent				
Legionnaire					
Murder by an Aristocrat	Marguerite Churchill-L. Talbot				
Road Gang 965 (See "Prison Farm," "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker	Feb.	15,'36†		
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58	
Sons o'Guns	Joe E. Brown-Joan Blondell				
Stage Struck	James Cagney-Ruby Keeler				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	93	Nov. 30
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June	15	81	Feb. 10
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.")	George Arliss-Gene Gerrard	Nov.	22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May	1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June	1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94	Nov. 2
Coming					
Boys Will Be Boys	Will Hay				
It's Love Again	Jessie Matthews				
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†		
King Solomon's Mines 3511					
Rhodes, The Empire Builder 3514	Walter Huston	Feb.	20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar.	10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen				
Untitled 3507					

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85	
Be Good Unto Death	Paul Javor	Jan.	1,'36†	85	
Frozen Child	Jeno Torzs	Dec.	10†	90	
Heart Specialist	Gyula Csortos	Dec.	30†	90	
I Cannot Live Without Musle	B. Somogyl	Dec.	20†	95	
Miss President	Lily Muraty	Oct.	15†	90	
New Landlord, The	Ilona Titkos	Dec.	20†	90	
One Night in Venice	Gyula Csortos	Jan.	1,'36†	85	
One Sunday Afternoon	Dita Parlo	Sept.	27†	85	
Smile Please	Szoeke Szakall	Dec.	1†	86	
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85	

IMPERIAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†	50	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct.	25†	62	
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1†	72	Oct. 26
Coming					
Call of the Coyote	Ken Thompson	Mar.	15,'36†	50	
High Hat	Frank Luther				
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71	
Paradise Valley	Hill-Billies	Feb.	19,'36†	48	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr.	30	68	Oct. 19
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct.	1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1		
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36†	66	
Coming					
Bridge of Sighs	Onslow Stevens-Dorothy Tree				
Brilliant Marriage					
Death Rides Double					
Hidden Alibi					
Under the Lilacs					

LIBERTY

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July	10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15	68	

MAJESTIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey	Apr.	15	64	Mar. 30
Reckless Roads	Judith Allen-Regis Toomey	July	1	66	

MASCOT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct.	16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May	15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June	22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept.	7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct.	5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May	10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov.	29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept.	6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr.	12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept.	13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug.	23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept.	20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June	28	60	June 23

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug.	18† 89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July	5 89	July 18
Exclusive Story	Franchot Tone-Madge Evans	Jan.	17,'36† 77	
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17 73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug.	30† 87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct.	4† 99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct.	11† 80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec.	6† 78	Dec. 7
Last of the Pagans (G)	Mela-Lotus Long	Dec.	20† 84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July	12 69	July 8
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26 60	Apr. 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24 70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July	19 70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov.	8† 133	Nov. 9
Night at the Opera, A (G)	Marx Brothers	Nov.	15† 96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June	14 82	June 3
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept.	27† 88	Oct. 6
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov.	22† 73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31 89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug.	9† 82	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19 99	Apr. 13
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct.	25† 96	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan.	3,'36† 94	Dec. 28
Smilin' Through (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug.	23 100	Oct. 22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec.	27† 126	Dec. 7
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan.	10,'36† 62	Jan. 4,'36
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8 69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May	3 75	June 22
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec.	13† 82	Dec. 14
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug.	2† 68	July 27
Coming				
Bohemian Girl, The (See "In the Cutting Room," Dec. 14.)	Laurel and Hardy	Feb.	14,'36†	
Elegance	Joan Crawford - Clifton Webb-Franchot Tone			
Garden Murder Case, The	Edmund Lowe-Virginia Bruce	Feb.	28,'36†	
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
Rose Marie (See "In the Cutting Room," Dec. 28.)	J. MacDonald-Nelson Eddy	Jan.	31,'36†	
Small Town Girl	Janet Gaynor-Robert Taylor	Mar.	6,'36†	
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers	Chester Morris-Irene Hervey			
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy (See "The Getaway," "In the Cutting Room," Nov. 30)	Jackie Cooper-Joseph Calleia	Jan.	24,'36†	
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb.	7,'36†	
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow	Feb.	21,'36†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug.	5 61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June	20 57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr.	25 72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June	15 77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July	1 70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May	15 76	Apr. 18
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July	15 76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July	25 64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr.	25 62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July	20 52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug.	23† 77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept.	6† 82	Aug. 31
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec.	13† 63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept.	20† 97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan.	3,'36† 83	Nov. 23
College Scandal (G) 3445	Arline Judge-Kent Taylor	June	21 79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec.	27† 81	Dec. 28
Coronado 3524 (See "In the Cutting Room," Oct. 19.)	Betty Burgess-Johnny Downs	Nov.	29† 76	
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct.	25† 125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May	3 80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459. (Re-Issue)	Fredric March-Miriam Hopkins	July	5 85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct.	25† 60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug.	2† 80	Aug. 10
Fours Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr.	19 74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May	31 77	May 25
Goin' to Town (A) 3442	Mae-West-Paul Cavanagh	May	17 71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct.	18† 80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug.	30† 65	Aug. 24
Her Master's Voice (See "In the Cutting Room," Nov. 16)	Edw. E. Horton-P. Conklin	Jan.	17,'36† 76	
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug.	23† 59	
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec.	20† 63	
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct.	11† 77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct.	4† 52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July	26 66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov.	15† 84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June	28 66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec.	13† 72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	29† *60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10 67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July	5 83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24 67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov.	8† 85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr.	19 83	Mar. 2
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11,'36, p.45.)	John Boles-Gladys Swarthout	Jan.	10,'36† 82	Jan. 11,'36
Scoundrel, The (A) 3437	Noel Coward-Julia Haydon	June	7 68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20† 73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July	19 76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov.	11 66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July	26 70	July 27
Soak the Rich	Mary Taylor-Walter Connolly	Jan.	17,'36†	
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov.	22† 83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr.	26 74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug.	9† 75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct.	4† 65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept.	13† 61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept.	27† 60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June	14 83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept.	20† 66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug.	16† 75	Aug. 17
Coming				
Anything Goes (See "In the Cutting Room," Nov. 16.)	Bing Crosby-Ethel Merman	Jan.	24,'36†	
Desert Gold	Larry Crabbe-Marsha Hunt			
Desire (See "In the Cutting Room," Dec. 7.)	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille	Feb.	14,'36† 56	
F Man (See "In the Cutting Room," Jan. 11, '36.)	Jack Haley-Adrienne Marden			
Give Us This Night (See "In the Cutting Room," Nov. 23.)	Jan Kiepura-Gladys Swarthout			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
I Loved a Soldier	Marlene Dietrich-Charles Boyer			
Klondike Annie (See "Klondike Lou," "In the Cutting Room," Dec. 28.)	Mae West-Victor McLaglen			
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou	Feb.	7,'36†	
Outcast of Twin River	Wm. Boyd-Jimmy Ellison			
Palm Spring	Frances Langford - Sir Guy Standing			
Poppy	W. C. Fields			
Preview (See "In the Cutting Room," Dec. 28.)	Gail Patrick-Reginald Denny			
Sky Parade (See "In the Cutting Room," Jan. 11, '36.)	Jimmy Allen-Katharine DeMille	Feb.	28,'36†	
Thirteen Hours by Air (See "In the Cutting Room," Jan. 11, '36.)	Fred MacMurray-Joan Bennett			
Timothy's Quest (See "In the Cutting Room," Dec. 14.)	Eleanore Whitney-Dickie Moore			
Trail of the Lonesome Pine, The (See "In the Cutting Room," Nov. 23.)	Henry Fonda-Sylvia Sidney			
Woman Trap (See "In the Cutting Room," Dec. 7.)	Gertrude Michael-Geo. Murphy	Jan.	31,'36†	

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct.	11 60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30† 60	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May	1† 62	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	15† 61	
Outlaw Law	Tim McCoy-Lola Lane	June	30† 56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	20† 55	
Skybound	Eddie Nugent-Lona Andre	Sept.	25† 60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25† 60	
Coming				
I'll Name the Murderer	Ralph Forbes-Marion Schilling			
Roarin' Guns	Tim McCoy-Rosalinda Price			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36† 50	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	Mar. 2†	79	Mar. 9
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61	
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 20†	76	Dec. 21
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Dec. 16†	52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Nov. 9†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Manners	Aug. 19†	60	Aug. 3
Coming				
Dancing Feet 3525	Ben Lyon-Joan Marsh	Feb. 5,'36†		
G Men of the Nineties 3560	John Wayne	Jan. 27,'36†		
Go-Get-It Haines 3549	Bill Boyd			
Laughing Irish Eyes 3522	Guy Robertson-Phil Regan			
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell		60	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Feb. 10,'36†	*65.	Jan. 11,'36
Return of Jimmy Valentine, The	Roger Pryor-Charlotte Henry			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 1
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	*68	Dec. 28
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 18
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Sylvia Scarlett 614 (See "In the Cutting Room," Sept. 28.)	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Coming				
Farmer in the Dell	Fred Stone-Jean Parker			
Follow the Fleet 613 (See "In the Cutting Room," Nov. 30.)	Fred Astaire-Ginger Rogers	Feb. 21,'36†		
Green Grow the Lilacs	Richard Dix			
Green Shadow, The 619 (See "In the Cutting Room," Dec. 14.)	Preston Foster-Marg't Callahan	Jan. 31,'36†		
Lady Consents, The 622 (See "The Indestructible Mrs. Talbot," "In the Cutting Room," Jan. 4,'36.)	Ann Harding-Herbert Marshall	Feb. 7,'36†		
Love on a Bet 620 (See "Don't Bet on Love," "In the Cutting Room," Dec. 28.)	Gene Raymond-Wendy Barrie	Feb. 7,'36†		
Mary of Scotland	Katharine Hepburn			
Methed Lode 618 (See "In the Cutting Room," Nov. 16.)	Richard Dix-Leila Hyams	Jan. 24,'36†		
Silly Billies	Wheeler and Woolsey			
Thoroughbreds All	Louise Latimer-John Ariedge			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises	*75	June 10	
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 15	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Trail of Terror	Bob Steele	Dec. 20†		
Coming				
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

TWENTIETH CENTUTY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25†	56	
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 29†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 18
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
King of Burlesque, The (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	*87.	Jan. 4,'36
Ladies Love Danger* 540 (See "Secret Lives," "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 606 (See "Beauty's Daughter," "In the Cutting Room," Mar. 30.)	Claire Trevor-Ralph Bellamy	Nov. 20†	72	
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 28
Thanks a Million (G)* 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23
Coming				
Captain January*	Shirley Temple-Guy Kibbee	Mar. 13,'36†		
Champagne Charlie* 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	Mar. 6,'36†		
Charlie Chan at the Circus*	Warner Oland-Drue Leyton	Apr. 3,'36†		
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar. 20,'36†		
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar. 6,'36†		
Every Saturday Night*	June Lang-Thomas Beck	Feb. 7,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr. 17,'36†		
It Had to Happen (See "In the Cutting Room," Jan. 4,'36.)	George Raft-Rosalind Russell	Feb. 14,'36†		
Lightning Strikes Twice*	Loretta Young	Apr. 24,'36†		
Message to Garcia, A (See "In the Cutting Room," Jan. 4,'36.)	Wallace Beery - John Boles - Barbara Stanwyck	Feb. 28,'36†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Marriage* (G)	Claire Trevor-Kent Taylor	Jan. 31,'36†	*68	Nov. 23
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Apr. 10,'36†		
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	*78	Jan. 4,'36
Roughneck, The*	Paul Kelly-Arline Judge	Feb. 21,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				
Under Two Flags	Ronald Colman-Victor McLaglen-Simone Simon-R. Russell			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink	Eddie Cantor-Ethel Merman	Jan. 16,'36†		
(See "Shoot the Chutes," "In the Cutting Room," Nov. 30.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West (G)	Robert Donat-Jean Parker	Feb. 28,'36†	85	Jan. 4,'36†
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore			
Man Who Could Work Miracles, The	Roland Young			
Modern Times	Chas. Chaplin-Paulette Goddard	Feb. 12,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ward		76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino			
Things to Come	Raymond Massey	Mar. 13,'36†		
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 8026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Dangerous Waters 9032	Jack Holt-Robert Armstrong	Feb. 10,'36†		
(See "In the Cutting Room," Dec. 7.)				
Don't Get Personal 9025	James Dunn-Sally Eilers	Feb. 17,'36†		
Dracula's Daughter 9006	Lugosi-Jane Wyatt	May 3'36†		
For the Service	Buck Jones	Apr. 9,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
International Team	Jack Holt			
Invisible Ray 9015	Karloff-Bela Lugosi	Jan. 20,'36†		
(See "In the Cutting Room," Nov. 2.)				
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar. 2,'36†		
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				
Show Boat	Irene Dunne-Allan Jones	Apr. 13,'36†		
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 16,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	

Coming

Face in the Fog, A	June Collyer-Lawrence Gray	Feb. 1,'36†		
Kelly of the Secret Service		Apr. 1,'36†		
Rio Grande Romance		Mar. 15,'36†		
Taming of the Wild		Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Brides Are Like That	Ross Alexander-Anita Louise			
(See "Red Apples," "In the Cutting Room," Dec. 28.)				
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
(See "In the Cutting Room," Dec. 14.)				
Dream Princess, The	Kay Francis-George Brent			
Gentleman from Big Ben, The	Warren William-June Travis			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
I Married a Doctor	Pat O'Brien-J. Hutchinson			
Man Hunt (G)	Marguerite Churchill-W. Gargan		*65	Jan. 11,'36
Men on Her Mind	Warren William-Bette Davis			
(See "In the Cutting Room," Jan. 11, '36.)				
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Nowhere	Ross Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Petrified Forest 904	Leslie Howard-Bette Davis	Feb. 8,'36†		
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
(See "In the Cutting Room," Jan. 11,'36.)				
Treachery Rides the Range	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
(See "In the Cutting Room," Jan. 11,'36.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min
BARNEY GOOGLE		
No. 1—"Ttached in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (3 Stooges)	June 29	19
Ants in the Pantry (3 Stooges)		
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding (All Star)		
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8
Cat, a Bell and Mouse, A	May 10	7
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
7. Peace Conference, The	Apr. 26	7
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 17†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Dec. 7†	
No. 6—	Dec. 14†	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Mixed Policies	Jan. 17,'36†	
Stylish Stouts	Aug. 23†	17

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Hustband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	2 rls.
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	1 rl.
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Hometown Olympics	Feb. 7,'36†	1 rl.
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Jan. 17,'36†	1 rl.
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
Swordfish	Jan. 31,'36†	1 rl.
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	2 rls.
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude		
City of Proud Memories	Dec. 15†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
It's a Bird	Jan. 20,'36†	
Symphony of the Seasons	Jan. 27,'36†	9

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early In the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Street of Memory		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†	20
ODDITIES		
Little People, The	May 4	8
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Spruein' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 31,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times		
No!	May 24	7
Not Now	Feb. 28,'36†	1 rl.
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywod	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Moscow Moods Yacha Bunchuk & Orch.	Jan. 17,'36†	
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 28,'36†	
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Singing Stars	Feb. 7,'36†	
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10
No. 5—Manhattan Rhapsody — Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
No. 8—	Feb. 28,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	1 rl.
Here Comes the Zoo	Feb. 21,'36†	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Shorty at Coney Island	Jan. 10,'36†	
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
King of the Mardi Gras	Sept. 27†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitality	Jan. 3,'36†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champions	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	1 rl.
No. 21—Finer Points	Feb. 14,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2.—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	
SMART SET		
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
METROPOLIS-TAPERNOUX		
Bolero		14
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	
Two Little Lambs	Mar. 11	8½	
STRANGER THAN FICTION SERIES			
No. 10—Novelty	June 3	10	
No. 11—Novelty	June 24	10	
No. 12—Novelty	July 15	10	
No. 13—Novelty	Aug. 19	10	
No. 14—Novelty	Nov. 18†	9	
No. 15—Novelty	Dec. 2†	9	
No. 16—Novelty	Dec. 16†	9	
No. 17—Novelty	Jan. 13,'36†	9	
UNIVERSAL COMEDIES			
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.	
Double Crossed (Van Ronkel No. 5)	July 3	20	
Father Knows Best Sterling Holloway	July 20	2 rls.	
His Last Fling (Van Ronkel No. 6)	July 31	20	
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19	
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.	
You Can Be Had	Jan. 8,'36†		
UNIVERSAL SPECIAL			
Camera Thrills	Sept. 30	21	

VITAPHONE

Title	Rel. Date	Min.	
BIG TIME VAUDEVILLE REEL			
Vitaphone Casino Buster West-Radio Rubes		10	
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	1 rl.	
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	1 rl.	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	1 rl.	
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.	
BIG V. COMEDIES			
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.	
Pretty Polly Polly Moran	June 1	19	
Serves You Right Shemp Howard	June 15	20	
Husband's Holiday Hobart Cavanaugh	July 6	17	
High, Wide and Hansom Herb Williams	July 20	2 rls.	
Watch the Birdie Bob Hope	Aug. 10	20	
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20	
Keystone Hotel Old Timers	Sept. 21†	20	
Vodka Boatmen Yacht Club Boys	Oct. 5†	20	
Lonesome Trailer El Brendel	Oct. 26†	20	
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.	
Double Exposure Bob Hope	Nov. 23†	21	
Lucky Swede, The El Brendel	Dec. 21†	2 rls.	
While the Cat's Away Shemp Howard	Jan. 4,'36†	1 rl.	
They're Off Yacht Club Boys	Jan. 18,'36†	2 rls.	
BROADWAY BREVITIES			
Main Street Follies Hal LeRoy	May 11	20	
Love Department, The Bernice Claire	May 18	20	
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20	
Better Than Gold Fifi D'Orsay	June 8	20	
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20	
Film Follies, The Ray Perkins	June 29	22	
Surprise Duncan Sisters	July 27	21	
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21	
Lady in Black, The Countess Olga Albani	Aug. 17	20	
Dublin in Brass Morton Downey	Sept. 7†	20	
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20	
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20	
Tickets Please Georgie Price	Oct. 12†	21	
Regular Kids Meglin Kids	Oct. 19†	20	
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21	
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21	
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20	
Okay, Jose El Brendel	Dec. 7†	21	
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21	
Broadway Ballyhoo Owen, Hunt and Parse	Dec. 28†	21	
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	2 rls.	
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	2 rls.	
All Girl Revue	Jan. 25,'36†	2 rls.	
LOONEY TUNES			
No. 7—Buddy's Lost World	May 18	1 rl.	
No. 8—Buddy's Bug Hunt	June 22	7	
No. 9—Buddy Steps Out	July 20	7	
No. 10—Buddy, The Gee Man	Aug. 24	7	
No. 11—Cartoonist's Nightmare, A		7	
No. 12—Hollywood Capers	Oct. 19	7	
No. 13—Gold Diggers of '49		7	
No. 14—Plane Dippy	Jan. 4,'36†	1 rl.	
MELODY MASTERS			
Freddy Martin and His Orchestra	May 11	10	
Dave Apollon and His Band	June 8	10	
Borrah Minnevitch and His Harmonica Rascals	July 6	10	
Rubinoff and Orchestra	Aug. 10	10	
Phil Spitalny All Girl Orchestra	Sept. 14†	10	
Johnny Green and Orchestra	Oct. 12†	10	
Claude Hopkins and Orch	Nov. 9†	10	
Jack Denny and Orchestra	Oct. 7†	10	
Red Nichols and Orchestra			
MERRIE MELODIES (In Color)			
No. 7—My Green Fedora	June 8	1 rl.	
No. 8—Into Your Dance	July 13	7	
No. 9—Country Mouse, The			
No. 10—Merry Old Soul, The	May 4 Aug. 17	1 rl. 7	
No. 11—Lady in Red, The	Sept. 21	7	
No. 12—Little Dutch Plate	Oct. 19†	7	
No. 13—Billboard Frolics		7	
No. 14—Flowers for Madame	Nov. 30†	7	
No. 15—I Wanna Play House	Jan. 18,'36†	1 rl.	
SEE AMERICA FIRST E. N. NEWMAN			
No. 11—The Yanks Are Coming	June 1	10	
No. 12—Boom Days	June 22	11	
No. 13—Forward Together	July 13	11	
OUR OWN UNITED STATES			
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11	
No. 2—Playgrounds James Wallington	Oct. 5†	11	
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11	
No. 4—Nature's Handiwork	Nov. 30†	11	
No. 5—Odd Occupations	Dec. 28†	11	
No. 6—Steel and Stone	Jan. 25,'36†	1 rl.	
PEPPER POT			
Kings of the Turf	May 11	9	
Two Boobs in a Balloon Edgar Bergen	May 25	9	
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10	
All Colored Vaudeville Adelaide Hall	June 22	10	
Rah, Rah, Radio Ralph Kirbery	July 6	10	
What's the Idea? Lew Pollack	Aug. 17	11	
Nutville Radio Ramblers	Sept. 7†	10	
All American Drawback Edgar Bergen	Oct. 5†	10	
'Wee' Men Singer's Midgets	Nov. 2†	10	
Seein' Stars Easy Aces	Nov. 30†	10	
P's and Cues	Dec. 7†	10	
Can It Be Done?	Dec. 21†	10	
Wild Wings	Jan. 11,'36†	1 rl.	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.	
BURROUGHS-TARZAN			
New Adventures of Tarzan, The Herman Brix	June 10	2 rls.	(each)
MASCOT			
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls.	(each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls.	(each)
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†		
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls.	(each)
REGAL			
Lost City, The Wm. Boyd-Claudia Dell	Mar. 2†	2 rls.	(each)
REPUBLIC			
Darkest Africa Clyde Beatty			
STAGE and SCREEN			
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 4 rls., followed by 14 two-reel episodes)	
UNIVERSAL			
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†		
Call of the Savage Noah Beery, Jr.	Apr. 15	20	(each)
Roaring West Buck Jones (15 episodes)	July 8	20	(each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20	(each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20	(each)

Goldwyn Plans Eight Costing $10,000,000

Samuel Goldwyn will spend more than $10,000,000 on eight pictures this year, said to be his biggest as an independent producer, according to Hollywood reports. His first will be Sinclair Lewis' "Dodsworth," bought for $160,000.

The rest of the program includes Edna Ferber's "Come and Get it," "Hurricane," to be made in the South Seas; "Perfectly Good Women," to star Miriam Hopkins, Billie Burke and David Niven; Eddie Cantor in "Pony Boy," a Merle Oberon starring vehicle and two stories to be selected.

Ban Sunday Shows

Denial by the City Council of Macon, Ga., of a petition for charity shows on the Sabbath is believed to have halted temporarily any effort to open picture houses on Sunday in Macon.

Levinson Appoints Committee On Standards Association

Nathan Levinson, chairman of the Technicians' Branch, of the Academy of Motion Picture Arts and Sciences, recently announced the appointment of the following to represent the Academy on the Sectional Committee for Motion Pictures of the American Standards Association: Porter H. Evans of Warner Brothers Studio in Brooklyn, who will serve as eastern representative of the Academy on standardization matters; J. M. Nickolaus, chairman of the Research Council Standards Subcommittee, and Gordon S. Mitchell, manager of the Academy Research Council.

Dr. Alfred N. Goldsmith is chairman of the Sectional Committee, which is charged with the responsibility of coordinating all motion picture industry standards and includes representation from all branches of the business. Dr. Goldsmith has his headquarters in New York.

Paul Graetz, in U. S., Calls London Europe's Film Hub

Paul Graetz, a German stage and screen actor and a former member of the Reinhardt stage in Berlin, who left Germany after Adolf Hitler came into power, has been visiting in New York City. During the last two and one-half years he has made 11 pictures in London for British International Pictures, Gaumont-British and Warner Brothers First National.

"London has become the European film center," according to Mr. Graetz. "It may be competition for Hollywood, but one can also say that it complements the American film market."

Boulware Joins Carrier

L. B. Boulware has been named vice-president and general manager of Carrier Engineering Corporation of Newark. He formerly was general sales manager of Easy Washing Machine Corporation, Syracuse.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 6.—(A) Explain the manner in which work is performed by electric current. (B) Where and under what circumstances are link fuses permissible in theatres? (C) What paper help is indispensable to economical maintenance (see sound section).

Answer to Question No. 1 (New Series)

[This answer is the first to the new series based on the sixth edition of the Bluebook. The questions are taken from the various subject indices of the Bluebook. The questions are not asked in order as they appear in the book, but are selected from several subjects, the intention being to familiarize you with your new Bluebook and teach you to use it quickly and intelligently.—F. H. R.]

Bluebook School Question No. 1 was: *(A) What is the function of the photoelectric cell in a sound system? (B) In a lens, what is meant by barrel distortion? (C) Does dry scraping of the stub end if a film, when making a splice, produce reliable results?*

The following made acceptable answers, the word "acceptable" as here used meaning creditable, though not necessarily wholly correct in all details:

C. Rau and S. Evans; D. Danielson; B. De Vietti; A. F. Sprafke; L. and P. Felt; W. C. Brown; G. Johnson and L. R. Spooner; J. E. Prater; C. Umphrey; P. Howard; M. Spencer and D. Allen; J. R. Hickman, Jr.; F. H., L. Klar and T. H. Morton; H. I. Moseley; A. L. Cooper; H. T. Tood and L. A. Dodson; H. Polies; L. U. Davis; P. Gregeson, H. T. Matley and J. Tomkins; D. Emmerson; K. H. Hartley; W. J. Danielson; M. Spencer and D. Allen; T. W. Peterson and E. W. Ford; N. C. Cummings; M. and J. Devoy; T. L. Bradbury; J. T. Stanhope; M. M. Sitman; G. N. Guidotti, F. L. and N. Savlor; O. V. Harris; M. Spencer and D. Allen; B. H. Thaller; R. and K. Wells; L. B. Oroctor and D. U. Granger; L. D. Simmons; D. Carille, P. L. Perry, W. Williams and C. O. Bartlett; J. L. Sanderson; F. R. Thomas and H. D. Sankey; B. R. Mills and N. Prane; S. T. Rogers; J. L. Hupoll; D. L. and M. Rice; M. D. Fitzsimmons and L. Gormand; T. R. Fanning and W. Burns; T. L. and G. Daniels; R. G. Crews and T. T. Davidson; M. L. Cummings; W. L. Singer; B. L. White.

There are so many excellent answers that it is difficult to select one for publication. Here is one to Section A from A. F. Sprafke:

"The P. E. cell is the 'brains' of the whole sound system. Its sound system function is to change variable light rays coming to it from the film sound track into a modulated direct current, which is sent forward to be 'stepped up' until it finally reaches and operates the diaphragm of the speakers."

B. DeVietti says, "The function of the photocell is to change the recorded sound, which is in the form of light and dark variations in the film sound track, into exactly corresponding electrical impulses or variations."

In answering Section B, J. R. Hickman says, "Barrel distortion causes a poorly corrected lens to so project the light rays that the screen image as a whole curves outward in proportion to the amount of the fault."

A. F. Sprafke says, "In a lens, barrel distortion is exactly what the name implies. That is to say, lines in the screen image, instead of being straight, are curved outward, presenting, in modified form, a barrel shape. It is a fault that full lens correction will cure."

D. Danielson says, "Barrel distortion is an uncorrected lens fault that causes straight lines in the screen image to curve or bow outward."

Danielson replies as follows to Section C: "It does not, because it is impractical to keep the scraping edge at precisely the correct depth. Either the splice is weakened by a thin layer of emulsion remaining, or the film itself is weakened by too-deep scraping."

There were many very excellent longer answers, but I have chosen brief ones because I want to publish the announcement that follows.

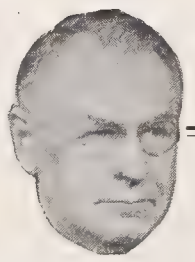
SOUND FOR THE PICTURE BY RADIO

From half past four to half past six in the morning, Eastern Standard Time, on Tuesday, January 28, the Carolina theatre in Anderson, S. C., will for the third time repeat a performance that impresses me as the finest publicity stunt that has been conceived in many a day. It was planned and carried through by "Happy" Jones, projectionist, and Chief Engineer Peoples of the radio broadcasting station WAIM, which operates on a frequency of 1,200 kilocycles. These gentlemen have received a great mass of letters commending it and asking questions, some of them from as far away as Montreal, Quebec.

Arrangements have been made with station WAIM for a connection by means of a telephone line directly with the amplifier in the theatre projection room. The photocell amplifiers work on dry and wet batteries. Jones disconnects the wires from the input stage of the main amplifier, connecting the telephone line in their place, so that the sound goes direct to the control panel of WAIM, all sound in the theatre being dead. (I believe the photocell batteries are used as boosters for the phone line, though as to that I am not certain.)

Jones installs one small and one large radio, the small one in the projection room to serve as monitor, the large one under the screen, where it picks the sound out of the air and broadcasts it. The motion picture is accompanied by sound produced in the projection room of the theatre, sent to a radio station, broadcast and picked up by a radio set. There has been absolutely no appreciable lag in the sound.

The previous occasions got the Carolina theatre a tremendous amount of newspaper publicity. I presume any radio engineer could make the connection properly, but it would be best to get full particulars from Jones, I think. There may be some little trick that may not occur to one who has not had any experience with such a hook-up.



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Spoor Starting Soon On 3-Dimension Films

George K. Spoor in Chicago last week said that he would begin the production of three-dimensional films within 30 days. It is planned to film stage plays performed in a New York studio, which will be the center of the venture. Later, according to Mr. Spoor, full length operas will be produced with the original casts.

The new photography is the result of 20 years of research by Mr. Spoor and his co-inventor, P. Paul Berggren, engineer and physicist. The perfected system, Mr. Spoor said, represents an investment of $4,000,000.

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ANYTHING GOES



Paramount Pictures

See pages 19 to 22

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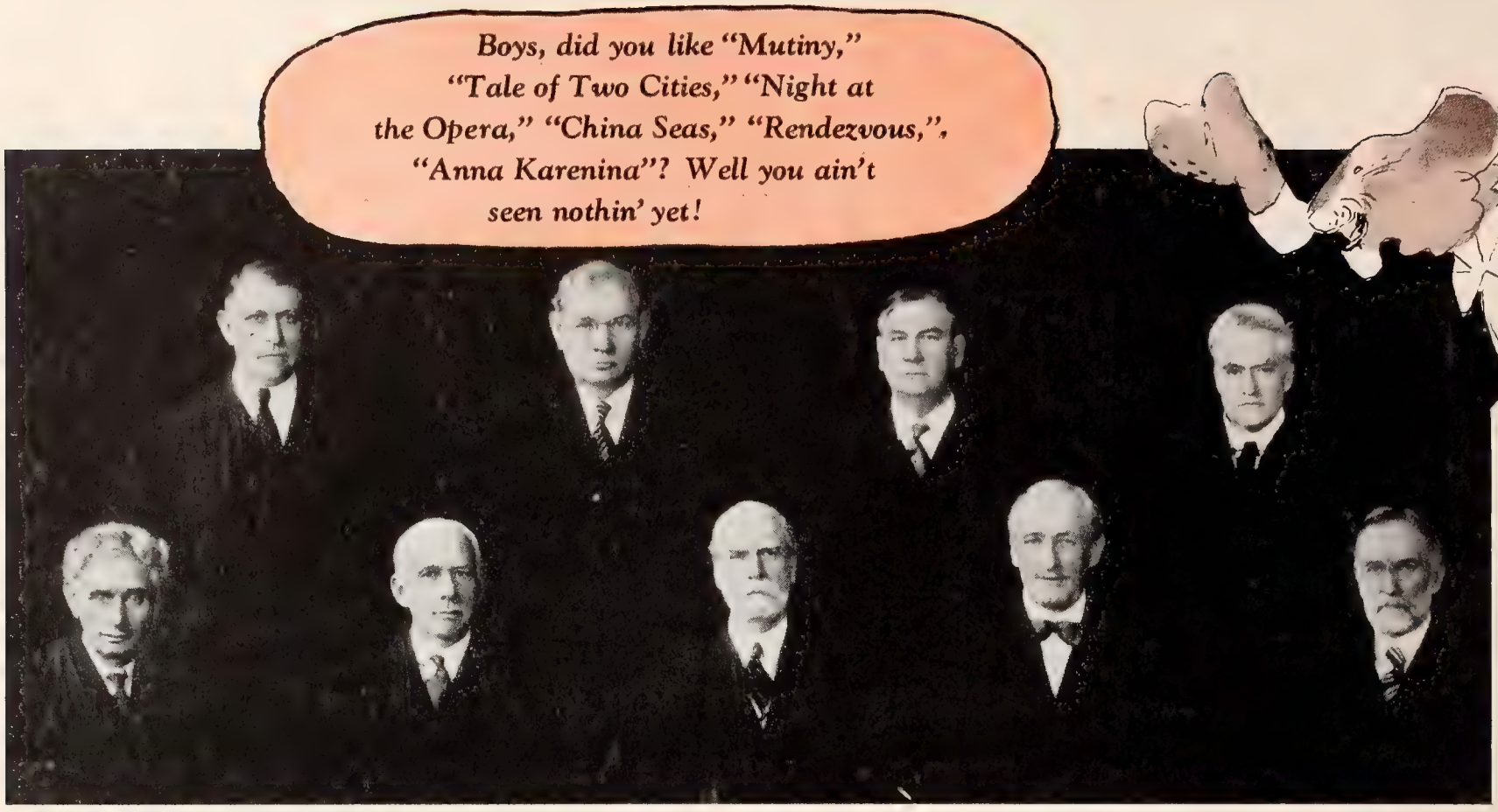
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VOL. 122, NO. 4 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* JAN. 25, 1936



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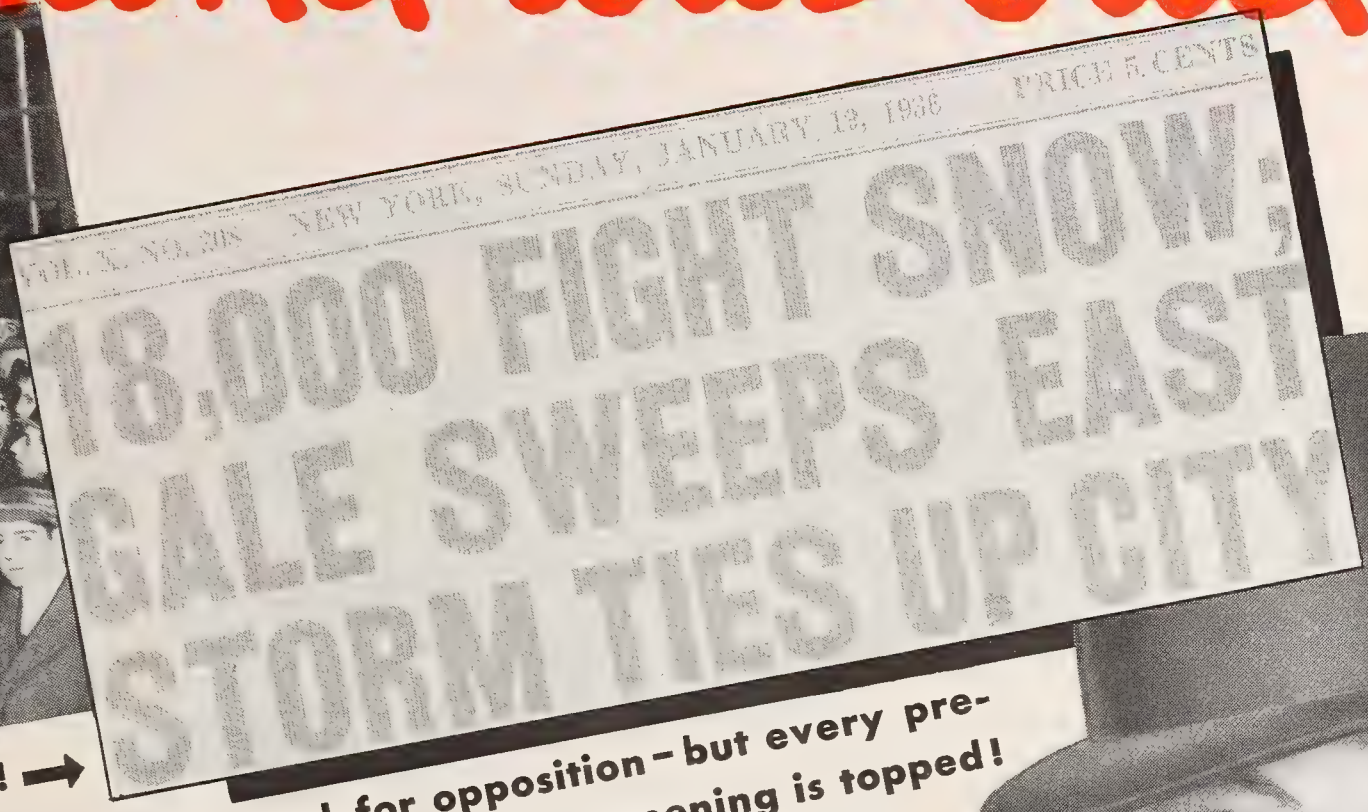
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. . . And this week's the week you get i

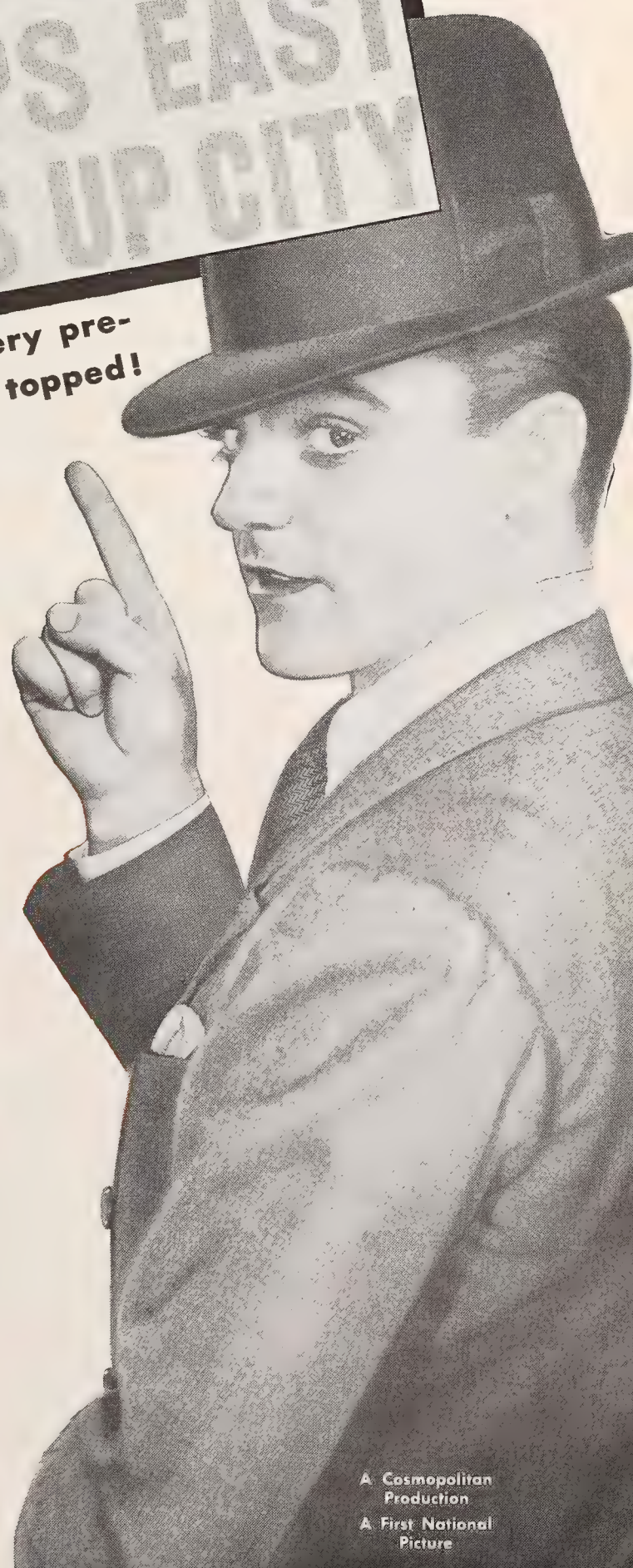
-end business since Strand was built!



weather like this! ➡



A blizzard for opposition – but every previous Cagney-O'Brien opening is topped!



ZERO
PAT O'BRIEN

ibbetts • Isabel Jewel • Directed by Howard Hawks

"As grand a picture as it promised to be . . . Warners have again made a smashing good melodrama. One of the most breathtaking climaxes of any drama . . . As heart-stirring a melodrama as you're apt to see this season." —*Sun*

"A natural...Packed with tears, laughter, thrills. Will leave you limp . . . Easily goes on your 'must' list." —*World-Telegram*

"Hit the Strand's screen with terrific force and left a packed house breathless at its fade-out. Strand's top."—*Daily News*

A Cosmopolitan Production
A First National Picture

t from WARNER BROS.

"PROFESSIONAL SOLDIER" PROVES B. O. DYNAMITE IN PHILADELPHIA PRE-RELEASE BARRAGE!

SMASH OPENING AT FOX THEATRE BEATS "LITTLEST REBEL," "STEAMBOAT ROUND THE BEND" AND "IN OLD KENTUCKY!"

Amid critics' hurrahs and audiences' applause "Professional Soldier" starts its triumphant box-office march. The top people of show business are watching 20th Century-Fox . . . pouring out one smash hit after another!

Victor McLAGLEN *Freddie* BARTHOLOMEW

"PROFESSIONAL SOLDIER"

GLORIA STUART
Constance Collier
Michael Whalen
C. Henry Gordon
a
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
Associate Producer: Raymond Griffith

Directed by Tay Garnett. Based on a story by Damon Runyon. Screen play by Gene Fowler and Howard Ellis Smith. Song: "Joan of Arkansas" by John W. Green and Edward Heyman.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CRITICS JOIN IN AUDIENCE CHEERS:

"Throngs waited in line just to jam the theatre. A tingling and thrilling experience for movie-goers!" —*Phila. Daily News*

"Rollicking comedy melodrama .... acted out exuberantly by Victor McLaglen and Freddie Bartholomew."
—*Phila. Evening Ledger*

"Freddie Bartholomew and Victor McLaglen join forces in an unqualified success."
—*Phila. Enquirer*

"The film achieves commanding stature. McLaglen and Freddie Bartholomew prove a worthy duet." —*Phila. Record*

"Leaves the reviewer with a keen sense of enjoyment. Damon Runyon's story gets you!"
—*Phila. Bulletin*

Eyes Right! →

MOTION PICTURE HERALD

Vol. 122, No. 4 — January 25, 1936

THE KING

THE passing of King George V is an event of poignancy felt in our America with a sense of something more intimate than its general world import.

England has lost a King held in uncommon reverence and appreciation. India has lost an Emperor. But America, with a civilization rooted in those traditions of which he was the world symbol, feels the loss of a great personality betokening and bespeaking the stability and continuance of standards of national life and conduct which all sane citizens hope may be preserved.

It was, we are sure, the reality and permanence of the values which George V represented which not only permitted but enabled him to stand, growing in greatness and the esteem of his people, through these troubled years with crowned heads falling and governments tottering under revolution about him.

We share in England's loss.

ENGLAND'S new king, Edward VIII, is the only royal personage ever to have attained a screen personality and fame. For a number of years, beginning with his first visit to Canada and the United States, he was a familiar newsreel figure, arousing the enthusiasm of American audiences and seen on all the screens of the world.

While as Edward Prince of Wales he traveled the world over as "England's best salesman," seeing and seen by thousands, it was on the screen that the millions came to know him.

After years of valiant service to England's cause in the pictures, the Prince a few years ago began to become camera shy. The fact is that his screen appearances annoyed him by revealing trivial nervous traits, as, for instance, a frequent fluttering adjustment of his cravat, and the like. Then, too, when first the Prince was widely pictured for the screen it was under somewhat more friendly auspices than in the later period in which camera treatment of public figures has become considerably inconsiderate, boldly invasive.

The one cameraman who seems to have enjoyed most of the confidence of King Edward in his years of travel was, and is, Mr. Tracy Mathewson, of Atlanta, long a stellar screen reporter in the service of several newsreels. The soft-voiced diplomatic Mr. Mathewson was assigned by Kinograms to accompany the then Prince of Wales on the special trains which took him over Canada on his first excursion. His Royal Highness dubbed him "Fatty," and made it a point to see that the often zealous guards did not interfere with the picturing.

H. R. H. was long considerably puzzled by the fact that while Mr. Mathewson was aboard the royal train all the while between towns, he was also always on the station platform making the arrival when the train came in. It was never explained to the Prince that the thoughtful Canadian Pacific always slowed the special in the yards and took off the cameraman on a detached engine to race him ahead to the station.

For a period the pictures of the Prince of Wales, then at the height of the more romantic period of his career, gave the newsreels, for the first, and probably only time, a conspicuous flapper following—and that was in the flapper era.

Meanwhile in his more sedate later years, Edward, now Edward VIII, has come into a new measure of American esteem and a recognition of his assumption, in all due seriousness, of the burdens of Empire and a responsibility to a world beset with problems.

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PICTURE THEATRE

A COUPLE of weeks ago Paramount brought "Rose of the Rancho," with Miss Gladys Swarthout, to Broadway with vast flourish, a society decorated opening and $11 seats. There was apparently a notion that the public and the show world should be impressed about something, probably the picture. There were a lot of pieces in the paper. Then, after the furore, came the newspapers of Sunday, January 12, with Paramount's theatre advertising topping its display and centering its attention on a none-too-well-known band and its "round and around" music, already done nigh unto death on the radio which keeps the customers home. If "Rose of the Rancho" in the opinion of the theatre management rated only filler position on the bill it probably would have been a favor to the motion picture company not to have mentioned it at all.

△ △ △

ONCE in a while there is a thrill over in the financial pages. This week come the merry tidings in the statistical tabulations of the announcement from Warner Brothers Pictures, Inc., for thirteen weeks, the first quarter of their current fiscal year, of a net profit of $1,031,316, which is nearly twice the sum of the net for the entire year previous. and comparing with a loss of $143,751 for the same quarter in 1934. The art of the cinema seems to be about to resemble a business again.

△ △ △

The 1936 seed catalogues are out. They promise bigger and better. The best gardening we ever do is right about now on this glass-topped desk, where no weeds mar the picture.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Tax Threat

Theatre owners everywhere will probably receive with much alarm the unexpected news from Washington that the Administration is considering an increase in the federal tax on tickets of admission to motion picture theatres, as a result of the recent Supreme Court developments which are threatening to wreck the "balanced" budget submitted to Congress this month by President Roosevelt. Turn to page 13.

Music Suits

With eight infringement actions filed in the federal courts in New York and Philadelphia by Wednesday, Warners were deep in their drive to compel broadcasters to obtain licensing agreements for its music.

Exhibitors, however, were assured that no infringement actions would be brought until the company's policy with respect to theatre licenses is formulated. The circuits had cautioned their managers to guard against possible copyright violations.

The radio networks regard the suits in the nature of test cases. For particulars, see page 18.

Setback

Major distributors' hopes to put an end to double featuring by restrictive contract clauses were dissipated this week when the United States circuit court of appeals in Philadelphia declared such restrictions in violation of the Sherman anti-trust law.

The opinion was in the wellknown Perelman case, and it upheld the lower court's decision, with modifications.

Counsel for the distributor-defendants were initiating steps for an appeal to the supreme court. What the appellate court said and the implications and history of the case are related on page 30.

Option

Indications in New York this week are that Standard Capital Company, headed by J. Cheever Cowdin, will be unable to arrive at a decision on the exercising of its option to acquire a controlling interest in Universal Pictures Corporation until approximately the time of the expiration of the option, February 1. The negotiation of an extension of the option time beyond that date, if necessary, is said to be a very likely possibility.

Mr. Cowdin said this week that, despite the fact that his company's study of Universal's financial position and requirements had been proceeding "day and night," the work could not be completed before next week at the earliest. His company's decision on exercising the option it holds on Universal is awaiting the completion of this study.

The understanding is that Universal leans favorably toward the idea and that the terms of such an option are being worked out now.

Print Costs

If those groups now fighting against the present system of blind buying and block booking succeed in abolishing the practice by law, as proposed, the industry will be saddled with a cost of $25,000,000 a year alone for the additional prints that would be required, according to Louis Nizer, distributor counsel, who, in offering the majors' latest line of attack on behalf of the practice, warns that rentals will be prohibitive in some cases and considerably increased in all cases under a non-block booking order. Mr. Nizer explains the situation in its present form on page 48.

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Warner Profit

Difficulties that developed during the retrenchment period which followed the depression have evidently been completely overcome by the management of Warner Brothers Pictures, which this week reported a net profit of $1,031,316, after all charges, for 13 weeks, compared with a loss of $143,751 in the same period in 1934.

Cash on hand totaled $3,541,220, current assets for working purposes were worth $20,377,000, and total assets reached $170,353,000. The corporation's present favorable financial condition is compared with previous years on page 26.

Reel Changes

At a meeting of the distributors' 2,000-foot reel committee, held at the offices of the Motion Picture Producers and Distributors of America, in New York, the date for the official adoption of the new 2,000-foot reel was changed from April 1st to August 1st, 1936.

This conclusion was reached after an examination and survey made jointly by the committee and the manufacturers of the new equipment. It was not possible for the manufacturers to meet the concentrated demands for simultaneous delivery to all companies by April 1st. The later date was agreed upon in view of the special designs, steel, dyes and the large amount of equipment necessitated by the adoption of the larger reel.

Directors' Union

Hollywood studios moved a long stride toward the closed shop status sought by creative talent guilds when a group of 40 wellknown directors, springing a surprise, formed a union of their own, at the same time resigning from the Academy of Motion Picture Arts and Sciences. King Vidor is temporary president. It's all a part of the "one big union" idea. See page 27.

Again the "Lefts"

The "lefts" are thundering against the motion picture industry again. In New York, Boston and Cleveland agitation has been renewed for a boycott of "Riffraff" and "Red Salute." Too, left-inclined periodicals are attacking the industry, while the Reds are being investigated in New York. See page 54.

NEWS SUMMARY COVERING THE SCREEN WORLD

Code—Again

Whether it wants it or not, the motion picture industry is to be the object of attention by the Council on Industrial Relations, sponsored by Major George L. Berry, President Roosevelt's coordinator for industrial cooperation. But hope the industry would actively participate were dashed when Felix Jenkins, counsel for Twentieth Century-Fox, rejected a committee appointment.

While the industry generally is cool to the idea and to any other proposal for self-regulation, John G. Paine, the Council's spokesman, said this week that various problems affecting business would be taken up with a view to laying the groundwork for regulatory legislation.

Meanwhile the move for voluntary regulation in the industry has met an impasse, and while the MPTOA still hopes for it, Allied prefers legislation and litigation. The situation is pictured in the story on page 42.

St. Louis

The third week of trial in the Government's equity action against Warner, Paramount and RKO, in progress in St. Louis, was marked by a succession of witnesses for the prosecution. Indications were the Government would complete its case this weekend, after placing Harry C. Arthur, its key witness, on the stand. For a day-by-day account, see page 34.

Censor Tilt

A bill making it mandatory for the Boston censor board to hold a hearing of "all persons interested" before banning a film or stage production has been introduced in the state legislature under sponsorship of the newly formed Massachusetts Theatre Alliance.

Under present statutes, city authorities can ban any entertainment without a hearing or without even viewing it. The bill is an upshot of Mayor Mansfield's banning of "The Children's Hour," successful Broadway play, which has precipitated storms of protest in theatrical circles.

The petition of Herman Shumlin, producer of "The Children's Hour," for an injunction to prevent the mayor from barring the show is scheduled for hearing in federal district court in Boston. The play, incidentally, is being made as a film by Samuel Goldwyn for United Artists release under the title of "These Three."

His First Picture*



KING EDWARD VIII, OF ENGLAND, IN HIS FIRST SCREEN APPEARANCE AS H.R.H. PRINCE OF WALES — from a fragment of American Mutoscope & Biograph Company film, made by Joseph Mason about 1901. *Reproduced from Terry Ramsaye's "A Million and One Nights".*

*The picture is being used in Fox Movietonews' current release on the death of King George and the accession of King Edward.

Mourning

by BRUCE ALLAN
(*Special London Cable to the* HERALD)

Legitimate theatres in London's West End are feeling considerable effect on admissions from the mourning period following the death of King George V, and there is a noticeable drop of attendance in cinemas in the same area, though not as marked.

The order calls for six months of full mourning and three months of half mourning for the court. Literally, the period of mourning means that no member of the royal family or persons associated with the court attend any public entertainment, and this is observed also by quite a large number of individuals not strictly belonging to the circles defined. In recent years the period usually has been limited to a small class. At King Edward VII's death the mourning period was abbreviated to six weeks at the request of the new king.

First nights inevitably will lack the customary distinguished audiences, reducing the publicity value from that viewpoint.

Buying Combine

A cooperative booking plan, patterned after the one in operation in Michigan, has been proposed by the members of the Akron Independent Theatre Owners Association, as a protective measure against the rumored entry of three major producers into the local exhibition field. It is feared that RKO, Warner Brothers and Universal each have options on property in this city and intend to build theatres.

Tentative plans call for a schedule of graduated admission prices with established dates of availability. For theatres charging 25 cents, the availability date shall be 28 days after the conclusion of the downtown first run; for 20-cent house, there shall be a 42-day availability date, while for houses charging 15 cents, pictures shall become available on the 56th day following the conclusion of the first run.

Tax Respite

by JAMES LOCKHART
Mexico City Correspondent

Mexico's Ministry of Finance has continued for 60 to 90 days the term of the special franchise granted exhibitors in December to import films, discs, and so on, at a flat duty of $9.72 a kilogram, instead of the normal $19.85 a kilogram. The exhibitors requested the extension as necessary to keep their houses open, following virtual breakdown of negotiations to end the strike of employes against eight major American distributors.

Academy Dinner

Nomination ballots for the eight annual awards of merit by the Academy of Motion Picture Arts and Sciences have been mailed to members and Frank Capra, president, has chosen March 5 as the date and the Los Angeles Biltmore Hotel as the place for the annual awards dinner.

The deadline for the balloting has been set for February 3 and nominees will be announced as soon as the ballots are counted. Pictures for which awards will be given include only those publicly exhibited (previews excluded) in the Los Angeles district from January 1, 1935, to December 31. A total of 479 features are eligible, 49 of which were made abroad.

Short subject producers have been asked by the Academy to submit immediately to that organization a list of titles of product they intend entering in the short subjects division for the eighth annual awards. Each producer may enter two of his subjects in the classifications cartoon, comedy, novelty.

This Week in Pictures

CINEMATOGRAPHER 25 YEARS. Is the record of Hal Rosher, chief cameraman on David O. Selznick's production for United Artists, "Little Lord Fauntleroy," and it was recognized in a scroll presented (see below) by Dolores Costello Barrymore.







ON HOLIDAY. Kitty Carlisle (right), who has been enjoying a brief vacation in New York before undertaking new roles. Her latest picture is Paramount's Marxian satire, "A Night at the Opera."

USHERS WIN TRIP. Brenton Stanley and Arthur Levine of the Metropolitan, Boston, receiving the good wishes of Jack O'Brien and Arthur Gallery, chief of staff, as they leave for New York on a vacation, with all expenses paid, awarded them for meritorious service.

LAMPS GETTING BIGGER. And players smaller, it seems. For example, Billy Loo (below) and this giant light at Paramount, where Billy has been playing in "The Sky Parade."





AT SPANISH PREMIERE. (Left) In the lobby of the Cinema Maryland in Barcelona following the opening performance of Warner's "A Midsummer Night's Dream." Sgr. Felix Escalas, president of the Generalidad of Cataluna, with his wife and official escort, is shown at center on their way out of the theatre.

GOVERNMENT CONSIDERS ADMISSION TAX INCREASE

Would Mean Levy on Tickets As Low As 25 or Even 10 Cents, Or Higher Rate on General Admissions Above 40 Cents

by FRANCIS L. BURT
Washington Bureau of THE HERALD

Theatre owners the country over will find a bombshell in the news that increased federal taxes are being considered by President Roosevelt's Administration on tickets of admission to motion pictures, compelling owners to join with liquor drinkers, tobacco smokers and automobile operators in footing one-fourth of the five billion United States tax burden in 1936-37.

Startling to exhibitors who had thought the dangers of higher admission taxes were over with the reading of the President's message to Congress, this information leaked out of Washington this week when it became known that United States Treasury actuaries, engaged in a survey of fields of new revenue as a result of recent developments which are threatening to wreck the "balanced" budget submitted to Congress this month by Mr. Roosevelt, had their eyes on higher admission taxes as one possible source.

Theatre owners already are overburdened in most places with heavy municipal and state taxes and a ten per cent federal tax on admissions above 40 cents. This levy alone requires owners to pay the Government some $17,000,000 a year.

Any new federal taxation again would compel owners to face the serious problem of deciding whether they can afford to absorb the increase or pass it on to their customers in the form of higher admissions.

The Administration has not decided what form any new theatre taxation will take.

Invalidation of the processing taxes by the Supreme Court and the apparently inevitable enactment of the bill for immediate payment of the soldiers' bonus, neither of which was contemplated in the budget, may increase the amount of new money which must be raised by the Government during the coming year to as much as $11,300,000,000, according to Secretary of the Treasury Morgenthau.

Intimations at White House

Intimations that consideration was being given to new taxes as a means of providing some of this money were heard at the White House, and the Treasury, it is understood, is making a series of studies so that, if called upon for information or suggestions, it will be prepared.

Preliminary surveys of the situation are believed to have disclosed that the field for new taxes is narrow unless still further income and corporation levies are to be imposed. The "soak-the-rich" tax bill enacted last session was the subject of a bitter fight which indicated that further steps in that direction would be highly difficult.

There is held to be a possible field for new revenue, however, in the excise taxes, collections from which have shown marked gains in the past year.

The monthly report of the Bureau of Internal Revenue, made public this week, shows that while collections from the theatre admission tax, one of the excise levies, declined from $1,866,915 in November to $1,755,059 in December—though they then were well ahead of the December, 1934, receipts being $1,666,060—the total for the last six months of 1935 was $8,874,871 against $7,848,246 for the same period in 1934, a gain of $1,026,625.

Two Million Collection Gain

On the basis of experience for the first half of the current fiscal year, it is estimated that admission tax collections for the fiscal year 1936, which ends June 30th, next, will run well over $17,000,000 as compared with $15,379,397 for the year which ended June 30th, last.

In studying the possibilities of obtaining further revenue from amusements, the Treasury apparently has two ways in which to bring this about. One is to reduce the exemption still further, say to 25 cents or possibly as low as 10 cents; the other is to maintain the present 40 cent exemption but increase the rate to 15 or 20 per cent from the current 10 per cent.

While it is recognized that any tinkering with the admission tax would be highly unpopular, Washington officialdom is said to feel that the country cannot go on indefinitely increasing the national debt and that eventually the tax screws will have to be put on to an extent never heretofore attempted, even during the war period.

Face Hot Fight

Any proposals made by the Administration for new taxes, however, will be bitterly opposed by members of Congress who next fall will have to go before their constituents for re-election unless President Roosevelt formally makes them a part of his New Deal program.

Evidence of this opposition appeared last week when it became known that members of the powerful House ways and mean committee, in which all revenue legislation originates—Democrats as well as Republicans—had made agreements among themselves to fight any new taxes.

If the President announces taxes as part of his program, and thus accepts all responsibility for adverse reaction of the country, it is believed he can obtain passage of a revenue bill, but without such support enactment is held to be practically impossible.

Tentative suggestions for new taxes, designed to gauge public reaction, already have been made at the Capitol. One of these "trial balloons" was in the shape of a bill calling for a capital levy, but this was so unpopular among members of Congress that it was hurried over to the ways and means committee and immediately buried.

PROTESTS NAZI BAN ON NON-ARYAN ACTORS

Actors' Equity Association this week protested the edict barring non-Aryan actors from the German stage.

A statement said: "A dispatch from Germany announces Propaganda Minister Joseph Goebbels has ordered the police to demand that all actors show their membership cards in the Reich Theatre Chamber, a branch of the Chamber of Culture from which all non-Aryan actors are carefully barred.

"Equity feels that in such an action the German state has injured not only those non-Aryan actors but the theatre of Germany and all who look to it for culture and entertainment. And so Equity vigorously renews the protest it made to the International Union of Persons Connected With the Stage."

Hays on Board Of Arbitration

Will H. Hays, president of the Motion Picture Producers and Distributors of America, has accepted appointment on a special committee of the American Arbitration Association in charge of a series of 12 meetings to be held in observance of the association's ten years of activity.

Others in the industry who have been invited to serve are Robert H. Cochrane, vice-president of Universal; Harry M. Warner, president of Warner Brothers, and J. Robert Rubin, vice-president of Metro-Goldwyn-Mayer.

The meetings, which will start with a tenth anniversary dinner at the Astor hotel, New York, February 4th, and will be held for different industries, will seek to promote the use of commercial arbitration in this country. Thomas J. Watson, president of the International Business Machines Corporation, heads the special committee.

The American Arbitration Association has cooperated closely with the industry.

TOTAL THEATRES OF THE UNITED STATES

KEY CITY (EXCHANGE) TERRITORY	TOTAL THEATRES IN UNITED STATES				CLOSED THEATRES				THEATRES OPEN		CIRCUIT AFFILIATED THEATRES		UNAFFILIATED THEATRES		INDEPENDENT THEATRES	
	Number	Seating Capacity	Sound Theatres	Silent Theatres	Total Number	Total Capacity	Sound	Silent	Number	Seating Capacity	Number	Seating Capacity	Number	Seating Capacity	Number	Seating Capacity
ALBANY (upper N. Y., w. Vt., w. Mass.)	426	254,727	355	71	141	56,236	71	70	285	198,491	27	45,958	108	93,511	291	115,258
ATLANTA (Ala., Fla., Ga. & parts of Miss., S. C., Tenn.)	678	365,231	678	..	72	33,519	72	..	606	331,712	146	130,712	140	77,979	392	156,540
BOSTON (Me., N. H. & most of Mass., Vt.)	1,096	801,191	903	193	328	161,722	135	193	768	639,469	150	206,274	181	179,927	765	414,990
BUFFALO (w. N. Y.)	436	360,618	345	91	138	54,950	47	91	298	305,668	42	69,628	147	132,604	247	158,386
CHARLOTTE (N.C., S.C. and most of Tenn.)	467	214,976	454	13	56	17,937	44	12	411	197,039	66	53,642	60	29,528	341	131,806
CHICAGO (n. Ill., n. Ind., e. Ia.)	895	652,710	782	113	187	78,759	74	113	708	573,951	123	200,113	219	198,302	553	254,295
CINCINNATI (s. O. & parts of Ind., Ky., Va., W. Va.)	1,036	487,777	879	157	256	73,634	100	156	780	414,143	57	69,509	125	89,294	854	328,974
CLEVELAND (n. O.)	537	377,651	494	43	77	31,458	34	43	460	346,193	38	66,550	168	146,447	331	164,654
DALLAS (Tex.)	1,022	484,244	861	161	225	64,300	64	161	797	419,944	133	224,746	233	114,296	656	145,202
DENVER (Col., w. Neb., part of N. M., Tex., Wyo. and Black Hills of S. D.)	389	192,011	383	6	30	8,402	24	6	359	183,609	55	48,362	50	26,534	284	117,115
DES MOINES (parts of Ill., Ia.)	378	165,248	378	..	36	11,268	36	..	342	153,980	28	33,396	62	32,528	288	99,324
DETROIT (lower Mich.)	537	374,645	536	1	26	15,148	25	1	511	359,497	100	115,339	65	59,697	372	199,609
INDIANAPOLIS (most of Ind., w. Ky.)	532	285,384	484	48	84	28,536	36	48	448	256,848	4	8,581	112	93,521	416	183,282
KANSAS CITY (Kan., w. Mo.)	735	368,448	653	82	201	69,025	119	82	534	299,423	96	97,570	76	54,391	563	216,487
LOS ANGELES (s. Cal. & parts of Ariz., Nev., N. M.)	577	449,627	525	52	99	48,965	47	52	478	400,662	149	182,134	89	68,680	339	198,813
MEMPHIS (Ark., n. Miss., w. Tenn.)	308	145,964	308	..	22	10,543	22	..	286	135,421	23	19,944	55	31,055	230	94,965
MILWAUKEE (most of Wis., upper Mich.)	529	285,185	439	90	139	42,714	64	75	390	242,471	62	71,977	23	25,376	444	187,832
MINNEAPOLIS (Minn., w. Wis. & parts of Ia., N. D., S. D.)	926	378,539	909	17	93	31,705	76	17	833	346,834	84	74,282	59	28,653	783	275,604
NEW HAVEN (Conn.)	180	173,176	180	..	12	11,089	12	..	168	162,087	53	85,219	24	17,732	103	70,225
NEW ORLEANS (La., & parts of Ala., Ark., Fla., Miss.)	517	218,816	451	66	107	29,136	43	64	410	189,680	46	45,433	94	52,984	377	120,399
NEW YORK (Long Island, Greater N.Y.C., lower N. Y. State, n. N. J.)	1,140	1,298,066	1,112	28	109	81,293	81	28	1,031	1,216,773	176	363,036	510	583,676	454	351,354
OKLAHOMA CITY (Okla.)	429	207,022	428	1	8	5,405	7	1	421	201,617	11	12,729	99	63,799	319	130,494
OMAHA (most of Neb. & parts of Ia., S.D.)	461	180,168	456	5	55	18,682	50	5	406	161,486	25	31,980	43	24,801	393	123,387
PHILADELPHIA (e. Pa., s. N. J., Del.)	785	677,408	785	..	36	29,504	36	..	749	647,904	183	249,411	124	121,850	478	306,147
PITTSBURGH (w. Pa. & parts of W. Va.)	688	386,680	653	35	80	31,891	45	35	608	345,789	71	87,755	118	68,270	499	230,655
PORTLAND, ORE. (most of Ore. & parts of Cal., Ida., Wash.)	228	117,405	228	..	4	1,300	4	..	224	116,105	20	26,055	23	14,751	185	76,599
ST. LOUIS (s. Ill., e. Mo., part of Ky.)	544	305,465	530	14	113	41,052	99	14	431	264,413	52	62,795	95	76,607	397	166,063
SALT LAKE CITY (parts of Ariz., Colo., Ida., Mont., Nev., Ore., Utah, Wash., Wyo. & both Dakotas)	568	210,249	425	143	181	45,492	51	130	387	164,757	31	28,596	52	18,685	485	162,968
SAN FRANCISCO (parts of Cal., Nev., Ore.)	444	354,489	438	6	66	32,517	60	6	379	321,972	45	75,464	123	121,936	276	157,089
SEATTLE (Alaska & parts of Wash., Ida.)	294	156,081	294	..	17	10,385	17	..	278	145,696	27	36,467	78	44,975	189	74,639
WASHINGTON, D. C. (D. of C., Md. & parts of Del., Va., W. Va.)	726	378,840	643	83	132	32,554	43	89	594	346,286	69	84,569	109	74,417	548	219,854
GRAND TOTALS:																
JANUARY 1, 1936	18,508	11,308,041	16,989	1,519	3,130	1,209,121	1,638	1,492	15,378	10,098,920	2,192	2,908,226	3,464	2,766,806	12,852	5,633,009
JANUARY 1, 1935	18,263	11,132,595	16,325	1,938	3,711	1,413,058	1,824	1,887	14,552	9,719,537	2,073	2,718,701	3,070	2,539,416	13,120	5,874,478
JANUARY 1, 1934	18,371	11,028,950	15,652	2,719	4,635	.....	1,979	2,656	13,736	.....	1,954	2,586,643	2,846	2,493,382	13,571	5,948,925
JANUARY 1, 1933	19,311	11,161,193	15,231	4,080	5,895	.....	2,170	3,725	13,416	.....	2,266	2,937,644	3,189	2,561,726	13,796	5,585,830
JANUARY 1, 1932	20,100	10,767,411	14,805	5,295	5,350	.....	1,582	3,757	14,750	.....						

THERE'S THEATRE FOR EVERY 6,742 IN U.S. AND A SEAT FOR EACH 11

Total of 826 More Houses in Operation Than a Year Ago and 1,962 More Than at End of 1934, Reflecting Upturn

There is in the United States one motion picture theatre seat for every 11 persons, compared with 13 persons per seat last year, and there is only one theatre to serve every 6,742 persons, as compared with 8,590 persons per theatre in 1934.

Distributors were serving film to 581 more theatres, seating approximately 390,410, on January 1, 1936, than on the same date one year ago, and to 1,397 more theatres, with a combined capacity of 1,090,410, than two years ago, indicating the extent of the steady improvement reflected in the motion picture business during the upturn of the past two years.

Not all of these new theatre customers created in 1935 reopened existing properties, new theatre construction having finally resumed after a dearth during the depression years. There has been, however, a tendency to remove antiquated structures on the wholesale, also those with limited seating capacities, and millions in addition were spent for rehabilitation of old properties.

The theatre structure of this country today compares as follows:

JAN. 1	PROPERTIES STANDING	THEATRES OPERATING
1936	18,508	15,378
1935	18,263	14,552
1934	18,371	13,736
1933	19,311	13,416
1932	20,100	14,750

This is the first year in at least five that theatres in operation exceeded the 15,000 mark.

During this five-year period the average seating capacity per theatre for the country as a whole increased from 535 seats in 1932, to 599 in 1933, 600 in 1934, and 610 in 1935, remaining the same throughout this year.

There were a total of 175,446 more seats in motion picture theatres on January 1, 1936, than on the same date one year ago, capacities comparing as follows:

JAN. 1	PROPERTIES STANDING	TOTAL CAPACITIES
1936	18,508	11,308,041
1935	18,263	11,132,595
1934	18,371	11,028,950
1933	19,311	11,161,193
1932	20,100	10,767,411

These conclusions were drawn from reports made this week by the Film Boards of Trade of the Motion Picture Producers and Distributors of America, Inc., and which were taken from customer records on film service as appearing on the books of the eight large distributors and their exchanges in the field.

Affiliated circuits have added some 119 theatre properties since January 1, 1935,

"I write a theatre column and depend on your magazine to provide much interesting matter for pro-ing and con-ing and straight fact."

—JOHN BIGELOW
Drama Editor and Assistant City Editor, Spokane Press, Spokane, Wash.

and 258 in two years, although at this time they have as a whole 74 fewer theatres than in 1933. The so-called "unaffiliated" circuits, many of them formerly controlled by the large producer-exhibitors, made greater expansion progress in 1935, increasing their holdings from 3,070 to 3,464, for a total of 394. The single-theatre "independents" continued to lose ground, their total reducing from 13,120 in 1935 to 12,852 in 1936, for a net loss of 268. All of these totals, of course, include theatres both operating and closed. Holdings of these three groups compare as follows:

AFFILIATED CIRCUITS

	TOTAL THEATRES	SEATING CAPACITIES
1936	2,192	2,908,226
1935	2,073	2,718,701
1934	1,954	2,586,643
1933	2,266	2,937,644

UNAFFILIATED CIRCUITS

	TOTAL THEATRES	SEATING CAPACITIES
1936	3,464	2,766,806
1935	3,070	2,539,416
1934	2,846	2,493,382
1933	3,189	2,561,726

INDEPENDENT THEATRES

	TOTAL THEATRES	SEATING CAPACITIES
1936	12,852	5,633,009
1935	13,120	5,874,478
1934	13,571	5,948,925
1933	13,796	5,585,830

In the analysis above of affiliated circuit properties the wide difference between the totals of 2,266 theatres controlled on January 1, 1933, and the 1,954 on January 1, 1934, gives effect to the nationwide decentralization by which some of the large circuits, especially Paramount and RKO and Fox, divested their holdings on the wholesale. However, the 2,192 total listed at this time indicates that they are reclaiming some of these properties.

The silent theatre has disappeared to the point where today there are only 27 operating, and, so far as is known, not one is operating on a full-time schedule—probably constituting local civic or municipal halls in the remotest sections, yet carried as regular customers on the distributors' books. The

Average Seating Capacity Remains Same; Only 27 Silent Houses Open; 15,378 Houses Operating; 2,192 "Majors"

story of the slow but certain death of the silent nickelodeon is told in these compilations:

JAN. 1	TOTAL THEATRES SOUND	TOTAL THEATRES SILENT	CLOSED THEATRES SOUND	CLOSED THEATRES SILENT
1936	16,989	1,519	1,638	1,492
1935	16,325	1,938	1,824	1,887
1934	15,652	2,719	1,979	2,656
1933	15,231	4,080	2,170	3,725
1932	14,805	5,295	1,582	3,757

Sound theatre structures, both open and closed, have increased then some 664 since January 1, 1934, and some 2,184 since January 1, 1932, the while unwired theatres, operating or not, have decreased 395 in a year and 2,265 in five years. It is quite unlikely that any of the so-called "silent" theatres now standing will ever reopen with other than a talking picture policy.

There are 581 fewer theatres of all types closed today than on January 1, 1935, when 3,711 were closed, as compared with 3,130 closed on January 1 of this year, and compared with 5,895 in 1933, 4,635 in 1934.

Some indication of the improvement in motion picture business may be had in the following comparison of theatres open at the turn of the year:

1936	15,378
1935	14,552
1934	13,736
1933	13,416
1932	14,750

The industry had not yet felt the real effects of the business deflation at the end of 1931 to have sufficient cause to darken theatres.

It appears that many hundreds of the "silent" and dark theatres would be found among the theatres listed in the table in the center column which shows independent theatres, open and closed.

Nugent Is Times Critic; Crisler Made Assistant

Frank Nugent has been appointed the new motion picture editor and critic of The New York *Times*. He fills the vacancy caused by the recent death of Andre Sennwald.

Mr. Nugent is well known in New York film circles, having acted as assistant to Mr. Sennwald.

Benjamin R. Crisler will act as Mr. Nugent's assistant.

Weisfeldt Starts Duties

Max Weisfeldt has started his new duties as supervisor of short product of Columbia Pictures, following his arrival from the Coast. He succeeds J. W. McFarland.

Glorification for the Showman:



MORE THAN THREE MONTHS already have been consumed at the Metro-Goldwyn-Mayer studio in efforts to recapture for the screen the spirit of Florenz Ziegfeld. The two stills here selected from the production, now in work, allow a glimpse of the measures taken. He was of the stage, of another day, but his genius as a showman is finding re-creation again in a motion picture which glorifies him. This film is of a conception that can fairly be called his own.

¶ Hunt Stromberg, the producer, and Robert Z. Leonard, the director, have fashioned in "The Great Ziegfeld" a musical circus surpassing in extravagant display anything the MGM studio has ever attempted. Literally, it comprises 21 shows in one, running the gamut of entertainment.

¶ The part of Ziegfeld is William Powell's. As his wife, Billie Burke, is Myrna Loy. Luise Rainer is the starry-eyed, audaciously publicized Anna Held. Many

"The Great Ziegfeld"

A HERALD
PICTORIAL PREVIEW
IN ADVANCE STILLS



of the personalities that Ziegfeld made famous are in the cast—Fanny Brice, Ann Pennington, Ray Bolger, Gilda Gray, Harriet Hoctor and others.

¶ Glorified above all the girls who are lavishly glorified in this production is one named Audrey Lane. She is impersonated by Virginia Bruce, herself a *graduate* of the Ziegfeld Follies. Others in the cast include Frank Morgan, Reginald Owen, Ernest Cossart, Robert Greig, Raymond Walburn, Jean Chatburn, Charles Trowbridge, Charles Judels, Marcella Corday and Esther Muir.

¶ Songs are many and routines spectacular. For one number a huge revolving stage was constructed, so large that a three-ring circus tent was pitched to cover it.

¶ The dance routines are directed by Seymour Felix, who formerly was dance director for Ziegfeld. The story and screen play are by William Anthony McGuire, with production carried out with the co-operation of Billie Burke.

Still photography by
ED. CRONENWETH

WARNER LAUNCHES EIGHT SUITS AGAINST RADIO USE OF ITS MUSIC

Subsidiaries Hold in Abeyance Infringement Actions Against Exhibitors; Circuits Warn on Unlicensed Performance

Filing of eight infringement suits by Warner music subsidiaries against the major radio networks and independent stations, with many more announced in the offing, and a warning by circuit heads to managers to take extra precautions against the playing of Warner music other than on film featured the week's developments in the complicated situation over music copyrights.

To motion picture exhibitors, perhaps the most significant highlight was the assurance given by Herman Starr, Warner vice-president in charge of music, that no infringement actions will be brought against them until after the company's licensing policy for theatres has been announced.

Warner's policy with respect to theatres, hotels, cafes and others except radio who publicly perform music for profit will not be made known for several weeks. Mr. Starr does not consider these groups infringers since no provision has as yet been made to license them.

Meanwhile Warner protested to Mayor F. H. LaGuardia against the federal suit filed last week by the city seeking to obtain the right to broadcast Warner music over WNYC, city-owned station.

While some 200 independent stations have signed the Warner license agreement for three months, retroactive to January 1, the American Society of Composers, Authors and Publishers made known this week that all but a few of the country's 570-odd stations subject to music royalties had agreed to license renewals for five years at existing terms. A large number accepted on the heels of ASCAP's ultimatum that broadcasters holding out after January 15 would be considered infringers subject to suit. ASCAP said the difficulties with the few remaining stations would be ironed out.

A. M. Wattenberg, of Wattenberg and Wattenberg, Warner legal counsel in charge of the court drive against alleged radio infringers, said on Wednesday that a large number of suits are being prepared for filing in federal courts in various key cities against unlicensed radio stations who have broadcast Warner music. Litigation will be started in Philadelphia, Chicago, Cleveland, Cincinnati, San Francisco and Los Angeles, as soon as Warner music staffs in those cities can develop proof and as quickly as the papers can be prepared, said Mr. Wattenberg.

The legal campaign got under way last Friday when Warner music subsidiaries filed four suits in the federal district court in New York. On Tuesday the number was increased to seven. Each alleges a single infringement, on various dates beginning with January 1, and seeks an injunction and $5,000 damages for broadcasting the one song.

The actions brought against broadcasting companies in New York are:

Harms, Inc., vs. Columbia Broadcasting System, Inc. (WABC)

Remick Music Corporation vs. National Broadcasting Company, Inc. (WEAF)

M. Witmark and Sons vs. Knickerbocker Broadcasting Company, Inc. (WMCA)

M. Witmark and Sons vs. Marcus Loew Booking Agency, Schenley Products Company, Inc. (the sponsor) and William H. Rankin Company (advertising agency handling the account). (WHN)

Remick Music Corporation vs. WBO Broadcasting Corporation (WNEW)

M. Witmark and Sons vs. WBO Broadcasting Corporation. (WNEW)

Remick Music Corporation vs. Knickerbocker Broadcasting Company, Inc. (WMCA)

The eighth suit was filed Wednesday in the federal district court in Philadelphia on behalf of Remick against Station WIP of that city.

As in the case of the suit against WHN, which is controlled by Loew's, Inc., where the violation occurs in a sponsored program, the sponsor and advertising agency will also be named defendants, and in addition to an injunction and damages Warner will seek an accounting of profits, Mr. Wattenberg said.

In the case of an infringement on a sustaining network program, all stations in the chain will be sued, he added.

DECISION MAY HALT RECORDS IN THEATRES

Performance of records on non-synchronous devices and phonographs in theatres was jeopardized by a basic decision of the common pleas court in Philadelphia this week that a record made for non-commercial uses can not be used commercially.

The decision is the first of its kind, and is considered by attorneys to establish a performer's rights at common law, with far-reaching consequences.

It was given by Judge Harry S. McDevitt, in an injunction action brought by Fred Waring, orchestra leader, on behalf of himself and the National Association of Performing Artists against WDAS Broadcasting Company, Philadelphia. The National Association of Broadcasters intervened for the defendant. There is no special legislation on the subject. An appeal will be taken.

Large Networks and Independent Stations Affected by Action in Copyright Fight; 200 Have Signed Agreement

It had been expected that only a few suits would be brought, and these would be confined to New York City, in the nature of a legal test to determine copyright control of performing rights as between Warner and ASCAP. Mr. Wattenberg, however, emphasized that Warner had no intention of pressing any test cases for the benefit of the broadcasters.

Regardless, Columbia Broadcasting System consider the suits test cases, and it is understood National Broadcasting Company assumes the same attitude. It was indicated the defense of the networks will be that: (1) They are entitled to perform Warner music because the company was a member of ASCAP when they signed five-year agreements with the Society; and (2) the authors and composers, having a 50-50 share with the publishers in the performing rights royalties, have an equal voice in determining to whom the rights shall go.

Theatre managers have been advised by Paramount, Loew, RKO and other circuit home offices to exercise precaution against possible infringements of Warner copyrights in stage show or orchestra music. Five Warner song numbers were eliminated recently from the performance of Glen Gray's Case Loma orchestra at the Paramount, New York.

On behalf of the Warner music publishing companies, Mr. Starr on Tuesday protested to Mayor LaGuardia of New York, in connection with the declaratory judgment sought by the city to affirm the non-profit status of WNYC, thereby making it eligible to broadcast Warner music without charge.

While declaring that "we are always willing to allow the use of our copyrighted music free of charge" for non-profit institutions, the letter indicated that "we feel that we are entitled, however, to protection agaist the free use of our music over WNYC for purposes of possible illegitimate profit to an individual or organization apart from the station itself."

It was learned that since withdrawing from ASCAP December 31, Warners have paid their first quarter royalties to ASCAP for all Warner theatres, covering music not controlled by Warners. ASCAP said the check was for more than 100,000 seats and "exceeded $10,000."

Suit for an accounting charging plagiarism of the song "Twenty-four Hours a Day" used in the Universal picture, "Sweet Surrender" has been filed in federal district court in New York against Harms, Inc., a Warner music company, by Belwin, Inc., music publisher.

PARAMOUNT'S BIG 12

"THE MILKY WAY"

"DESIRE"

"KLONDIKE ANNIE"

"GIVE US THIS NIGHT"

"ANYTHING GOES"

"TRAIL OF THE LONESOME PINE"

"ROSE OF THE RANCHO"

"THIRTEEN HOURS BY AIR"

"THE BRIDE COMES HOME"

"RHYTHM ON THE RANGE"

"COLLEGIATE"

"THE MOON'S OUR HOME"

Paramount Pictures

TURN PLEASE



1

"COLLEGIATE"
with JOE PENNER, JACK OAKIE, NED SPARKS, FRANCES LANGFORD
Betty Grable, Lynne Overman
Directed by Ralph Murphy

2

"THE BRIDE COMES HOME"
starring
CLAUDETTE COLBERT
and
FRED MacMURRAY
with ROBERT YOUNG
Directed by Wesley Ruggles

4

"ANYTHING GOES"
with BING CROSBY
ETHEL MERMAN
CHARLIE RUGGLES
Ida Lupino, Grace Bradley
Directed by Lewis Milestone



7

MAE WEST in
"KLONDIKE ANNIE"
with VICTOR McLAGLEN
Directed by Raoul Walsh



8

"GIVE US THIS NIGHT"
starring
JAN KIEPURA
GLADYS SWARTHOUT
Directed by Alexander Hall



3

"ROSE OF THE RANCHO"
starring
JOHN BOLES and GLADYS SWARTHOUT
with Charles Bickford, Willie Howard, Harry Williams
Directed by Marion Gering



5

HAROLD LLOYD
in
"THE MILKY WAY"
with Adolphe Menjou, Verree Teasdale, Helen Mack,
Directed by Leo McCarey



6

"DESIRE"
starring
MARLENE DIETRICH
and GARY COOPER
with John Halliday, William Frawley, Ernest Cossart
Directed by Frank Borzage



9

"THE TRAIL OF THE LONESOME PINE"
starring SYLVIA SIDNEY
FRED MacMURRAY
and HENRY FONDA
with FRED STONE
Directed by Henry Hathaway
A Walter Wanger Production
in Technicolor





TURN PLEASE

10



"THIRTEEN HOURS BY AIR"

with

FRED MacMURRAY

and JOAN BENNETT

Directed by Mitchell Leisen

11

"THE MOON'S OUR HOME"

starring

MARGARET SULLAVAN

with HENRY FONDA and

CHARLES BUTTERWORTH

A Walter Wanger Production



12

"RHYTHM ON THE RANGE"

with

BING CROSBY

and an all-star cast

Directed by Norman Taurog



12 Star Productions . . . 12 Box-Office Naturals . . . Three of them already boosting box-offices from coast to coast . . . sure proof that

Paramount Pictures

It Pays to Play a Paramount Picture!

HOLLYWOOD SCENE

Title Changes a Double-Edged Problem—Fox West Coast Producing Full Length Stage Shows in Fight on Double Bills — Eight Films Start, Eight Finished

Title Problem

TITLE changes always have been a pain to exhibitors, but they're a problem to the producer too. In remakes of silent films, many producers feel that the old title is associated with the idea of a revival instead of a new version. On the other hand, the ready made audience may feel resentful when it realizes that a well remembered tale, camouflaged under an unfamiliar title, has come and gone without identification.

A striking case in point is Warner's "I Married a Doctor," now in production. It is a remake of Sinclair Lewis' "Main Street." In changing the title, the company sacrifices the publicity that would go with the title of the sensationally successful novel.

In such cases many alert showmen have frankly announced in advertising campaigns that the new film is a new version, while the original title has been given space in advertising.

▽

News Flashes

Owner-members of United Artists have scheduled a series of meetings, mainly to go over details regarding the return of Douglas Fairbanks to the production field following an absence of five years. . . . Mrs. Gregory Aller, mother of Herb Aller, who is the local IATSE business representative, died from injuries received in an automobile accident. Services were conducted at the Home of Peace cemetery mausoleum. . . . Henry Ginsberg tendered his resignation as vice-president, and general manager of Hal Roach studios. Mr. Ginsberg held the post for five years. . . . Dave Biederman, local manager of Selected Pictures exchange, went to New York in connection with aligning himself on a distribution deal for a series of pictures he will produce. . . . Lawrence Tarver, whom Joe Rivkin has succeeded as casting director at Hal Roach studios, will go into a production spot. . . . Charles R. Rogers is back in town, optimistic about the ultimate lifting of the Universal pictures option by Standard Capital and himself. William Koenig was appointed general manager of Universal, co-incident with the arrival of Mr. Rogers. Fred Meyer, whom Mr. Koenig succeeds, will be transferred into a production post. . . .

▽

Experimenting

Fox West Coast is trying the experiment of producing full length stage shows in an effort to kill double featuring. The first production, Porter Emerson Browne's "The Bad Man," was staged at the Belmont, a neighborhood house, and met with good audience response. The cast was headed by Roy D'Arcy in the title role, and included Otis Harlan, Barry Norton and Viva Tattersall. Harry Garson staged the play, and ingeniously overcame stage waits and other difficulties. The performance opened with a trailer which introduced the cast, and as the film faded, a spotlight picked a character on the stage, and the whole set was lighted gradually. The same procedure was used in reverse order to eliminate curtains between acts; in this case the spot faded from character to blackout. The play ran for 70 minutes, and the original script was used with only minor changes.

Fox West Coast is preparing two other productions, "The Family Upstairs" and "Whistling in the Dark," which will be tried out in this and other spots. Wherever possible. leads will be selected from the film colony. Only two performances a day are given.

▽

Eight Start

The production scale balanced evenly last week as eight pictures started and eight finished. "Under Two Flags," Twentieth Century-Fox, which has been in production for two weeks, had to be halted because of the illness of Simone Simon, work to be renewed with selection of another player. Despite this schedule upset, Twentieth Century-Fox started two new features. Warner also started a pair.

Started were "Matron's Report" and "The Country Beyond." The first will present Jane Withers, supported by Ralph Morgan, Jane Darwell, Harry Carey, Sara Haden, Charles Wilson, Tommy Jackson, Donald Haines, Lillian Harmer and Paul Stanton. John Blystone is directing. This marks the conclusion of Blystone's 17 years of contract with Fox and Twentieth Century-Fox. In the second feature, most of which is being shot on location, are Rochelle Hudson, Paul Kelly and Robert Hunt. Eugene Ford is directing.

▽

Warner Starts Two

At Warner, work began on "Sons o'Guns." Joe E. Brown is starred with Joan Blondell, Eunice Healy, Eric Blore, Joseph King, Beverly Roberts and Winifred Shaw in the principal supporting roles. Lloyd Bacon is directing. Second feature, "The Golden Arrow," has Bette Davis, George Brent and Kay Hughes in the leading roles. Alfred Green is directing.

Republic put "G Men of the Nineties" into work. With Joseph Kane directing, the cast includes John Wayne, Ann Rutherford, George Hayes, Al Bridge, Tom Brown, Lane Chandler, Greta McDaniels, Jack Rockwell and George Cheseboro.

"Kelly The Second" started at Hal Roach Studio. Patsy Kelly is starred with Pert Kelton, Charlie Chase, Edward Brophy, Harold Huber, DeWitt Jennings, Maxie Rosenbloom and Guinn Williams. William Terhune is directing.

Pioneer Pictures started "Dancing Pirates." Steffi Duna and Ralph Morgan are featured with the newcoming Charles Collins. A story of early California history, the picture will be directed by Lloyd Corrigan and made in color.

Two pictures were finished by Republic. In "The Leathernecks Have Landed" were Lew Ayres, Isabel Jewell, Jimmy Ellison, Ward Bond, J. Carroll Naish, James Burke, Clay Clement, Joseph Sawyer, Louis Vincenot, Claude King and Christian Rub. Howard Bretherton directed. The second picture, "The Return of Jimmy Valentine," will present Roger Pryor, Robert Warwick, Charlotte Henry, Lois Wilson, Edgar Kennedy, J. Carroll Naish, James Burke, James Burtis, Dewey Robinson, Franklyn Parker, Frank Melton and Wade Boteler. Louis B. Collins directed.

▽

Completed Pictures

MGM completed "Wife Vs Secretary." Clark Gable, Jean Harlow and Myrna Loy are starred. The support lists May Robson, Holmes Herbert, Myrna Marsh, Frederick Burton, Hobart Cavanaugh, Harold Minjir, Roger Imhof, Maurice Cass, Margaret Irving, Claudelle Kay, Jose Rubio, Jameson Thomas, Helen Shipman, Tom Dugan, Gilbert Emery and Hooper Atchley. Clarence Brown directed.

"Desert Gold" was finished at Paramount, with Buster Crabbe, Marsha Hunt, Glen Erickson, Robert Cummings, Monte Blue, Si Jenks, Walter Miller Tom Keane, Frank Mayo and Phillip Morris. James Hogan directed.

At Twentieth Century-Fox "A Message to Garcia" was finished. The cast includes Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale, Mona Barrie, Herbert Mundin, Martin Garralaga, Blanca Vischer, Jose Tortosa, Pat Moriarty and Octavio Giraud. George Marshall directed.

The final completed feature is "Snowed Under," Warner production, with George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh, John Eldredge, Henry O'Neill and Helen Lowell. Raymond Enright directed.

SMPE Names S. K. Wolf Executive Vice-President

S. K. Wolf, manager of the Acoustical Department of Electrical Research Products, Inc., has been appointed executive vice-president of the Society of Motion Picture Engineers. He succeeds Homer G. Tasker.

Mr. Wolf has served as chairman of the Projection Screen Committee and has also headed several groups which made important technical studies. He was a member of the Society's Board of Governors at the time of his appointment.

Trans-Lux Not Party to Suit

A suit filed in N. Y. federal court against Torr and Company and various individuals over transactions in Trans-Lux Daylight Screen Corporation stock by the Securities and Exchange Commission indicates. The commission was prompted to issue a statement as a result of numerous inquiries from stockholders.

Loew's Building Foreign Houses

Construction will be started soon on two more theatres planned by Loew's in Australia and Brazil. A 1,500 seat house will be started at Brisbane, while a theatre with a capacity of 2,000 seats will soon be under way at Rio de Janeiro. Loew's recently opened the Metro, seating 1,300 in Calcutta. Theatres ranging from 1,500 to 2,000 seats are also planned for Santiago, Montevideo and Lima.

CLEAR THE DECKS

FRED ASTAIRE

GINGER ROGERS

Follow the FLEET

FOR THE KING AND QUEEN OF RHYTHM . . DANCING DOWN A TIDAL WAVE OF ROMANCE ON A SUNLIT SEA OF SONG!



RKO-RADIO PICTURE

Founded upon the play "Shore Leave" by Hubert Osborne

Pandro S. Berman Production

with

RANDOLPH SCOTT . . . HARRIET HILLIARD . . . ASTRID ALLWYN

Directed by MARK SANDRICH

Music and lyrics by

IRVING BERLIN

introducing a Broadside of Seven Song Hits!...including "Let Yourself Go," America's new ballroom dance sensation ★ "We Saw The Sea," ★ "Get Thee Behind Me, Satan" ★ "I'd Rather Lead a Band" ★ "Here Am I, But Where Are You," ★ "I'm Putting All My Eggs In One Basket" ★ "Let's Face The Music and Dance"

Warners' Quarter Shows $1,031,316 Net Profit Made

Extent of the success of the management of Warner Brothers Pictures, Inc., Harry M. Warner, president, in bringing the corporation out of the depression and the subsequent entrenchment period, was disclosed last weekend in the board of directors' announcement that net profit for 13 weeks was $1,031,316, contrasted with a $143,751 loss for the same 1934 period, and was nearly double the entire 1934-35 net of $674,158.

In the quarter reported, ending November 30, 1935, gross business was $8,602,147, some $1,000,000 better than in the same quarters in 1934 and 1933. Cash on hand totaled $3,541,220, compared with $3,200,000 and $2,462,000 in 1934 and 1933, respectively. Working assets were worth $20,377,000, comparing with $17,030,000 in November, 1934. Against the 1935 quarter's $20,377,000 current assets were current liabilities of $14,886,442.

The net profit from operations for the 13 weeks in 1935 before amortization and depreciation of properties, and federal income taxes, was $2,744,855, and after all charges but before federal taxes was $1,258,359.

During the period some $568,535 was credited directly to deficit account, representing discount realized on redemption of optional six per cent convertible debentures and bonds of subsidiary companies.

The latest earnings were after allowing $3.85 dividends on the preferred stock, on which unpaid dividends to and including December 1, 1935, amounted to $1,488,607, and were equivalent to 25 cents a share on 3,701,091 shares (par $5) of common stock, excluding 100,253 shares held by the company.

Warners' holdings in real estate, buildings, leases and equipment were valued at $137,598,000 on December 1, 1935. The company had production inventories, after depreciation charges, of some $14,101,000, nearly $3,000,000 more than the previous year and $4,000,000 more than on December 1, 1933. The rights of scenarios and stories were doubled, too, the company listing this asset at $1,229,301 as of December 1, last. Goodwill is carried at $8,227,483.

Total assets were: 1935, $170,353,000; 1934, $169,776,000; 1933, $169,018,000.

Taylor to Do Radio Series

Sam Taylor, screen commentator for several years on Station WMCA, in New York, started a series of broadcasts known as "Hollywood Highlights" on WOR, January 21. Mr. Taylor will be heard regularly thereafter each Tuesday, Thursday and Saturday at 7:15 P. M.

Jane Cooper Plans Coast Return

Jane Cooper, whose first for Paramount is "Collegiate," returns to Hollywood following her stay in the current George White "Scandals" on Broadway.

Warners Income Account and Balance Sheet for Three Years

Consolidated income account of Warner Brothers Pictures, Inc., and all subsidiaries, for the quarter ended November 30, 1935, compares with the same periods in 1934 and 1933 as follows:

	Quar. ended Nov. 30, '35	Quar. ended Nov. 24, '34	Quar. ended Nov. 25 '33
Operating profit	$8,602,147	$7,550,670	$7,182,676
Amortization of film costs	§4,873,634	§4,921,645	¶3,931,094
Amortization and depreciation of property	1,297,760	1,429,451	1,809,104
Interest, expenses, etc	1,203,915	1,207,993	1,320,583
Provision for investment in affiliated co's	85,066	31,032	66,219
Profit	$1,141,772	*$39,451	$55,676
Other income	119,459	56,464	62,616
Total income	$1,261,231	$17,013	$118,292
Minority interest	‡2,872	‡764	†5,960
Federal income tax	227,043	160,000	18,500
Net profit	$1,031,316	*143,751	$105,752

*Loss. †Credit. ‡Debit. §Includes depreciation of studio properties. ¶Exclusive of depreciation of studio properties.

Consolidated balance sheet of Warner Brothers Pictures, Inc., and all subsidiaries as of November 30, 1935, compared as follows with the same dates in 1934 and 1933:

Assets	Quar. ended Nov. 30, '35	Quar. ended Nov. 24, '34	Quar. ended Nov. 25 '33
§Real estate buildings, lease-equities, etc.	$137,598,032	$139,844,417	$139,504,631
Cash	3,541,220	3,200,703	2,462,586
¶Accounts receivable, etc	1,505,619	1,415,522	1,630,678
Production and royalty advances	.....	13,574	27,424
Inventories	14,101,555	11,581,264	10,400,733
Rights and scenarios	1,229,301	819,560	620,043
¶Mortgages receipts, etc	102,369	168,307	225,806
¶Deps to secure contracts, etc	1,789,398	1,909,050	2,093,789
Investment and advances	††1,316,725	1,289,311	2,416,084
Deferred charges	941,338	1,020,671	1,105,372
Goodwill	8,227,483	8,514,402	8,531,390
Total	$170,353,040	$169,776,781	$169,018,536
Liabilities			
*Preferred stock	$5,670,885	$5,670,885	$5,670,885
†Common stock	19,006,723	19,006,722	19,006,723
Funded and other long term debentures	83,362,330	86,872,324	89,391,977
Notes payable	1,474,975	387,935	243,229
Accounts payable and sundry accessories	7,647,121	9,523,867	9,668,187
Deferred income	1,583,251	3,069,770	1,573,313
Purchase money obligations	.....	660,848	795,656
Due affiliated companies	216,643	206,420	112,214
**Serial bonds, etc (current)	2,885,021	.....	.....
Contingency obligations	.....	876,262	1,194,201
Royalties payable	1,067,552	675,061	1,288,773
Federal tax reserve	1,211,368	160,000	132,000
Contingency reserve	1,264,866	565,574	945,042
Advance payment film service, etc	383,761	295,475	266,106
‡Remittance for foreign companies	733,973	640,867	543,730
Capital surplus	5,650,505	56,325,484	56,325,484
Deficit from operations	13,361,459	15,749,503	18,785,989
Total	$170,353,044	$169,776,781	$169,018,536

*Represented by 103,107 no-par shares. †Par $5. ‡Remittances from foreign companies held in abeyance. §After reserves for depreciation and amortization. ¶After reserves. **Serial bonds, sinking fund requirements, purchase money and contractual obligations and mortgage instalments maturing within one year. ††Includes 100,254 shares of company's common stock carried at $1.

DIRECTORS JOIN MOVEMENT FOR 'ONE BIG UNION' IN HOLLYWOOD

Forty Among Highest Paid Talent at Studios Quit Academy and Form Own Guild; King Vidor, Temporary Head

Motion picture directors, among the highest paid creative talent in Hollywood, have thrown their might to the growing movement to effect a closed shop of studio workers. The cinema capital was considerably surprised last weekend when it became known that the directors had formed a union, the Screen Directors' Guild, and that the 40 organizers, all well known, had resigned from the Academy of Motion Picture Arts and Sciences.

At present loosely affiliated with the other guilds, those of the actors and writers, the new association is expected to become a strong link in coming weeks, and with other unionization in progress, the move is regarded as preliminary to a show of strength shortly, in a demand for producer recognition of Hollywood's "one big union."

The first move toward plans for a studio central labor council was made in Hollywood Tuesday with a meeting of the Actors' and Writers' Guilds with teamster, carpenter and other recognized labor unions. Representatives of the IATSE and IBEW did not attend, nor of the new Directors' Guild. This may develop into the plan for one group to deal with the producers for all employees.

Numerous grievances harbored by the directors against phases of studio operation and supervision had developed a fertile ground for the organization, it was reported from the west coast, but the direct cause, its sponsors said was a desire to protect themselves against producers who recently had been minimizing the power of the directors.

Secret Meetings

A series of secret meetings culminated in the formation of the Guild in the early hours of Thursday. The session was attended by officers of the Screen Actors' and Screen Writers' Guilds.

Laurence Beilenson, attorney for these groups, negotiated the legal aspects of the new organization, and will serve also as its counsel. A corporate charter was obtained in Sacramento, California's capital, under the name of Screen Directors, Inc.

Permanent officers were to be elected at a meeting this week. Temporary officers were chosen as follows: King Vidor, president; Lewis Milestone, first vice-president; Frank Tuttle, second vice-president; William K. Howard, secretary, and John Ford, treasurer. The board of directors includes the officers and Frank Borzage, Clarence Brown, John Cromwell, Howard Hawks, Wesley Ruggles, Rouben Mamoulian, William Wellman, Gregory LaCava, Edward Sutherland and H. Bruce Humberstone.

Telegrams were dispatched to approximately 250 directors inviting them to join. Most of these are, or were, members of the Academy. By midweek it was reported that a majority had accepted.

Though officials of the Academy, which the Guilds regard as a "company union," seemed unperturbed over the new development, it was indicated the directors were discussing the move. The Academy, however, intends to continue with the achievement awards, it was understood.

Whether to affiliate with the American Federation of Labor has not yet been decided by the directors, it was said. Plans in this direction awaited the arrival in Hollywood of Frank Gillmore, president, and Paul Turner, counsel, of Actors' Equity Association, who left New York by boat for the coast during the week.

Equity headquarters in New York were keeping the purpose of the officials' trip a dark secret. But it was no secret in Hollywood that the stage actors' union, which has a close tie with the Screen Actors' Guild, is being depended upon for strong support in the anticipated fight for control between the Guilds and the Academy.

Behind the various maneuvers, it is reported, is the plan to weld all studio unions into a gigantic organization and thus force studio heads and producers to recognize them in collective bargaining for salaries and working conditions.

As one of the preparatory moves, the Screen Actors' Guild has applied for membership in the Los Angeles Central Labor Council. Technicians, too, are being organized.

Giving impetus to the movement was the recent struggle for jurisdiction between the International Brotherhood of Electrical Workers and the International Alliance of Theatrical Stage Employees, in which the IATSE finally obtained a closed shop status.

Commenting on the industrial peace which is thus said to have descended upon the studios, Kenneth Thomson, secretary of the Actors' Guild, observed in the *Screen Guilds' Magazine:*

"From the point of view of the Guilds, it is not too much to expect that this new spirit of tolerance and understanding will extend to the two most important crafts which still lack formal studio recognition. When employers admit that contented electricians and musicians are important to the product, it would seem quite logical to believe that said employers might understand that contented writers and actors are equally important.

". . . There is little argument on the score that the Guilds have made a definite place for themselves in the industry, and eventually will be granted formal recognition."

Playwrights' Demands

Returning from Hollywood, Luise Sillcox, secretary of the Authors' League of America, denied reports that the Dramatists' Guild would demand 100 per cent of the amount received for picture rights to stage plays, or a figure slightly less. However, some change in the terms of the present basic agreement between playwrights and stage managers is certain to be made, she said. The dramatists, it is understood, will demand more than $500 option money on a play, and the managers are asking that they should not be required to keep a play running three weeks before they are entitled to share in the film rights.

The present basic agreement expires March 1, and the Dramatists' Guild is considering the situation arising from heavy stage backing by film money on Broadway, as a result of which, it is charged, the film companies beat down the prices paid for screen rights.

HERE'S COMPETITION WITH A NOVEL TWIST

William Goldman, onetime chief of the Warner forces and recently an independent exhibitor, is a partner with Warners in the new 69th street Terminal Theatre in that city, though he will operate it under his own name under a 10-year lease. In competition with the house are the 69th St. Theatree across the street, which is a Warner house, and the Tower, within a stone's throw, which was sold recently by the Friehofer-Nirdlinger estates to a new corporation. It's reported that the Tower may eventually join the the Warner circuit. In other words, the new Goldman-Warner spot may have strong competition from two other large Warner houses.

At the same time Mr. Goldman is in strong competition with Warners in the Germantown neighborhood, where his Bandbox Theatre is surrounded by three Warner houses definitely restricting Mr. Goldman's first-run product.

Plans for Affiliation with American Federation Await Conferences with Gillmore; Artists Seeking Labor Charter

Naked Truth Dinner Set for March 14th

The Naked Truth Dinner of the Associated Motion Picture Advertisers will be held on March 14th at the Astor hotel, Gordon S. White, AMPA president, told the association at the weekly meeting last Thursday.

Dr. Sigmund Spaeth, introduced as the "G-Man of Rhythm," demonstrated the close similarity of the music of "Music Goes Round and Round" to certain chords of Liszt's Second Hungarian Rhapsody.

Dr. Spaeth predicted that music eventually will be made a logical part of motion pictures through development of story-telling methods.

THE FINEST ANN HARDING PRODUCTION
SINCE "HOLIDAY" is ready to flame on your screen
its sensationally emotional story of
every woman who loves..and fears!





A notable screen drama, with terrific box-office pull for the mob as well as for the "carriage trade" . . . Motion Picture Herald says it's "a real entertainment sock . . . the thrill of romance in the raw . . . Should make audiences laugh a lot and sob a bit, with more than ordinary appeal for women."

ANN

HARDING

HERBERT

MARSHALL

in

"THE LADY CONSENTS"

with

MARGARET LINDSAY

WALTER ABEL . . . EDWARD ELLIS . . . HOBART CAVANAUGH . . . ILKA CHASE Directed by

STEPHEN ROBERTS ★ RKO-RADIO PICTURE ★

APPEALS COURT UPHOLDS DOUBLES IN DECISION ON PERELMAN CASE

Contract Clause Binding Exhibitors Not to Show Dual Features Violates Anti-Trust Act, Philadelphia Judges Decide

The right of an independent exhibitor to show two pictures on a single program without contractual interference from the large distributors was upheld for the second time within a year by a decision of the United States circuit court of appeals in Philadelphia late last week in the socalled Perelman case.

Sustaining the findings of the lower court, the three appellate judges agreed that the clause in the license agreement binding exhibitors not to dual feature was in violation of the Sherman anti-trust law.

In the national spotlight for 18 months as a test of the practice, the case had been contested vigorously by the principal distributors, and equally as strongly supported by independent producers and distributors. The fundamental issues were regarded as clear-cut.

Distributors Sought Reversal

The major distributors had pinned their hopes on a reversal of the original decision given by Judge George A. Welsh in the federal district court, Philadelphia, Jan. 31, 1935, to kill off duals nationally, with a resultant increase in rental revenue. Had the defendants' appeal been successful, in all probability it would have led to a general ban on double featuring through specific clauses in contracts. Columbia, Universal and Republic, however, were not expected to adopt the restriction.

While independent producers and distributors were jubilant, attorneys for the major companies went into a huddle on Tuesday at the office of the Motion Picture Producers and Distributors of America in New York to start plans for an appeal to the United States supreme court.

Call Ruling Indecisive

In the industry's sector adversely affected by the decision, there was a general disposition to call it inconclusive, and to say it denied the right of the distributors to qualify an exhibition contract by agreement.

A more decisive case, it was held, would be the Gateway theatre dual feature action originating in Minneapolis and now pending in the supreme court which alleged restraint of trade, but also involved the question of copyright ownership by the distributors. It also was suggested that the distributors' cause in the Philadelphia case suffered from inadequate presentation.

Held Restraint of Trade

The court of appeals ruled the restrictive clause as amounting to restraint of trade on both exhibitors and independent producers. The decision applied specifically to Fox, Vitagraph, RKO, Paramount Pictures, Metro-Goldwyn-Mayer and United Artists.

While named defendants in the suit filed May 28, 1934, by Harry and Louis Perelman, Philadelphia independent exhibitors, the appellate court decree does not apply to Warner Brothers Pictures, Inc., First National Pictures, Inc., and Paramount Publix Corporation, the decision declaring them outside the court's jurisdiction.

The decision, written by Judge Joseph Buffington and concurred in by Judges J. Warren Davis and J. Whitaker Thompson, said the evidence submitted in the lower court was conclusive that the defendants were in conspiracy to violate the Sherman law but there was a question as to the sufficiency of evidence to support the charge of violation of the Clayton act.

Since the case began, Fox, United Artists and RKO have reversed their stand on double billing in Philadelphia, while only Warners, Paramount and MGM have maintained the ban. Columbia and Universal were not parties to the restrictions.

Regarding the asserted conspiracy to restrain trade, Judge Buffington's opinion said: "The effect of the double feature clauses naturally results in strengthening the position of the defendants and weakening that of the independent competitor."

The opinion also said: "The defendants are connected with the strongest interests of the industry. They distribute more than half the annual product in which the artists who command the largest audiences are displayed. While they compete among themselves they have a common interest in confronting minor or independent producers who lack the resources to manufacture exhibitions on their scale. The independent theatres require their productions in order to continue in business. But to improve business and permit them in some fashion other than offering lower prices of admission, to carry on in the face of de luxe theatres, they must exhibit double features. The independent theatres generally purchase the second full length film from the independent producer but they are prohibited from exhibiting double features, as in the case of the plaintiffs, by their contracts with major producers. Thus they purchase less film from independent producers.

"With such a situation existing in the industry one might be logically struck with the idea that it is more than mere coincidence that the defendants, who represent the large majority of major producers, are in unanimity in prohibiting double features in contracts. The fact this unanimity of purpose is not carried out formally in the same language does not destroy the inference."

Continuing, Judge Buffington declared that "double feature clauses undoubtedly reduce the production of full-length motion pictures. . . . If they (the plaintiffs) exhibit features of one of defendants they must agree not to display at the same time a feature of another producer. This naturally prevents exhibitors from purchasing films from producers in competition with the defendants and destroys the opportunity of these independent producers to produce and sell more films."

The defendants had disclaimed any intention of violating the law or driving competitors out of business, alleging their action was in the best interests of the industry and the public.

Answering this contention, Judge Buffington observed, "The condition in the industry leads to the conclusion that the inclusion of provisions in the contracts between the defendants and independent exhibitors seriously affects exhibitors and smaller companies. This tends to reduce production and stifle competition."

Exhibitor Opinion Divided

Philadelphia reaction to the decision was mixed. Independent exhibitor opinion was divided, some pointing out that the path was now clear for the Stanley-Warner theatres to adopt dual features, and in that event the competition would overshadow any possible benefits.

Independent exchange men were jubilant, expecting many independent exhibitors to begin double featuring as soon as legally possible, although most of the product was contracted for on a single feature basis. Premium and giveaway distributors foresaw an increase in dualling cutting into their business, which has been heavy in the Philadelphia territory.

The case was a test sponsored by a group of Philadelphia independents headed by the Perelmans. Starting more or less inconspicuously in the summer of 1934 to determine the validity of the anti-dual contract clause in large distributors' 1934-35 feature license agreements, it assumed national significance when leaders in distribution and exhibition and spokesmen for women's organizations took the stand for or against the practice as it relates to the industry and social welfare.

The Perelmans, on behalf of other independents, said that without double features they were unable to meet the stage show and other competition of the defendants' large theatres. The lower court held that duals actually came about as the result of this competition, and that the practice "has grown enormously." The court's decision found conspiracy, restraint of trade, tendency to create monopoly and violation of the Sherman anti-trust and Clayton acts.

22-MILE PICTURE FOR WILD LIFE MEETING

Twenty-two miles of motion pictures will be shown at the North American Wild Life Conference in Washington February 3d to 7th. The 240-reel production traces all phases of wild life on this continent and will run continuously from 10 a.m. to 10 p.m. at the conference headquarters. The feature will be catalogued so that delegates may pick out the parts of the production that they wish to see.

Attorneys for Large Companies Meet to Plan Plea to U. S. Supreme Court; Independent Exhibitors' Reactions Vary

'March of Time' To Issue New Folder

Ralph Rolan, publicity representative for The March Of Time, is issuing a new type of exploitation folder. It is in a red indexed folder that can be slipped into a file and used when releases are scheduled. The usual publicity releases, mats and accessories are included. One card is devoted to The Photo Reporter, a sheet which circulates in schools. A contest for best exploitation is included with radios as prizes.

Rose Marie I Love You!



ROSE MARIE

Jeanette MacDONALD ★ Nelson EDDY



BETTER THAN "NAUGHTY MARIETTA"!

REGINALD OWEN · ALLAN JONES · JAMES STEWART · ALAN MOWBRAY · GILDA GRAY

Produced by HUNT STROMBERG

A METRO-GOLDWYN-MAYER Picture

Directed by W. S. VAN DYKE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

UNITED ARTISTS' 17th birthday came last Sunday. Doug, Mary and Charles Spencer Chaplin reminisced, both happily and unhappily, for they were together at the birth, the scene and setting for which was the rose-bowered veranda of a California bungalow. William G. McAdoo, son-in-law of President Wilson, also former secretary of the Treasury, and then director general of the railroads, was there, too, taking his ease and recuperating from the travail of government service under the stress of the World War, from which service Mr. McAdoo had resigned on December 12th, 1918.

About January 7th, when Director General McAdoo's private railroad car arrived in the yards of Los Angeles, there was a band serenade under the auspices of Douglas Fairbanks, and a conclave of picture personages of high degree.

Here the tale flashes back to an incident of the Liberty Loan days of a few months previous when Douglas Fairbanks, Mary Pickford, Charles Chaplin and D. W. Griffith, among the many who participated in Liberty Loan fund raising, sat around Secretary of the Treasury McAdoo's desk in the United States Treasury Building at Washington. "Why don't you folks get together and distribute your own pictures?" Oscar Price had suggested to the four stars. Mr. Price was first the press agent of Mr. McAdoo's administration in the Treasury, and later his assistant in administration of the Government's railroad affairs. The idea behind that chance remark was now about to bear fruit. It was a notion that had been stirring into life in many minds.

Returning to the California bungalow of Mr. McAdoo, up at Santa Barbara, we find the old friends of the Liberty Loan campaign talking it over. It was quite a gathering. Doug, Mary, Charlie and "D. W." were there. There were several such conferences. The stars now definitely proposed that Mr. McAdoo should head an organization which would market their film wares. Both Mr. McAdoo's record and his fame, begilded with high office in Washington and his status as son-in-law of President Wilson, made him an especially desired associate. Mr. McAdoo declined.

"But, if you will get Oscar Price, I will help you organize and be your counsel." Mr. McAdoo suggested.

And so it was arranged at a meeting held at Mr. Fairbanks' home in Beverly Hills on January 19th, 1919.

Up to that time, inventors of motion pictures, cameramen, clothing store merchants, film exchangemen, furriers, penny arcade operators and theatre owners, had variously taken a fling at motion picture production and distribution control. Now Doug, Mary, Charlie and D. W. Griffith thought it was the actors' turn.

The classic comment of the occasion came from Richard Rowland, then head of Metro Pictures Corporation, who, after meditating for almost a full second on the significance of the new move, observed, "The lunatics have taken charge of the asylum."

▽

Dapper, wax-mustached Jim Cron, chief of "Motion Picture Daily's" advertising division, now owns one of those man-mountain Great Dane dogs, acquired for the pleasure of his five rarin' youngsters. Dane Eric's mouth and jaw expansion is so wide and deep that whenever he yawns Mrs. Cron fears he'll swallow one of the kids.

▽

Radio listeners are going round and round with the music so often at present that they are beginning to get dizzy.

BITTER BIOGRAPHY

In youth, he sought forbidden laughs
By looking at French photographs—
A trait concealed, by pious brass,
From members of his Bible class.
(And now, life holds much verve and
zip . . .
He heads a board of censorship.)

—E. B. Crosswhite,
In Rob Wagner's Script

Of humorous interest to the stage and motion picture theatre, both facing the competition of government-subsidized WPA drama projects, is today's boon-doggle, as reported by the New York Sun:

The ability of WPA corporals and sergeants on some of New York's fanciest boon-doggling projects to originate fresh time-wasting jobs for those who toil or loaf in the WPA ranks has been a constant source of wonder, and now comes an assignment at the New York craft school project, which, even when listed among the boon-doggles, should receive some sort of reward.

They had on hand at the craft school recently a quantity of muslin for use in making puppets for their puppet shows. Having time on their hands, the project supervisor hit on a happy idea, amounting almost to an inspiration. He assigned one of the workers to count the threads in a square inch of muslin. By so doing, he explained, the government will be able to tell what quality of muslin it is receiving and thereby, we assume, be guided accordingly in the next depression.

▽

The young, handsome, romantic and eligible Sidney Rechetnik, of Charlie Einfeld's home office press-agent contingent at Warners, escorted a pretty miss to the dinner of the New York Independent Theatre Owners the other evening. Subsequently Mr. Rechetnik observed that, "A diamond is a woman's idea of a stepping stone to success!

▽

George Gershwin, the composer, is good and seems not unaware of the fact, observes *Life*. What Mr. Gershwin does upon all occasions, according to kindly observers, is to rush to the piano and begin playing Gershwin compositions. Since they are excellent compositions and Mr. Gershwin is an excellent fellow, everybody is happy. But Mr. Gershwin himself has doubts.

"Do you think my works will be played a hundred years from now?" Gershwin asked a friend anxiously, as he tickled the piano ivories with his tuneful "Porgy and Bess."

"If you live," the friend assured him.

▽

And now if President Roosevelt's neutrality act could only keep our American newsreel cameramen out of the war.

▽

Do you know why the title, "Ah, Wilderness!"? Young Eric Linden in the film is forever quoting Omar Khayyam to his school sweetheart. The quatrain which most appeals to his titanic adolescent conquests ends thus:

"And thou, beside me singing
in the wilderness,
Ah, Wilderness were Paradise
enow!"

OUR VOTE for the all-time classic newspaper interview with a disillusioned screen aspirant goes to Joseph Mitchell's account for the Scripps-Howard papers of the brilliant remarks of Barbara Blair, noted by Mr. Mitchell on Miss Blair's return to New York from Hollywood. Evidently Miss Blair went back to Broadway unlike any of her predecessors—she *was* sadder, but no wiser. Reported Mr. Mitchell:

"Barbara Blair was not polite to Hollywood. She thought the majority of picture executives were dopes, and told them so. She insulted producers, and they kept her on the payroll, paying her $1,500 a week. She was in Hollywood for more than a year, and didn't make a single picture, because they wanted her to be a second Mae West, a second Joan Blondell, a second Glenda Farrell, and she told them she did not plan to be a second anything.

"'The first thing I thought was crazy in Hollywood was the test they gave me, the screen test,' she said. 'They gave me this script to read, and it was an insult to my intelligence. I told them even for a test this stuff was lousy. I said, "Who wrote this? Do you people pay people to write this stuff?" So they told me to write my own, and I wrote something.

"'I said how silly it was, all you people standing around and watching me take a test as if the whole world depended on it, and nobody gives a damn anyway.

"'Then they began to build me up. The build-up they gave me you would've thought people all over the United States were waiting to tear down the marquees to see me.

"'I was under contract with Warner Brothers, and I went to them and asked for my release, and they gave it to me. Then I went to Fox. It was the same story all over again. So I quit Fox. Then Paramount wanted me to sign a seven-year contract, but I told them I didn't want to get married; I wanted to act. I told them the fact was I didn't want to go in pictures unless I could do it my way. So I didn't do anything for Paramount.'

"Miss Blair said another thing she didn't like about Hollywood was that the executives thought young actresses should treat them with great respect.

"'They wanted actresses to say, "Oh, you wonderful Mr. So and So," and I don't go in for that stuff,' she said. 'Once I went into an executive's office, and he sat at his desk, surveying me. So I said, "What's the matter with you; are you a cripple? Why don't you stand up when a lady walks into the room?" I thought he'd break a blood vessel. Well, he stood up, but he would've been better off if he had kept his seat. He wasn't a damned bit bigger when he stood up!"

"So," concluded Mr. Mitchell, "Miss Blair stayed in Hollywood a year and one-half without making a picture. Now she is back in New York."

P. S.: Miss Blair, whose claim to fame appears to be a turn or two on radio and stage and an Atlantic City beauty contest diploma, won eight years ago, had her skull fractured twice, Mr. Mitchell reported.

▽

In motion pictures Boris Karloff is at once a frankenstein monster, a weird phantom, a blood-curdling, child-scaring ghoul that creeps eerily in the dead of night like a fiendish bogeyman in a wrath.

Outside of motion pictures Boris Karloff's greatest passion is—collecting shoe horns.

Before motion pictures Boris Karloff was Charlie Pratt.

GOVERNMENT CLOSING THIS WEEK IN ST. LOUIS ANTI-TRUST TRIAL

Wehrenberg Recounts Vain Efforts to Get Product; Describes "Price War" Following Reopening of Theatre

With about 25 witnesses having been heard by midweek in the Government's equity case in St. Louis against Warner, Paramount and RKO, seeking to prevent a continuance of the alleged conspiracy to deprive Fanchon and Marco theatres there of product, there were indications that the Government was nearing the end of its presentation, in the third week of trial. The defense immediately planned to move for dismissal.

While the St. Louis trial was nearing its climax, distributors were viewing their positions in anti-trust suits elsewhere. In Atlanta, Mrs. B. Smith, Joy theatre, Rockmart, Ga., filed action in federal court against Oscar Lam, circuit operator of Rome, Ga., and MGM, Paramount, Republic, RKO, Twentieth Century-Fox, United Artists and Warners, demanding $53,500 for alleged violation of the Sherman anti-trust law, on the grounds that they conspired to withhold pictures from her in favor of Mr. Lam's new Georgia theatre. Defendants were given until May 18th to file answers.

Large distributors, charged with an anti-trust conspiracy in a civil suit brought by Mrs. Loretta Momand, exhibitor of Shawnee, Okla., denied the complaint in federal court at Oklahoma City. Mrs. Momand asked a federal injunction prohibiting the companies from discriminating against her Odeon theatre at Shawnee, in favor of the competition.

Say Momand Violated Contracts

Admitting that they had cancelled Mrs. Momand's contracts for film, attorneys for the distributors contend that they did so because the manager, A. B. Momand, had violated the contracts.

Judge Munger in Lincoln, Neb., federal court, overruled the demurrers of the defendants, Lincoln Theatre Corporation, J. H. Cooper and R. L. Livingston, in the $1,797,000 suits of independents and State Theatres, Inc., against the three aforementioned exhibitor defendants and large distributors.

Charges of conspiracy in restraint of trade, brought against large distributors by Atanasoff Brothers, of the World theatre, Milwaukee, were dismissed in that city by Judge F. A. Geiger in federal court when the complainants failed to amend the complaints to which a demurrer had been entered by the defendants.

That the Government this week would complete its presentation in the equity action underway before Judge Joseph West Molyneaux in the federal district court in St. Louis was indicated Wednesday.

Harry C. Arthur, Fanchon and Marco executive and the Government's key witness, was scheduled to go on the stand. Another definite witness was Cresson E. Smith, RKO Radio sales executive, who was to be questioned about a memorandum on the St. Louis product situation.

Government counsel failed in efforts to introduce through Jack Partington, F and M vice-president, who was not present, a conversation alleged to have been held between Mr. Arthur and Maurice D. Kann, editor of MOTION PICTURE DAILY, on March 6, 1934, in New York.

Fred Wehrenberg, St. Louis circuit owner and president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, on Tuesday recounted his unsuccessful efforts in December, 1934, to obtain subsequent-run rights for Paramount and RKO product for the New Grand Central theatre. He testified Harry Koplar and Mr. Arthur, had offered him a half interest in the house or the lease if he could obtain the needed product.

Describes "Price War"

A description of the "price war" that followed the reopening of the St. Louis theatre by F and M in November, 1933, was drawn from Mr. Wehrenberg in cross-examination by Frederick H. Wood, of Warner counsel.

Harry M. Warner, president of Warner Brothers, appeared in the courtroom Tuesday and was permitted to remain over the protest of Government attorneys. Most witnesses have been excluded from the room until they testify.

Considerable time was taken up last Wednesday with a minute discussion through the testimony of various witnesses of the respective merits of the Warner Bros. proposals for reorganization of the Ambassador, Missouri and New Grand Central properties and the Bondholders Protective Committee's plan, including the leases to Allen L. Snyder and his aids, which was finally put into effect.

Joseph Grand, local counsel for the Bondholders' Committees, told of what transpired at a meeting held in the offices of Thomas N. Dysart, chairman of the Committees, on June 6, 1934.

David Levinson, general counsel for the Committees, gave best recollection as to what was said by the various persons who attended the April 6 and June 6, 1934, meetings.

Jacob Chasnoff, attorney for the General Mortgage Bondholders Committee, differed with Mr. Levinson and quoted Mr. Starr as saying at the April 6th meeting: "We haven't anything against Fanchon & Marco. They are nice people. But neither they nor anybody else will be permitted to operate those theatres."

Memory Jogged by Hardy

The cross-examination of Mr. Chasnoff by Frederick H. Wood, Warner counsel, revealed that Mr. Chasnoff was attorney for Aaron-Waldheim and Julius Glaser, who had signed a $10,000 guarantee that Famous Amusement Company would live up to its contract for RKO pictures in 1933-34, in a controversy with RKO.

Jack Allen Partington, president of Fanchon & Marco, monopolized the witness stand Thursday.

Mr. Partington, in his direct examination by Mr. Hardy, left out some very material bits of testimony as to what was said at that important conference with Mr. Starr, Abel Cary Thomas, Warner secretary and general counsel, and Gradwell Sears, Western and Southern sales manager for Warners at the Warner offices in New York City on March 6, 1934, and Mr. Hardy had to jog his memory. This fact was taken advantage of by Mr. Wood during his cross-examination in the afternoon.

In his direct testimony Mr. Partington failed to mention the name of Harry Koplar, an associate of Fanchon & Marco in the management of the St. Louis, Fox, Ambassador, Missouri and New Grand Central theatres, but in response to a question by Mr. Wood recalled that Mr. Thomas had said that Mr. Koplar "had cost them $80,000 in St. Louis and they intended to get him too."

Conspiracy to Withhold Films Charged in Georgia; Distributors Deny Complaint in Suit Brought by Oklahoman

Mr. Wood asked Mr. Partington whether in the presence of Harry C. Arthur, Jr., he had discussed what had happened at the March 6th meeting with Mr. Hardy, any of Hardy's associates, John S. Leahy, local attorney, or Ernest L. Wilkinson of Washington, counsel for Fanchon & Marco. Mr. Partington admitted that such discussions may have taken place.

One question that brought strong resentment from Mr. Hardy was as to whether Hardy had suggested to Partington that no mention be made of Mr. Koplar in his testimony. Mr. Partington denied that such advice had been given by Hardy.

Koplar Again Mentioned

Marco Wolff, executive vice-president of Fanchon & Marco, was placed on the witness stand Friday by the Government and told of conversations with Adolph Zukor, Mr. Schaefer, and Neil Agnew, Paramount sales executive.

Former Senator James A. Reed dug deep into Fanchon & Marco's theatrical operations in St. Louis and their business associations here with Mr. Koplar.

In response to one question by Mr. Reed he revealed that Mr. Koplar first approached Mr. Arthur concerning the possibility of Fanchon & Marco becoming interested with Koplar in a bid for a lease on the Ambassador, Missouri and New Grand Central theatres.

Early in his cross-examination Mr. Wolff admitted that Harry Arthur was in St. Louis during the grand jury investigation into the alleged restraint of trade conspiracy and telephoned him long distance to Los Angeles the day that the indictment was voted.

Tilt with Hardy

The defense encountered opposition from Mr. Hardy when it endeavored to get into the record the leases for the various theatres, including the St. Louis and Fox.

On Monday, Fanchon Simon, the Fanchon member of the firm of Fanchon & Marco, was permitted to take the stand long enough to tell her most interesting life's history, a struggle from poverty to riches. But when the government attempted to get in further testimony from her concerning the conversation with Adolph Zukor at the Paramount studios the late Summer of 1934, Judge Molyneaux sustained a defense objection.

Louis Phillips, counsel for Paramount, in cross-examining Mr. Wolff, sought to ascertain when he first discussed the case with members of the Department of Justice staff, Harry Arthur and various attorneys for the complainants. He said that he must have discussed the case with Mr. Arthur before the criminal case last November, but couldn't fix the exact time.

Harry Koplar made his personal appearance in court Monday morning when he personally produced certain records of Famous Amusement Company sought by defense counsel.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Strike Me Pink

(United Artists-Goldwyn)

Comedy

There are lots of thinges to amuse and sell in this picture. Distinctly a comedy, the original story upon which it is based has been so radically altered that only in the vaguest outline is recognizable. Production technique, highly modernized in its conception of spectacular solo and chorus dance and song numbers, does not hesitate to fall back on the theories of the Harold Lloyd "Safety Last" idea for laughable thrill and that of the Mack Sennett Keystone Cop school for buffoonery. Sequences majoring in these precepts had the preview audience in an uproar of merriment. At the same time, there are instances in dialogue and action, particularly a torrid feature dance number and one trick chorus sequence, that may require delicate handling in spots.

The yarn opens on a college campus where spineless Eddie Pink, student body handy man, gets quite a belting from the more playful scholars. Subscribing to a mail order character building course, the mouse becomes a man; so much so that he succeeds in getting Butch graduated after three years as a senior. Mother Carson rewards him for this miraculous accomplishment by making him manager of her amusement park.

Racketeers, headed by Vance, with Thrust as the tough guy, want to put slot machines in the park. Ma wants to conduct the spot on a high standard, and Eddie, derided into a semblance of virility by secretary Claribel, thumbs down their proposition. These sequences feature some high comedy as Eddie comes face to face with mobster Killer, who has studied the same character course, and the Pitchman. To bend Eddie to their will, racketeer Vance's gang frame him into a fake murder involving torch singer Joyce, whom he has long adored from afar. To save the girl from going to jail, Eddie consents to installation of slot machines, which, as demonstrated to him, always pay off big odds.

But when Ma puts her foot down, the real fun begins. Attempting to escape Vance's vengeance, there are hectically wild sequences up and down a roller coaster and in a captive balloon, with the keystone cop-clad racketeers pursuing Eddie and his bodyguard, Parkyakarkus. The finale concerns the frustration of the racketeers, with Parkyakarkus, who has been watching Eddie like a hawk, promising to watch him and Claribel like a stork.

The mildly tempoed speed of the first half of the picture is more than equalized by the dizzy pace it takes in the concluding phases. Outstanding among the amusing elements are the ghostly poker game in which Eddie indulges with Chorley; the Negro spiritual chorus to Joyce's "High and Low" solo; the superheated dance number by Rita, Miss Merman's "Shake It Off" song dance with chorus, and Sunnie's mirror tap specialty. The picture is elaborately mounted and the Goldwyn girls are strikingly costumed.

Previewed in Pantages Theatre on Hollywood Boulevard. While finding occasional bits in the first part of picture to whet their interest, the audience, which seemed to be waiting for something special to happen, apparently was more than satisfied with what did take place in the second half of the show.

McCarthy, Hollywood.

Distributed by United Artists. A Samuel Goldwyn production. Directed by Norman Taurog. Based on Clarence Buddington Kelland's Saturday Evening Post story and novel "Dreamland." Adaptation and screen play by Frank Butler, Walter DeLeon and Francis Martin. Additional dialogue by Philip Rapp. Music by Harold Arlen. Lyrics by Lew Brown. Assistant director, Walter Mayo. Photographed by Merritt Gerstad. Dances and ensembles photographed by Gregg Toland. "High & Low" number photographed by Merritt Gerstad. Special effects photographed by Ray Binger and Paul Eagler. Art dirtctor, Richard Day. Musical director, Alfred Newman. Dances and ensembles directed by Robert Alton. Special effects directed by Gilbert Pratt. Costumes by Omar Kiam. Film editor, Sherman Todd. Sound recorder, Paul Neal. P. C. A. Certificate No. 1,860. Running time, when seen in Hollywood, 95 minutes. Release date,, January 16, 1936. General audience classification.

CAST

Eddie Pink	Eddie Cantor
Joyce	Ethel Merman
Claribel	Sally Eilers
Parkyakarkus	Harry Parke
Copple	William Frawley
Ma Carson	Helen Lowell
Butch	Gordon Jones
Vance	Brian Donlevy
Thrust	Jack LaRue
Sunnie	Sunnie O'Dea
Rita	Rita Rio
Killer	Edward Brophy
Chorley	Sidney H. Fields
Marsh	Don Brodie
Selby	Charles McAvoy
Miller	Stanley Blystone
Smiley	Duke York
Hardin	Charles Wilson
Pitchman	Clyde Hager

and "The Goldwyn Girls"

Navy Wife

(20th Century-Fox)

Drama

Based on the Kathleen Norris novel, "Beauty's Daughter," and one of the cycle of pictures treating of the military service departments, the production concerns the surgeons and nurses of the Navy and abounds in entertainment values. The motivating story revolves around a nurse, brought up in the Navy, and a young surgeon, a widower with a crippled child. The surgeon, an officer in the medical department of the Navy, offers marriage to the nurse but she refuses, knowing that the officer does not love her, that the memory of his late wife transcends all other love and that his marriage offer to her, the nurse, is a means towards making a home for his crippled daughter. The nurse eventually is married to the officer, but is unhappy in a situation wherein she loves the officer but finds her affection is not reciprocated.

Localed in Navy stations of the west coast and Honolulu, the picture succeeds in capturing an authentic background for the story. The title derives its source from the theory that an officer owes his loyalty first to the Navy, then his wife. This philosophy is illustrated in the picture when the officer is commissioned to find out if a certain woman frequenting the Honolulu station is a spy, much to the distress of the officer's wife, who knows nothing of the motive behind his apparent infatuation.

Comedy plays an important part in the picture. Its chief exponent is Warren Hymer, known for his portrayal of dumb but likeable characters. The highlight of the comedy sequences concerns the motorcycling-conscious sailors who, when obtaining shore leave, rush pell mell to hire motorcycles, and the resultant carnage caused by the over-zealous efforts to out-maneuver one another. Claire Trevor plays the nurse and Ralph Bellamy the officer. Others in the cast are Jane Darwell, Ben Lyon and Kathleen Burke.

In the story Claire Trevor is skeptical of marriage because of the failure of her parent's marriage. When Ralph Bellamy is transferred to the Navy hospital, where she is assigned, Miss Trevor falls in love with him. He asks her to marry him but she refuses. Miss Trevor is transferred to Honolulu and Bellamy meets her again when he, too, is sent there. He proposes again. This time Miss Trevor accepts. Bellamy explains that while he doesn't love her in the way he loved his former wife, he does respect her. Miss Trevor hopes that in time Bellamy will learn to love her. Bellamy, content in the situation as it is, shows but cursory affection towards Miss Trevor. She, hoping her absence will change the situation, takes Bellamy's crippled daughter to California for treatment.

Returning, she finds Bellamy involved with another woman. Despondent, Miss Trevor questions Bellamy and his silence confirms her fears. The situation clears when Bellamy is shot by the other woman for stealing certain papers proving her identity with a spy ring. Bellamy finds that he really loves Miss Trevor.

Emphasis on the marriage angle to entice women patrons and tieups with Navy recruiting stations, where possible, to interest the men, are indicated for the selling campaign.—Mooney, New York.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Sonya Levien. Additional dialogue by Edward T. Lowe. Based on the novel "Beauty's Daughter," by Kathleen Norris. Photography by John Seitz and Rudolph Mate. Sound by George Leverett. Editing by Al DeGaetano. Art direction by Duncan Cramer. Musical direction by David Buttolph. P. C. A. Certificate No. 1,299. Running time, 72 minutes. Release date, November 20, 1935. General audience classification.

CAST

Vicky Blake	Claire Trevor
Dr. Quentin Harden	Ralph Bellamy
Mrs. Keats	Jane Darwell
Butch	Warren Hymer
Dr. Pete Milford	Ben Lyon
Serena Morrison	Kathleen Burke
Dr. Keats	George Irving
Susan Harden	Anne Howard
Norton	Jonathan Hale
Mamie	Ruth Gillette
Spike	John Kelly
Jenny	Susan Fleming
Dr. Barratt	Jed Prouty
Sam	Murray Alper

Timothy's Quest

(Paramount)

Comedy Drama

Here is one of those shows that provides a good story, intelligently acted, directed and produced, yet one handicapped at first glance by lack of sock cast names.

It is spun of elements which in their fundamental human interest quality possess power to stir the most sympathetic emotions. Presented in an atmosphere that reflects sincere appreciation of subject matter worth and likewise in a manner recognizing that absence of strong cast names might prove a showmanship obstacle, the various elements are welded so

USIC HALL
EW YORK CITY - Jan. 30th

PALACE
CHICAGO - Jan. 30th

BRANFORD
NEWARK

KEITH'S
WASHINGTON, D.C. - Jan. 31st

HIPPODROME
CLEVELAND

PANTAGES-HILLSTREET
LOS ANGELES

KEITH'S
BALTIMORE

FULTON
PITTSBURGH

ALBEE
PROVIDENCE - Feb. 6th

ROCHESTER, N.Y.

TOWER
KANSAS CITY - Feb. 7th

BOYD
PHILADELPHIA - Feb. 7th

STRAND
PORTLAND, ME. - Feb. 7th

FOX
ST. LOUIS - Feb. 7th

LINCOLN
MIAMI BEACH - Feb. 8th

NEWPORT
NORFOLK - Feb. 9th

LAFAYETTE
BUFFALO - Feb. 13th

GENTLEMEN, YOU'RE RIGH
JUSTIFIED IN SWAMPING
MARGARET SULLAVAN
GREATEST STORY, "NEXT TI
ARE IN FLOODING US WI
OTHER UNIVERSAL RECOR
OBSESSION"! UNIVERSAL
YOU WHEN A NEW SMA
YOUR WAY...

GLADNER
LANSING - Feb. 14th

METROPOLITAN
HOUSTON - Feb. 14th

CRITERION
OKLAHOMA CITY - Feb. 14th

PARAMOUNT
AUSTIN - Feb. 15th

KALAMAZOO
February 14th

COLONIAL
ERIE - Feb. 14th

STRAND
ALTOONA - Feb. 14th

ANN ARBOR
February 14th

SAGINAW
February 14th

FLINT
February 14th

CAPITOL & STATE
RICHMOND, VA. · Feb. 6th
PALACE
AKRON · Feb. 7th
STRAND
ALBANY · Feb. 7th
MAJESTIC
HARTFORD · Feb. 7th
STRAND
LOUISVILLE, KY. · Feb. 7th
PALACE
MEMPHIS · Feb. 7th
SAENGER
NEW ORLEANS · Feb. 7th
PARAMOUNT
ATLANTA · Feb. 7th
MEMORIAL
BOSTON · Feb. 7th
CIRCLE
INDIANAPOLIS · Feb. 7th

T! YOU ARE ABSOLUTELY US WITH BOOKINGS ON IN URSULA PARROTT'S ME WE LOVE," JUST AS YOU TH CONTRACTS FOR THAT D-BREAKER, "MAGNIFICENT DOESN'T HAVE TO TELL SH PICTURE IS COMING YOU KNOW IT!

ORPHEUM
SALT LAKE CITY · Feb. 7th
ORPHEUM
SAN FRANCISCO · Feb. 7th
STATE
WATERBURY, CONN. · Feb. 7th
FOX
DETROIT · Feb. 7th
LITTLE ROCK
February 9th
GRANDIN
ROANOKE · Feb. 9th
ALBEE
CINCINNATI · Feb. 14th

MAYFAIR
MIAMI · Feb. 8th
RITZ
TULSA · Feb. 21st
HOLLYWOOD
FT. WORTH · Feb. 23rd
QUEEN
GALVESTON · Feb. 28th
AZTEC
SAN ANTONIO · Feb. 28th
PLAZA
EL PASO · Feb. 28th
PALACE
DALLAS · Feb. 29th
MILLER
WICHITA · Mar. 1st
EGYPTIAN
OGDEN · March 13th
KIMO
ALBUQUERQUE · Mar

that the whole picture would prove the source of interest to both audiences and exhibitors. The drama is real drama, void of any theatrical semblance. The comedy is homey and human humor. Romantic love interest is legitimately appealing in character.

Based on a novel by Kate Douglas Wiggin, naturally rural localed, the picture heroizes two children. Yet essentially it is not a kid picture. Telling a story of childhood heartbreak and triumph, it runs a gamut of values in action, dialogue and situation, together with class of performances, just as interesting to grownups as to youngsters.

The time is the late nineties. Under the charge of Dr. Cudd and his wife, Flossie, the lot of orphans Timothy and Gay is far from happy. Placed under the guardianship of manhating Vilda Cummins, who considers all children except her niece, Samantha, as necessary evils, life for the kids doesn't seem to promise much improvement. The condoning of the impish tricks of Samantha, while they are held in strict discipline, is something they cannot fathom. Only in association with the young lovers, Martha and David, do the orphans find any happiness.

But how they soften Vilda's heart, how they make successful the love affair of David and Martha which Vilda rigidly opposed, and how they contrived to put Samantha in her proper place are entertainment treats. They provide entertainment for appreciation by family type audiences.

While there is quite a bit of pathos to the story, it is by no means grim. The function of comedy, love interest and eventual triumph automatically precludes that condition. It may be sold to patrons as substantial entertainment, as a show that probably will grip their imagination and attention more honestly than more extravagantly exploited features. In publicizing the show, with memories of "Mrs. Wiggs of Cabbage Patch" still comparatively fresh, the name of Kate Douglas Wiggin should receive more than the usual amount of attention accorded an author.

Previewed in Paramount studio projection room. —McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Directed by Charles Barton. From novel by Kate Douglas Wiggin. Screen play by Virginia Van Upp, Dore Schary and Gilbert W. Pratt. Photographed by Harry Fischbeck. P. C. A. Certificate No. 1,897. Running time, when seen in Hollywood, 70 minutes. Release date, January 31, 1936. General audience classification.

CAST

Martha ..... Eleanore Whitney
David Young ..... Tom Keene
Timothy ..... Dickie Moore
Samantha Tarbox ..... Virginia Weidler
Vilda Cummins ..... Elizabeth Patterson
Gay ..... Sally Martin
Jimmie ..... Bennie Bartlett
Fellows ..... Samuel Hinds
Hitty Tarbox ..... Esther Dale
Dr. Cudd ..... J. M. Kerrigan
Flossie ..... Irene Franklin

Brides Are Like That

(Warner)

Comedy

The ingredients utilized have often proved their entertainment and commercial value. Always it's homey, humorous domestic comedy plus romantic interest. Treating ordinary human beings, the story is told and acted in a thoroughly human and natural manner. Together they give it an atmosphere of believability. It is not pretentious in any way, but name values are better than average and production settings are adequate. The picture's worth to both showmen and audiences is where both want it—in the action and dialogue as they appear upon the screen.

In the yarn Bill McAllister is a personable young man. A sort of gentle drifter who can't see much sense in getting excited about anything, he's everybody's friend, but quite a pest to his uncle Schultz. Undependable as they make them, he's quite an attraction for Hazel. Yet she, a rather practical if romantic creature, gets herself engaged to Dr. Jenkins, who is the kind of young man all parents would like to have their sons be and just exactly the sort that no red blooded young fellow wants to be. One of the stunts Bill pulls that makes hilarious comedy is buying an engagement ring for Hazel and charging it to Schultz.

However, when Hazel turns him down, Bill goes hunting and comes back with another girl, Mary Ann. Hazel doesn't think much of this and neither does Mary Ann, when she discovers how embarrassing it is to Hazel. Anyway, Bill is slick enough to get Jenkins into a discussion of the problems of married life, which as overheard by Hazel results in her breaking off the engagement with the doctor. Then, succumbing to Bill's persuasive oratory she marries him. Father and mother Robinson are not so pleased with that, nor is Schultz, who still has to pay the bills. However, if Bill can be made to go to work, there seems to be a chance. Despising labor, Bill thinks up a new kind of apple packing crate, and after talking Schultz and his new in-laws into merging their apple growing businesses, he convinces them that they should give him a partnership as a reward for his wonderful idea.

Just plain amusement, the show moves to a lively pace in action, dialogue and situations. It's the kind of show that can be offered to family audiences with confidence.

Previewed at Warner's Hollywood Theatre. The paying preview audience, which had just seen "Captain Blood," was enthusiastic in expressing approval of "Brides Are Like That." The consensus of patron lobby comment was that the show should please any kind of theatre goer. —McCarthy, *Hollywood.*

Produced and distributed by Warner-First National. Directed by William McGann. Screen play by Ben Markson. From the play "Applesauce," by Barry Connors. Photography by Sidney Hickox. Assistant director, Carroll Sax. Film editor, Clarence Kolster. Art director, Esdras Hartley. Dialogue director, Harry Seymour. Supervisor, Bryan Foy. P. C. A. Certificate No. 1,810. Running time, when seen in Hollywood, 70 minutes. Release date not yet set. General audience classification.

CAST

Bill McAllister ..... Ross Alexander
Hazel Robinson ..... Anita Louise
Fred Schultz ..... Joseph Cawthorn
Mrs. Ella Robinson ..... Kathleen Lockhart
John Robinson ..... Gene Lockhart
Dr. Randolph Jenkins ..... Richard Purcell
Jennie ..... Mary Treen
Carter ..... Joseph Crehan
Clem Brown ..... Frank Darien
Jones ..... Robert Emmett Keane
Mary Ann ..... Kay Hughes

Muss 'Em Up

(Radio)

Mystery Melodrama

Despite the fact that this feature provides several well-known cast names, the job of selling it to any degree of success undoubtedly will prove a tough proposition. It's a complicated mystery melodrama contrasted by comedy and romantic love interest. The way things have been complicated, the matter of keeping track of what's going on or what the story is all about and at the same time trying to form any logical anticipations as to the way the yarn is going to work out, serve more to tax the powers of observation than they do to entertain or amuse.

Essentially the show has to do with a kidnaping plot. Then developing into a semi-gangster atmosphere, it develops into a murder mystery drama which entails a whole series of killings, and after wandering around quite a bit, dealing with actions and words of personalities and incidents that are entirely foreign to any sustaining angles, comes back to its original premise.

Banker Harding summons private detective O'Neill to his home. On the way he sees a pair of gangsters and he notifies Inspector Brock. Harding informs O'Neill that his life has been threatened unless he pays a big ransom. A dog has been killed and the bullet proves to have come from one of Harding's gun collection and immediately all present in the house, Amy, a secretary, Glenray, Corinne, Leland and Nancy, become suspect. Then the story becomes ultra complicated. Corinne is kidnaped; a chauffeur is killed, and Harding gets a note telling him how to pay the money. O'Neill, Cable and Amy apprehend gangster Maratti, and the story takes an unanticipated twist. But what Maratti says in reference to members of the Harding melange gives O'Neill a tip. Confronting Harding, he ascertains the banker is broke and has dissipated Nancy's trust fund. Nevertheless, to a dramatic tune, Harding borrows money from Leland, which he and Harding leave for the kidnapers. Corinne is released, and, as Brock is questioning her, in comes another gangster, who tells a story that he thought Glenray was Harding. Then it is vaguely revealed that the whole thing was a frameup. O'Neill tells Brock that Harding and Corinne, who were in love, had conspired to steal Nancy's money; that they hoped to have Leland killed. Trying to make a getaway, Harding and Nancy presumably are killed and O'Neill and Amy decide to get married.

Previewed at Pantages Hollywood Theatre. The audience, evidently bewildered by the confusing manner in which the yarn was narrated, could not conceal its inability to understand what it was all about.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Charles Vidor. Screen play by Erwin Gelsey. From the novel by James Edward Grant. Photographed by J. Roy Hunt and Joseph August. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Recorded by Denzil A. Cutler. Edited by Jack Hively. Assistant director, Doran Cox. P. C. A. Certificate No. 1,800. Running time, when seen in Hollywood, 70 minutes. Release date, January 31, 1936. General audience classification.

CAST

Tip O'Neill ..... Preston Foster
Amy Hutchins ..... Margaret Callahan
Paul Harding ..... Alan Mowbray
Jim Glenray ..... Ralph Morgan
"Red" Cable ..... "Big Boy" Williams
"Snake" ..... Maxie Rosenbloom
Nancy Harding ..... Molly Lamont
Gene Leland ..... John Carroll
Corinne ..... Florine McKinney
Inspector Brock ..... Robert Middlemass
Spivali ..... Noel Madison
Cleo ..... Maxine Jennings
Maratti ..... Harold Huber
William ..... Clarence Muse
Luigi ..... Paul Porcasi
Gangster ..... Ward Bond
Gangster ..... John Adair

I Conquer the Sea

(Academy-Halperin)

Dramatic Romance

A drama of love, heroism and sacrifice told against the thrill action background of whale hunting, "I Conquer The Sea" offers much to engage the attention of showmen and audiences. Its action background is made exciting and tight with suspense as it features two thrilling battles with monster whales, while the motivating dramatic story of two brothers in love with the same girl follows a theme that had no difficulty at all in creating and maintaining interest at high pitch.

The story treats of simple folk who follow a dangerous calling. Narrated in a simple, straightforward manner, with the quality of human interest always emphasizing dialogue and action, there is an atmosphere of realism and authenticity to the production that precludes anything savoring of theatrical artificiality. Adhering constantly to its dramatic premise, there is but meager comedy contrast, but following its tragic sacrifice anti-climax, the show concludes with a semi-spiritual sequence that would have made illogical any temptation to include comedy.

In the story, localed in Newfoundland, Rosita is in love with mighty harpooner Tommy. But when his brother, Leonard, the community doctor, works a miraculous cure on her brother, Rosita's affections change direction. Sequences graphically illustrating the life of the whaler folk precede a whale hunt in which Tommy loses an arm. The tragedy of his handicap becomes more vivid, when at their engagement party Rosita tells Tommy she cannot go through with marriage. Feeling that life is not worth living, Tommy learns to toss the harpoon with his left hand.

Another whale appears. The whalers go after it. Ensues a thrilling battle in which the mate of the harpooned monster comes to its aid. Aroused to fury, Tommy takes command, but the whales wreck the boat and Tommy, Leon-

ard and other survivors are hurled upon wave swept rocks. As Leonard swims to shore for help, Tommy lives in retrospect his life and dreams of happiness with Rosita. Realizing that her love for his brother is greater, he deliberately cuts the ropes that have been holding him in safety and sinks into the sea.

The finale is a memorial service for Tommy at the little whaler church, where, as his mates sing his favorite song, he appears in spirit to sing with them and give his blessing to Rosita and Leonard.

While the title is of unusual worth as a potential interest stimulator, the name of Steffi Duna in the cast is about the only one that prospective patrons can quickly identify. Nevertheless, if the full quality of the story and its production values as they relate to authentic picturizations of the hazards encountered in whale hunting are adequately publicized, the show has values for those who like to see something a little out of the ordinary.

Previewed in Fox Wilshire Theatre, class neighborhood first-run house. Finding much to hold its interest, the audience reacted favorably, applauding the action of the whale hunt episodes on both occasions.

—McCarthy, Hollywood.

Distributed by Academy Pictures. Victor and Edward Halperin, producers. Directed by Victor Halperin. Produced by Edward Halperin. Story by Richard Carroll. Dialogue by Rollo Lloyd and Howard Higgin, Film editor, Douglas Biggs. Sound technician, G. P. Costello. Production manager, John Hicks. Technical director, Leigh Smith. Art director, F. P. Sylos. Cameraman, Arthur Martinelli. Musical director, Arthur Kay. Musical supervision, Abe Meyer. P. C. A. Certificate No. 1,623. Running time, when seen in Hollywood, 70 minutes. Release date, January 24, 1936. General audience classification.

CAST

Rosita	Steffi Duna
Tommy	Stanley Morner
Leonard	Douglas Walton
Caleb	George Cleveland
Pedro	Johnny Pirrone, Jr
Sebastian	Fred Warren
Mrs. Gonzales	Madame Delinsky
Gabe	Olin Francis
Stubby	Fred Peters
Tiny	Jim Hertz
Josh	Albert Russell
Zack	Charles McMurphy
Flukes	"Tiny" Skelton
Gabe's wife	Dorothy Kildare
Stubby's wife	Renee Daniels
Widow Penecoste	Margaret Woodburn

The Invisible Ray

(Universal)

Drama

This production is a typical Karloff-Lugosi shudder picture and therein lies its entertainment values. Karloff here is a famous scientist, albeit an erratic one, whose particular brain child is the discovery of Radium X, a substance a thousand times more powerful than radium. By advanced scientific methods Karloff believes he has determined the location of the substance, in Africa. Karloff discovers his Radium X, but the expedition is a sad one for him, for besides being poisoned by the substance he loses his wife to another man and receives minor credit for the discovery. Karloff goes berserk, killing three of the six expeditioners before the poison takes his life.

This type of horror melodramatic picture has a definite public and to them the exploitation campaign would best be directed. The locale is the Carpathian Mountains, Africa and Paris. With a background of raging storms, frightened African natives, the deadly powerful ray the Radium X produces when harnessed and the luminous appearance of Karloff at night resulting from his contact with it, the picture has adequate thrill producing scenes. Supporting Karloff and Bela Lugosi and supplying the love element are Frances Drake and Frank Lawton. Of interest is the fact that Karloff appears without the distorted makeup of his "Frankenstein" pictures.

In the story Dr. Janos Rukh (Karloff) invites a group of scientists to his mountain retreat to witness an experiment to prove the existence of a meteor in the earth that fell several centuries ago. Although considering Dr. Rukh in disfavor, the group asks him to join their expedition into Africa. Rukh leaves the party and searches for the fallen meteor. He finds it, but in extracting a sample of the substance he is poisoned, and this causes his body to become luminous at night. Mrs. Rukh, who has accompanied the expedition, attempts to join Rukh in his retreat, but he tells her to leave, for his mere touch will kill a human being.

Mrs. Rukh falls in love with Ronald Drake. The expedition returns to Paris without Rukh, but before leaving Dr. Benet (Lugosi) has concocted an antidote for Rukh which, taken twice a day, will prolong his life. In Paris Benet takes most of the credit for the discovery. Rukh returns with a plan of vengeance. He sets the stage by faking his death. He kills two who were on the expedition by touching them. Benet begins to see the light and sets a trap for Rukh. But Rukh kills Benet and is after Drake, who at the announced death of Rukh had married Mrs. Rukh. But, deprived of the antidote, Rukh's body starts to smoke and is rapidly consumed.—Mooney, New York.

Produced and distributed by Universal. Producer, Edmund Grainger. Directed by Lambert Hillyer. Story by Howard Higgin and Douglas Hodges. Screenplay by John Calton. Photography by George Robinson. Special photography by John P. Fulton. P. C. A. Certificate No. 1,746. Running time, 75 minutes. Release date, January 13, 1936. General audience classification.

CAST

Dr. Janos Rukh	Boris Karloff
Dr. Benet	Bela Lugosi
Diane Rukh	Frances Drake
Ronald Drake	Frank Lawton
Sir Francis Stevens	Walter Kingsford
Lady Arabella Stevens	Beulah Bondi
Mother Rukh	Violet Kemble Cooper
Briggs	Nydia Westman
Headman	Danell Haines
Chief of Surete	George Renavent
Noyer	Paul Weigel
Mme. Noyer	Adele St. Maur
Professor Mendelssohn	Frank Reicher
Number One Boy	Lawrence Stewart
Zulu Woman	Etta McDaniels
Celeste	Inez Seabury
Minister	Winter Hall

King of the Damned

(Gaumont-British)

Spectacular Melodrama

The convict settlement has been exploited rather thoroughly as a background for melodrama, and in its general atmosphere and some of its detail "King of the Damned" has been anticipated. Unlike most other "Devil's Island" stories, however, it does represent an effort to present a problem that can be exploited, as well as a story, in the novel feature that revolting convicts govern the settlement better than the jailers they have dispossessed.

In sheer strength of incident and in scale of production the film has showman values. Outstanding are scenes in which the revolting convicts, paraded for the garrotting of one of their comrades, storm and capture the barrack square; grimly original also are the episodes in which the captured officers are made to welcome officers from a cruiser and to pretend that all is well, because the convict servants who wait at table have pistols at the ready.

Anna, daughter of the Commandant of the convict island of Santa Maria, and finance of his second in command, Capt. Ramon, flies to the island on hearing that her father is ill. She is attracted by Convict 83, who acts as orderly. An educated man, 83 is planning a revolt of the convicts, whose dissatisfaction is brought to a head by the action of Ramon, bribed by a concessionaire, in sending large contingents to a road-making squad in the jungle. Ramon, discovering 83 in conversation with Anna, orders him to the road gang.

A rising is plotted in the absence of a number of troops on a distant expedition, but breaks out prematurely and is suppressed. Mooche, drunken but faithful ally of 83, is condemned to the garrott for killing a traitor. Convict 83 is advised that he has received a pardon, but on the eve of the execution asks permission to parade with the others on the square.

As the steel necklet is about to close on Mooche's neck, the convicts break rank and rush upon their guards. A secretly assembled machine gun, fired from the hospital window, enables them to win the day. All the officers are made prisoners. With the assistance of Mooche, 83 proceeds to organize the island, to show that, under fair conditions, the convicts can do ten times what was accomplished by slave driving.

Anna secretly sends out a message which bring a cruiser to the island. When the officers land, they are welcomed as usual by Ramon and his colleagues, who have been coerced into a pretense that everything is normal by the fear that Anna will be killed if they speak. The disclosure by the cruiser captain that his ship's guns are trained on the barracks leads Ramon to tell the true position; the cruiser is signaled and begins to shell. Supported by Anna, 83 persuades the captain to promise a fair trial on the mainland to the mutineers.

There is very little light relief in "King of the Damned," and no love interest in the conventional sense. Its appeal, which is definitely to adults, rests almost entirely on the exceptional realism of its details and the strength of the revolt and execution scenes, reinforced by the fact, already indicated, that it can be sold to certain audiences as an indictment of the system of punitive settlements. The acting of Conrad Veidt and Helen Vinson is adequate, but the strong part is that of Noah Beery as the heroic blackguard, Mooche.—Allan, *London.*

Produced and distributed by Gaumont-British. From the play by John Chancellor. Screen play by Charles Bennett and Sidney Gilliat. Adaptation by A. R. Rawlinson. Directed by Walter Forde. Camera, Bernard Knowles. Sound, A. F. Birch. Art director, O. Werndorff. Running time, 75 minutes. Adult audience classification.

CAST

Convict 83	Conrad Veidt
Anna	Helen Vinson
Mooche	Noah Beery
Ramon	Cecil Ramage
The Greek	Edmund Willard
Lumberjack	Percy Parsons
Boy	Peter Croft
Captain Torres	Raymond Lovell
Commandant	C. M. Hallard
Doctor Prada	Allan Peayes
Captain Pereez	Percy Walsh

The Alchemist's Hourglass

(Norton Company)

Good

An industrial short that is more of entertainment than advertising, this is a well worthwhile production. Set in medieval times, the story relates the progress of machinery from that period to the present day with the important functioning of abrasives. An alchemist, displaying to a Duke and his retinue some gems that he has created with chemicals, is interrupted by a disturbance outside his window. A street grinder, having ruined the sword of a noble, is being chastised severely. The alchemist takes the sword and sharpens it with a hone of his own make. The Duke, unconvinced by this display, is shown by the alchemist, through the medium of an hourglass, machinery in years to come and the use of abrasives in the gradual development. These scenes are the highlight of the short and are of an excellent pictorial and instructive nature. Until distribution facilities are arranged the short will be handled by the Norton Company of Worcester, Mass. It was produced and directed for that company by Leo Lipp.—Running time, 18 minutes.

Camera Cranks

(RKO Radio)

Monotonous

Comedy situations that lack humor and border on the monotonous make up this short. It all has to do with a screen test of a radio personality. The partner in the test is a young woman of dubious mental capacity who evidences a desire to display her talents before the camera. Fifty-nine takes are required due to the persistently innocuous manifestations of the young woman and her retinue of family and dog. The despairing director, camera crew and sound effects man suffer accordingly with each retake. In the cast are Joey Ray, Robert Graves.—Running time, 19 minutes.

Box Office Champions for December



MUTINY ON THE BOUNTY — M G M



ANNIE OAKLEY — RKO Radio



THANKS A MILLION — 20th Century-Fox

Four of the seven productions winning a place among the Box Office Champions for December, 1934, were Champions of November. This is the first time since the inauguration of the Champions in 1931, that so many pictures have won such a ranking in two successive months. Of the four "repeaters," MGM's "Mutiny on the Bounty" retains for December the position at the top of the list that it held in the ratings of the November leaders.

(1) Mutiny on the Bounty: Associate producer, Albert Lewin. Directed by Frank Lloyd. Screen play by Talbot Jennings, Jules Furthman, Carey Wilson. From the book by Charles Nordhoff and James Norman Hall. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Arnold Gillespie. Marine director, James Havens. Photographed by Arthur Edeson. Film editor, Margaret Booth. Cast: Charles Laughton, Clark Gable, Franchot Tone, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp, Ian Wolfe, Ivan Simpson, Dick Winslow. Released Nov. 8, 1935.

(2) A Night at the Opera: Directed by Sam Wood. Screen play by George S. Kaufman and Morrie Ryskind. From a story by James Kevin McGuinness. Musical score by Herbert Stothart. Dances by Chester Hale. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Ben Carre, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Merritt B. Gersted. Film editor, William LeVanway. Assistant director, George Selander. The cast is headed by three of the Marx Brothers: Groucho, Chico and Harpo (Zeppo is no longer in pictures). Kitty Carlisle has the feminine lead. The film was released November 15, 1935.

(3) In Old Kentucky: Produced by Edward Butcher. Directed by George Marshall. Screen play by Sam Hellman and Gladys Lehman. Additional dialogue, Henry Johnson. Play by Charles T. Dazey. Photographed by L. W. O'Connell. Sound, W. D. Flick. Art director, William Darling. Gowns, William Lambert. Musical director Arthur Lange. Cast: **Will Rogers,** Dorothy Wilson, Russell Hardie, Charles Sellon, Louise Henry, Esther Dale, Alan Dinehart, Bill Robinson. Released November 22, 1935. This was the final release of the late comedian's pictures, though "Steamboat 'Round the Bend" was the latest produced.



A NIGHT AT THE OPERA M G M



IN OLD KENTUCKY 20th Century-Fox



SO RED THE ROSE Paramount



FRISCO KID Warner

(3) Annie Oakley: Associate producer, Cliff Reid. Directed by George Stevens. Screen play by Joel Sayre and John Twist. From a story by Joseph A. Fields and Ewart Adamson. Production associate, Robert Sisk. Photographed by J. Roy Hunt. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Perry Ferguson. Recorded by John L. Cass. Music recorded by P. J. Faulkner, Jr. Edited by Jack Hively. Assistant director, Jimmy Hartnett. Cast: Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde, Chief Thunder Bird, Margaret Armstrong, Delmar Watson, Adeline Craig. Released November 15, 1935.

(3) Thanks a Million: A Darryl F. Zanuck production. Directed by Roy Del Ruth. Screen play by Nunnally Johnson. Photographed by Peverell Marley. Art director, Jack Otterson. Film editor, Allen McNeil. Costumes by William Lambert. Sound, Eugene Grossman, Roger Heman. Musical direction, Arthur Lange. Cast: Dick Powell, Ann Dvorak, Fred Allen, Yacht Club Boys, Patsy Kelly, Paul Whiteman and Band, with Ramona, Raymond Walburn, Rubinoff, Yacht Club Boys, Benny Baker, Andrew Tombes, Alan Dinehart, Paul Harvey, Edwin Maxwell, Margaret Irving, Charles Richman. Released November 15, 1935.

(4) So Red the Rose: Produced by Douglas MacLean. Directed by King Vidor. Assistant director, Vernon Keays. From novel by Stark Young. Screen play by Laurence Stallings, Maxwell Anderson and Edwin Justus Mayer. Music by Frank Harling. Costumes by Travis Banton. Sound, Harold Lewis. Film editor, Eda Warren. Art directors, Hans Dreier and Ernst Fegte. Photographed by Victor Milner. Cast: Margaret Sullavan, Walter Connelly, Randolph Scott, Janet Beecher, Elizabeth Patterson, Harry Ellerbe, Dickie Moore, Robert Cummings, Charles Starett, Johnny Downs, Daniel Haynes, Clarence Muse, James Burke, Warner Richmond, Alfred Delcambre. Released Nov. 22, 1935.

(4) Frisco Kid: Directed by Lloyd Bacon. Assistant director, Jack Sullivan. Photographed by Sol Polito. Film editor, Owen Marks. Story and screen play by Warren Duff and Seton I. Miller. Art director, John Hughes. Gowns by Orry-Kelly. Musical direction, Leo F. Forbstein. Cast: James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita, Donald Woods, Barton MacLane, George E. Stone, Joseph King, Addison Richards, Robert McWade, Joseph Crehan, Robert Strange, Joseph Sawyer, Fred Kohler, Edward McWade, Claudia Coleman, John Wray. Released November 30, 1935.

INDUSTRY REJECTS U.S. BID FOR CODE TO END TRADE PRACTICE ILLS

Paine Says Committee Will Seek Import Rules Penalizing Foreign Producers for Restrictions on American Industry

Rejecting the Government's bid to participate in the Council for Industrial Progress, the newest move for self-regulation of industries, the motion picture industry indicated this week that the Council would have to worry along without it.

Thus were dashed the hopes of Major George L. Berry, President Roosevelt's coordinator for industrial cooperation, and John G. Paine, chairman of the Council's management group, that the industry could be induced to become an active unit.

Jenkins Declines Post

A place for the industry has been reserved on the committee of "internal and external competition affecting American standards," expected to play an important role in the Council's activities. Following a conference with Major Berry in Washington last week, Mr. Paine announced the appointment to the committee of Felix Jenkins, general counsel for Twentieth Century-Fox, as the representative of the motion picture industry.

Mr. Jenkins this week notified the coordinator that he could not serve, giving no reasons. Whether any other industry representative would be appointed was uncertain this week, pending further conferences planned by Mr. Paine.

However, Mr. Jenkins is the only industry figure who has evinced any interest. Generally, the large motion picture companies, considered in Washington as likely subscribers to the movement, have regarded the Council with cool aloofness from the start.

Some surprise was occasioned when Mr. Jenkins attended the Council's initial meeting in Washington January 6th. He explained this week that while he was continuing as a member of the group, he represented only his company as an observer and that he had no intention of being placed in a position of acting as spokesman for the entire industry. He said the committee appointment had not been tendered him but had been announced without his consent.

Mr. Paine, however, deems the motion picture industry to be represented in the Council, because of the interest shown by Twentieth Century-Fox, and pointed out that while industries as a whole are not enrolled, representative segments are.

Indirect Invitation Extended

Major Berry extended an indirect invitation to the industry to join his Council when in a statement he emphasized that Mr. Paine is a prominent film industry executive. The head of the management group is chairman of the board of the Music Publishers' Protective Association, and for many years has acted as agent and trustee of the music publishers in their dealings with motion picture producers and others. He formerly served as copyright attorney and in the legal department of Warners, and some years ago engaged in production in a small way.

While the film industry is indifferent, Mr. Paine said his section would concern itself with problems directly affecting motion pictures, both in America and abroad.

His group has been divided into seven committees, each with four industry representatives and four from labor. Generally, they will seek to formulate a program on the basis of which legislation for the solution of trade practice ills and labor problems will be introduced in this session of Congress.

The Council plans to study a large number of problems involved in the nation's economic life, said Mr. Paine, and it will aim to map a national industrial policy, along the lines of what has been termed "long range planning."

One of the problems impinging on motion pictures is that of "internal and external competition affecting American standards," Mr. Paine said. Headed by O. M. Porter, representing the pulp manufacturers, the committee handling this phase will attempt to draft import regulations penalizing foreign motion picture producers in retaliation for restrictions imposed on the American industry by those countries, he declared.

"We should not have a free and open market for any country which refuses to give our films unrestricted entry," he believed. "The obstacles have been particularly serious in Germany, France and England, with quotas, taxes and regulations of various sorts. We should make it equally difficult for them to do business in the United States."

Cites Bans on Films

Mr. Paine also felt commercial retaliation would be in order in such situations as when France succeeded in blocking the production by Paramount of "Paths of Glory" and Turkey's objections to the making of "The Forty Days of Musa Dagh," as well as Spain's recent drastic action to compel withdrawal of "The Devil Is a Woman" from world circulation.

Industry representatives handling foreign matters seriously doubt the wisdom of such a move, pointing out it would undoubtedly cause counter retaliations and intensify present drastic restrictions against American film companies.

Other committees will be appointed to investigate the following subjects: national industrial policy; labor relations, including the regulation of maximum working hours and minimum wages; child labor; fair trade practices; government competition with private enterprise; anti-trust laws and government aid of small industries.

Trust Law Factor

The phase in which organized industry spokesmen in New York showed most interest was that of the anti-trust laws. The Council plans to examine possibilities of modifying them to permit industries wider latitude. Film company attorneys have cited the existence of the laws as a major obstacle to concerted adoption of any plan of self-regulation, and for this reason alone, they feel, a revamping would be welcomed.

Another was that of Government competition with private business, as typified in the film shows at CCC camps and performances sponsored by state and municipal educational and other institutions, which are tax free, in opposition to taxpaying exhibitors.

The campaign initiated by the Motion Picture Theatre Owners of America to bring

Felix Jenkins Declines to Represent Film Industry on Paine's Management of the Group of Major Berry's Council

about self-regulation through key city conciliation tribunals appears to have been stalemated by the industry's lack of enthusiasm and the uncertainty of early action by the organization's board of directors.

The need for tribunals where trade factors could air their grievances without resorting to litigation was again pointed out this week as independent exhibitors in Kansas City prepared to bring action against Fox Midwest on charges of "unfair clearance and zoning." Members of the Independent Theatre Owners' Association there who had purchased protection were reported willing to relinquish it immediately, while the circuit still held out.

In Akron, the ITO is seeking to solve the independents' problems through a booking combine and a clearance schedule based on admissions. Action was speeded by reports four new houses were to be built there. The clearances proposed are: theatres charging 25 cents, 28 days after downtown first runs; 20 cents, 42 days; 15 cents, 56 days.

While the MPTOA's 20 regional affiliates have informally approved the proposal of Ed Kuykendall, its president, for a system of self-regulation, further developments in this direction depends on three major factors:

1. What Congress does with respect to reviving the NRA, and other legislative matters, and what occurs in the state legislatures this year.

2. The industry's own demonstration of willingness to adopt self-regulation.

3. The formulation of a definite, detailed plan.

Several proposals are being urged by pro-administration Congressmen for action this session, among them a Constitutional amendment proposed by Representative Costigan of Colorado. It would remedy the supreme court's NRA decision by giving Congress the power to regulate wages and conditions of employment regardless of state lines. The bill is in the House judiciary committee, with little likelihood of action.

In another direction, the Federal Trade Commission is making a last effort to revive a modified form of the NRA and plans to call an industrial conference in Washington. Industries are to be called singly, and motion pictures are on the list.

Unfair Practice Legislation

Legislation designed to increase the Federal Trade Commission's powers to halt unfair and deceptive trade practices is being sponsored by Chairman Rayburn of the House interstate commerce committee. A proposed bill would declare such practices unfair competition and give the circuit court of appeals power to restrain them pending final court decision.

At the same time, spokesmen for organized business have notified members of Congress that it would continue to oppose all measures having an NRA flavor.

M. B. Folson, treasurer of Eastman Kodak Company, Rochester, N. Y., is one of 18 new members appointed by Secretary Roper to his Business Advisory and Planning Council. They will serve through this year.

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the dough . . . from "Mister Hobo"



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FIVE BIG BRITISH CIRCUITS RISING OUT OF REGROUPING OF THEATRES

Real Estate Basis of New Financing Found Significant of Stability of Projects; New Studios a Factor; Large Capitalization

by BRUCE ALLAN
London Bureau of the HERALD

Almost daily re-shufflings of alignments in the British theatre field, coupled with the entry of new and powerful financial groups, promise to create a circuit situation, early in 1936, representing a definite variation in the balance of booking power. Instead of two major circuits, there may soon be five. Possibilities of producer associations with various of the new theatre groups emphasize this prospect of important changes.

Recent expansion plans, not all of them official, may be summarized as follows:

Union Cinema Co., Ltd., controlled by Fred Bernhard, has entered into agreements with Arthur Segal, founder of the Astoria circuit now controlled by Paramount, and with Reed Theatres, Ltd., which are expected to bring the final total of the Union theatres to over 200. Little more than a year ago it was under fifty. The Segal additions will, it is said, be upwards of 40 socalled supers of over 2,000 capacity, in key cities.

An investor in Union is J. Arthur Rank, director of British National Films and of the C. M. Woolf company, General Films Distributors, and a tie between the Union circuit and the eight important British producing companies represented by G. F. D. looks probable. The likelihood of a big joint public flotation is being generally canvassed.

County Cinemas, Ltd., under the control of C. J. Donada, is another group which seems likely to be over 100 strong quite soon. The County theatres are new buildings of large capacity. A flotation for $17,500,000 recently was indicated, and it was believed that a tie with London Films (financed by Prudential Insurance Company) would be revealed. The present belief is that County will get what money it wants without going to the public.

Odeon Expansion Details

The Oscar Deutsch Odeon group was associated, with County, in Joseph Schenck's plan for an arrangement in which United Artists was to have provided the producing end. The UA-County-Odeon deal fell through, but the Odeon circuit, also composed mostly of new theatres of good capacity, has grown steadily and the goal of 200 theatres is not impossible. Odeon, in which United Artists Theatre Circuit, Inc., purchased an interest some time ago, has a capital value said to total $50,000,000. The plan, it is understood, calls for simultaneous release with London throughout the circuit, instead of six months after London showings, as is now the case. Maurice Silverstone, managing director for United Artists here, may be named to the board of Odeon.

The John Maxwell company, Associated British Pictures, is on the eve of issuing $5,000,000 further capital in the form of 5 per cent first mortage debentures for the purpose of "financing additional properties." ABP, already second only to G-B in number of theatres, grew steadily throughout 1935 and may well become a 300 to 400 circuit. The new issue will bring its capital up to the full authorized amount of $17,500,000.

Some interesting financial groupings underly the facts just stated.

The Union-Segal-Reed interests, possibly associated with Woolf-General, will have behind them the millions of J. A. Rank and of Lady Yule; both of these are also interested in the Pinewood studios being erected by the Boot building interests at Iver, and Rank and Boot are investors in the Technicolor British plant at nearby Denham.

If the County-United Artists-London Film combination fructified, it will probably be with the aid of Prudential resources.

Odeon, in or out of a County-UA tie, is an inviting associate for any production company, due to big financial resources, usually identified with the Halifax Building Society.

There is a very important territorial aspect to most of these deals. In a real estate sense, a large slice of the near-London county of Buckinghamshire will be absorbed by insurance, building society and estate development interests which also possess film holdings. Just how much land the Prudential has acquired in the Denham neighborhood cannot be stated, nor does anyone know the exact acreage owned by the Boot interests in the adjacent Iver area, but it seems reasonable to assume that, merely by exploiting the increased estate values which the new studios will create in residential Buckinghamshire, these interests will be assured of a handsome return on investments in land made at near-agricultural rates. Their incidental film investment is obviously less of a speculation than it might seem. That the same or similar interests should be attracted by theatre investments, also with a sound real estate backing, is not surprising. The primary finance of the new circuits, as of the new production enterprises, is obviously well secured on values which do not depend to any extent on film fluctuations.

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Lord Tyrrell Honored

Lord Tyrrell of Avon, new president of the British Board of Film Censors, will be visited on January 28th by a deputation from the Public Morality Council, which is to convey congratulations on his appointment. It will be led by Dr. Winnington Ingram, Bishop of London, and will be representative of all the churches and of numerous welfare bodies which concern themselves with film entertainment. It is significant of the standing of the BBFC that the deputation will formally assure the new president of its support for a continued policy of trade regulation on the principles laid down by the late E. E. Shortt, K. C., at the Cinematograph Exhibitors Association Summer Conference at Cardiff last year.

Lord Tyrrell Honored by Public Morality Council; B & D Chairman Blames Censorship for Low Receipts; Quota Hearing

▽

Censorship Blamed

Commenting on a loss on last year's trading of £37,031 ($185,000), compared with a previous year's profit of £80,000, E. Ronald Cramond, chairman of British & Dominions Film Corporation, at the annual meeting in London said that there had been a big falling off in receipts and that this "was especially marked in the United States, where among other things alterations demanded by the American censorship authorities destroyed the effectiveness of certain of the company's films."

The annual report disclosed a surplus on revenue account of £41,096, but against this there was a depreciation item of £78,127, of which £58,836 represented the deficit on film receipts as compared with estimates.

Charles M. Woolf, who became managing director of the company on the death of Hubert Marsh, said that before accepting the appointment he had suggested that the company's releasing contract with United Artists be either canceled or materially altered. "As a result of these suggestions, Capt. Norton went to New York and although he was not able to get the contract canceled altogether he certainly got very material concessions under which it was workable."

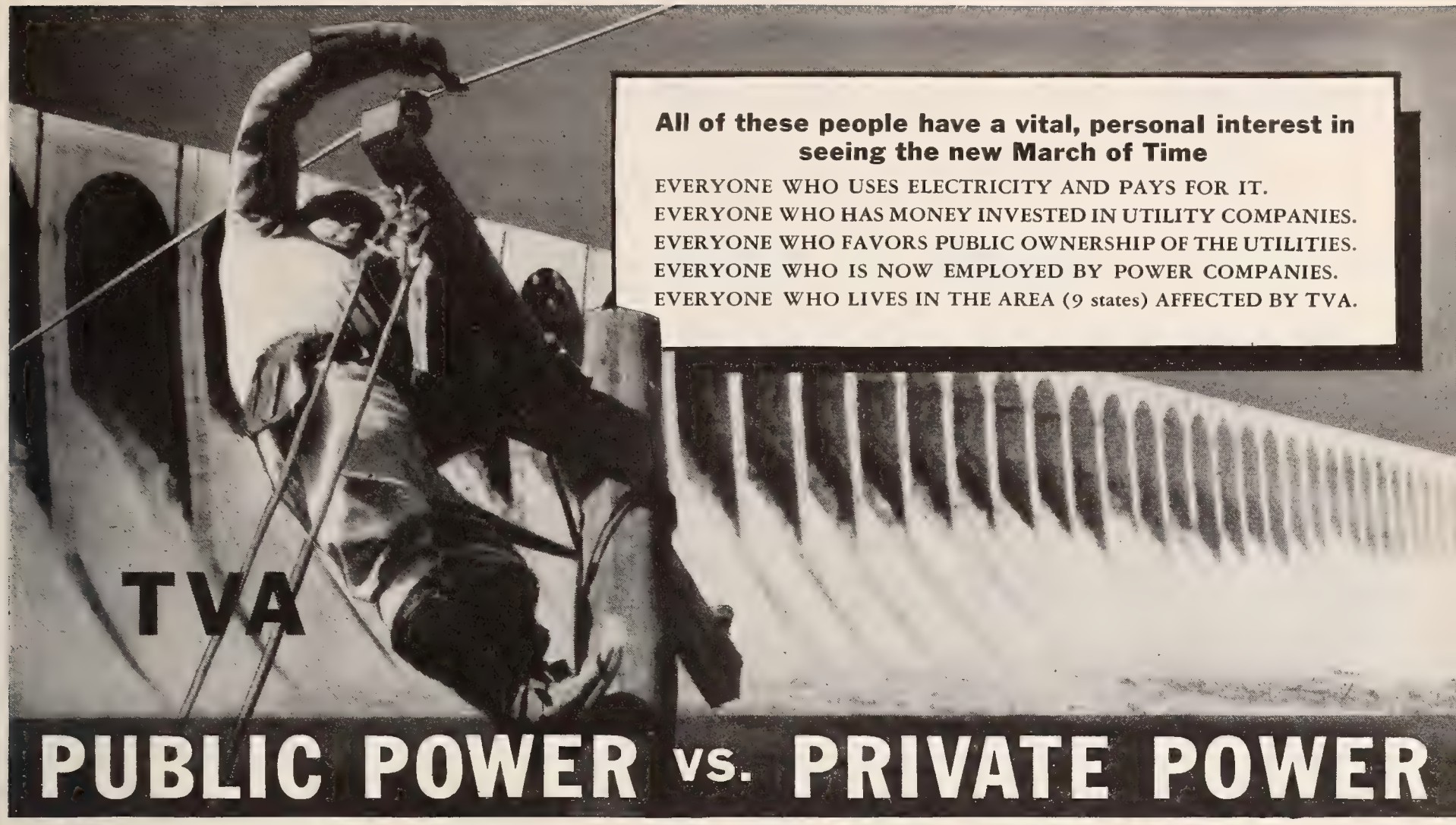
The modification of the contract (which previously, declared Mr Woolf, had placed at the disposal of UA "the artistes, the entier personnel and the entire capacity of the studio") had had the immediate result that it had been possible to rent out two stages "most profitably and for an extended period."

Indicating that the future policy of B & D would be to rent space and to produce its own films chiefly in combination with other companies, Mr. Woolf said that it was not intended "to make any very expensive films with a view to getting world release."

It was estimated that the net revenue from the rental of studio space would be £35,000 a year.

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Betty Stockfield will play "Joanna" in the Toeplitz Maurice Chevalier production, "The Beloved Vagabond." Nora Swinburne, originally cast, is prevented by a theatre part.



IN its first issue of 1936, MARCH OF TIME turns its cameras on the program of the Tennessee Valley Authority (TVA), affecting 9 states, an area as large as England. As the government pushes its power lines out through the Tennessee watershed to hundreds of southern towns and hamlets, millions of people will get their first taste of TVA cheap electricity and like it. By this great experiment in regional planning, TVA proposes a national yardstick for measuring what *all* U. S. electricity should cost.

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With the headlines scarcely dry on the NRA and AAA decisions, now TVA goes on trial. On this collision between public and private power is focused the attention of all U. S. industry.

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These 5,688,000 people and their families have been notified by the power companies they are associated with, that the new MARCH OF TIME tells the full story of both sides of the TVA program. Now they are waiting for YOU to tell them when it will play in your theater. Here is exploitation value plus ready-made box-office.

OTHER EPISODES IN No. 1 for 1936

FOR ADVENTURE AND STIRRING ACTION, the new March of Time pictures a Robinson Crusoe, Mutiny-on-the-Bounty adventure on three desert islands near the Equator. The U. S. Coast Guard, acting on sealed orders from Washington, wins new air bases in the U. S. conquest of the Pacific.

FOR SHEER PRESENT DAY MYSTERY, March of Time turns to the strangest man in 1936 France—Monsieur de Paris. Few know his name or remember his face, but for half a century, like his father before him, he has been owner of the guillotine, traveling over France, using it, collecting its gruesome fees.

THE MARCH OF TIME

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PRODUCED BY THE EDITORS OF TIME

COURT DEALS BLOW TO CHANCE GAMES

New York Supreme Court Holds Theatre Drawings Violate Law; Arrests Seen

Chance games used at motion picture theatres as a box office stimulant this week suffered their severest setback since becoming the subject of wide legal controversy, the supreme court in New York refusing the appeal of a convicted exhibitor by ruling that such drawings in theatres violate the state laws. The immediate effect is expected to be wholesale arrests by New York's police department under Commissioner Valentine, which might result in complete abandonment of the practice in the largest territory in the country, New York representing some 18 per cent of the nation's motion picture business.

Appeals were contemplated elsewhere against state court decisions. In Arkansas, Malco Theatres were reported to be considering an appeal from a decision that favored the state. In Boston, a $250 fine was to be appealed by James Wells, of the Felsway, Medford, and Charles Wilson, of the Hamilton at Dorchester.

Two bills aimed at cash giveaways and chance games were filed in Massachusetts with the state legislature.

The decision by the appellate division of the supreme court, in Brooklyn, that prizes awarded in motion picture houses and other places of amusement are a violation of the state lottery law, was announced over the weekend.

Sees Arrests Coming

The ruling, which affirmed an earlier decision by the court of special sessions in Brooklyn, was declared by William F. X. Geoghan, district attorney of Kings county, to be of great interest to his office and to the police department. He interpreted it as opening the way for the arrest of proprietors of amusement places who distribute cash prizes to their patrons as the result of a drawing.

The case considered was that of Charles Cranides, manager of a motion picture house at 135 Driggs avenue, Brooklyn; Joseph Kiley, assistant manager of the theatre, and Farmer Miller, who operated the wheel which aided in the picking of the winners of prizes.

Justices Bayes, Murphy and McInerney of the court of special sessions found the three defendants guilty of unlawfully maintaining and operating a lottery and suspended sentence.

Decision Is Unanimous

Melvin Albert, counsel for the defendants, took the case to the appellate division. He contended that it was not necessary to purchase a ticket of admission to the theatre to share in the drawings, because tickets for the drawing could be obtained in business places in the neighborhood and in the lobby of the theatre. He contended that because no charge was made for participating in the drawings there was no violation of the lottery law.

George F. Palmer, Jr., assistant district attorney, replied that it made no difference whether persons not purchasing tickets of admittance to the theatre took part in the drawings or not. The fact in this case, he said, was that the policeman purchased a ticket of admittance and received his ticket in the drawing.

The decision of the appellate division was given by Justices Hagarty, Carswell, Davis, Taylor and Johnston. There was no opinion, but a memorandum by the court said that the judgment of the court of special sessions was affirmed. The decision of the court was unanimous.

Mr. Albert said he would as soon as possible seek permission of the appellate division to have its decision reviewed by the court of appeals.

Storage Arranged For Film Archives

Five million feet of motion pictures and many thousands of phonographic records are extant in the various departments, agencies and independent establishments of the Government, according to John G. Bradley, chief of the Division of Motion Pictures and Sound Recording of the National Archives, as recorded in the first national report from The National Archives at Washington.

How best to preserve those pictures and additional material received as gifts from the non-federal field is the immediate problem of Mr. Bradley's staff. Eight concrete vaults and a projection room have been provided in the National Archives Building.

Storage specifications agreed upon call for insulated fireproof cabinets within the vaults, each cabinet to contain one thousand feet of film in a separate compartment, vented to a stack flue leading to the exterior of the building.

"Each compartment," said Mr. Bradley, "is to have a gravity trap door that will permit quick and easy egress of combustion flames or gases to the exterior and prevent ingress of these same gases to the film compartments. The flues leading to the exterior are to be provided with proper insulation to prevent heat conduction and a return of outside air."

The preservation plans comprise control of temperature, humidity, air content, heat conduction and air connections.

Johnston to Florida

W. Ray Johnston, president of Republic Pictures, who has been confined to bed in New York for the past three weeks with bronchial pneumonia, left Wednesday with Mrs. Johnston for St. Petersburg, Fla. He will spend several weeks there recuperating and expects to return to New York about February 7.

"More Generous" Plan Set By WPA for Shows

A competitive phase of the federal theatre project in the New York region was clarified in a statement by Elmer Rice, regional director, this week that one performance weekly will be reserved for persons on home relief who will be admitted free to the project's six theatres, and at other times regular admissions will prevail.

Mr. Rice described this plan as "more generous" than any other in the country, since more than 15 per cent of the theatres' weekly seating capacity will be restricted to the city's relief population numbering 410,000, who, he said, are "starved for the legitimate theatre." The regional director has frankly admitted in the past that the program aims to stimulate interest in the stage as opposed to motion pictures.

According to the formulated policy, admission will be free on Saturday afternoons at the Willis, in the Bronx, to persons showing home relief cards at the box office, and on Monday nights at the Manhattan, Biltmore, Daly's, Lafayette and the Symphony, which is the new name for the Teller-Shubert in Brooklyn. Relief cards will be good for two admissions, and no special requisitions will be necessary. There will be no seat sale for these performances.

In Chicago, Thomas Wood Stevens, regional director, reported the present plan there was to admit relief clients free of charge, although it was not yet definite. He said the Chicago price scale would probably range from 10 to 20 cents. The admission scale in New York City will be from 25 cents to probably $1 top, with probably a 10 or 15-cent admission for children.

Exhibitors Complain

Permission to charge admission was authorized under the Works Progress Administration in the hope the Government would be able to make the projects self-sustaining and eventually pay their own way. Under the TERA and the old CWA, the problem of admission did not arise as all performances were free. With the decision to charge at the box office, many commercial producers, particularly in Chicago, have complained of unfair competition.

Uncle Sam's debut as a producer in New York was scheduled for Wednesday night with the opening of "The Living Newspaper," sponsored by the Newspaper Guild of New York, at the Biltmore. Because of the Governmental red tape in obtaining requisitions for properties and electrical equipment, the opening has been postponed until January 29.

The Tryout Theatre, the only unit from which the commercial theatre is expected to benefit, is scheduled for launching February 8 at the Willis with "Woman of Destiny," sponsored by Lee Shubert.

Two Chicago Houses Considered

In Chicago meanwhile, the Great Northern, an old legitimate house, and the Star and Garter, a burlesque theatre, both dark, are being considered by WPA authorities for their shows. It is expected if the theatre deals go through the plays will open some time next month, and may go on tour later.

Complete reorganization of the federal music project in New York City has been announced by Dr. Nikolai Sokoloff, national director of WPA music activities.

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

$25,000,000 FOR PRINTS IF BLIND BUYING IS ELIMINATED, SAYS NIZER

Attorney for New York Film Board of Trade Says Exhibitors Want System as Much as Distributors Desire It

Abolition of "blind selling" and block booking, by law, as proposed, would cost the motion picture industry $25,000,000 a year alone for the additional prints that would be required, and rental prices would be prohibitive for some small exhibitors and very much increased for all exhibitors.

This is the newest major-distributor line of attack against opponents of the block booking system, and was undertaken last week by Louis Nizer, an attorney for large distributors who at the same time serves as counsel for the New York Film Board of Trade. Mr. Nizer presented the distributors' case to the School of Education at New York University. Some independent exhibitor interests are planning a fight in Congress for passage of the Pettengill anti-block booking bill.

Mr. Nizer declared that, contrary to the declarations of block booking opponents, exhibitors want the system to continue as much as do the distributors. Too, "the social argument in respect to block booking is absolutely baseless and false," he added.

"Furthermore, the theory that exhibitors are compelled to buy 100 per cent of a company's product in order to obtain any of its pictures is greatly exaggerated," Mr. Nizer continued. "The records reveal that not more than five per cent of contracts made with exhibitors are for the producer's entire product including short subjects and news reels and that not more than 20 per cent are for complete blocks of feature pictures offered. In other words, most exhibitors have substantial selection even before the contract is made. Otherwise, how could one explain the fact that certain pictures are contracted for 14,000 theatres, whereas, less successful pictures of the same company are contracted for only 1,400 theatres? These are the actual statistics in respect to two pictures of the same company. If bad box office pictures could be forced upon the exhibitor, there would not be such a discrepancy in the number of bookings.

Cites 10% Cancellation

"Not only has the exhibitor some selection before the contract is made, but he has a 10 per cent cancellation clause after the contract is made.

"So long as the block booking problem is debated on economic grounds, it will not be a serious one because in the last analysis exhibitors would be as shocked as distributors if this custom were suddenly destroyed. Exhibitors must have a steady flow of product and cannot depend upon individual purchases as each picture comes along. The uncertainty of supply and the prohibitive price of individual selling would soon bring back the custom of block booking.

"The danger involved in the block booking controversy is that it has been made a political football and that false social issues have been brought into the picture and have misled honest groups who seek to elevate the standards of films."

On the subject of blind buying, Mr. Nizer said: "The majority of exhibitors are several hundred miles distant from the nearest exchange center. Most exhibitors who pay as little as $5.00 or $10.00 for pictures cannot spend much larger sums to see them in advance. For an exhibitor to see 600 pictures a year would require 75 working days of his time in addition to traveling expenses. If 600 feature pictures had to be viewed by 10,000 exhibitors a year, the cost to the industry for prints alone as a result of these showings would be $25,000,000 a year.

"In England the block booking and blind buying laws are circumvented. There is a trade showing which technically is supposed to be a viewing by all exhibitors even though they have not seen the picture. Furthermore, oral arrangements are made to buy the complete block. This is done in order that the exhibitors may be assured of a definite supply of a certain quality of product. The average exhibitor knows the type of product he will get from a large major company. He knows its stars, its directors, and usually there are advance notices of most of the story material.

"He has learned that it is in his own interest to permit elasticity in production. Particularly today, with percentage engagements in vogue, the producer is as anxious as the exhibitor to make the most successful pictures possible. The producer should be allowed to shift from a preconceived definite program if he believes he can improve it and he should be allowed to take advantage of current news opportunities, which frequently make certain subjects popular."

Called Wholesale Selling

"Block-booking is wholesale selling," explained Mr. Nizer. "The exhibitor receives the benefits of a wholesale price and the distributor receives the benefit of a large sale. If each picture were sold separately, the cost of selling would be so increased, particularly in the outlying districts, that prices would be prohibitive for some small exhibitors, and very much increased for all exhibitors. There is very little doubt that voluntary block-booking is therefore desirable. The exhibitors want it as much as the distributors.

"An economic problem has arisen in respect to what is called compulsory block-booking. This means that the distributor refuses to license his best pictures unless the exhibitor buys the less desirable ones.

"The distributors also claim that experimentation in production frequently in artistic and cultural fields is possible only because there is a possibility of obtaining some return from such pictures if their box office value is poor.

"Exhibitors, on the other hand, contend that they would be ready and pleased to pay very much more for successful pictures, and want to have eliminated the unsuccessful pictures. In other words, they seek a complete choice of selection. This creates an economic conflict. Is it possible for the exhibitor to pay enough when he has complete choice of selection to make up for the great losses the distributor may sustain on the unsuccessful pictures? The experiment of Paramount Pictures Corporation in 1923, when it sold individually and not on a block-booking basis proved disastrous. The exhibitors were displeased with the method, and as a result, Paramount lost large sums of money," Mr. Nizer said.

SILVER JUBILEE HONOR PAID IRVING BERLIN

With the dining room transformed into a replica of Nigger Mike's, the Bowery cabaret where Irving Berlin, as a singing waiter, started his climb to international fame, leaders of the motion picture industry joined song writers in pay ing tribute to Mr. Berlin at a silver jubilee dinner in the Ambassador Hotel, Los Angeles, Monday night.

Featuring the program was a song parade that traced Mr. Berlin's career from 1911, when his first big hit, "Alexander's Ragtime Band," was published, to his recent climax when he wrote the complete musical score for RKO Radio's "Follow the Fleet."

The melody review of the years was presented by 25 noted composers, each of whom played a hit song written by Mr. Berlin in his 25 years of composing. Al Jolson's singing of Berlin hits which he introduced on Broadway was another highlight of the program.

Industry figures at the dinner were Winfield Sheehan, Joseph M. Schenck, Samuel Goldwyn, Samuel Briskin, J. R. McDonough, B. B. Kahane, Irving Thalberg, Darryl F. Zanuck, Ernst Lubitsch, Harry Cohn, Pandro S. Berman, Fred Astaire, Mark Sandrich, Max Winslow, Archie Mayo, Mervyn LeRoy, Sam Katz, Eddie Mannix, William Goetz, David Loew, Moss Hart, Dwight Taylor, Morrie Ryskind, Harpo Marx, Nat Finston, Boris Morros and Leo Forbstein.



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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 6.—(A) What routine is needed in starting a show and why? (B) Explain how the complete loss of sound can be traced down and remedied. (C) Does any current at all flow through an open switch in a d.c. circuit?

Answer to Question No. 2 (New Series)

Bluebook School Question No. 2 was: (A) Is there any relation between wire diameters and voltage? (B) Hany many amperes may be carried on a wire the diameter of a silk thread? (C) Is it possible to convey any appreciable amount of power over a wire the diameter of a silk thread?

The following made acceptable answers: D. Danielson; B. DeVetti; Bill Doe; G. Thompson; H. Pollies; T. L. Bradbury; P. Howard; A. L. Cooper; D. Allen and M. Spencer; O. L. Daris and F. Simms; D. L. and M. Rice; J. T. Raleigh; G. N. Guidotti, F. L. and N. Savlor; T. Thomas; R. L. Bersottu; T. H. E. Richman; F. D. Overleing and J. Lansing; W. Burns and T. R. Fanning; O. D. Lantry, J. L. Samuels, R. Tompkins and H. K. Abernathy; Nic Granby; W. M. Powell and T. Davis; I. B. Bancroft; W. L. Simmons; L. A. Dodson and H. T. Todd; J. Gurts and D. Howard; B. I. Jennings; N. Tomlinson; P. and L. Felt; G. Johnson and L. R. Spooner; T. T. Golley; J. Genson and V. Sanders; H. T. Granger; S. G. Sanders and G. Seargent; F. H. Klar, L. Klar and T. H. Morton; B. McCabe; L. B. Hardy; I. Huger; C. L. Sexton; B. L. Mathew, R. Marks and D. J. Rosen; A. L. Long and J. T. McGuire; R. I. Morris; H J. Billingsworth; M. and J. Devoy; D. Emmerson; O. L. Harris; N. J. Ferguson; J. G. Schofner; D. Pollock; D. McGee and N. E. Olliver; R. Miles and N. J. Perkins; T. L. and G. Daniels; H. B. Maulding; B. H. Thaller; C. Hawkins; B. B. Hornstein; K. L. Knight and L. Henderson; S. E. Gay.

Concerning Section A, T. Thomas says: "There is no relation between wire diameter and voltage. Wire diameter limits the number of amperes of current that may flow. Voltage is governed only by insulation and ability of the generating power to build up electric pressure as measured in voltage."

B. DeVietti says, "Volume of current flow (amperage) is the only factor having any relation to wire diameters in so far as has to do with electrical action. A very small wire or a very large one may be charged with any voltage that can be generated and insulated, but the volume of current flow will be governed by the area of cross-section of the wire, from all of which it is seen that there is no relation between wire diameter and voltage."

O. L. Daris and F. Simms says, "There is none whatever. The voltage that any wire may be charged with, regardless of its diameter, is limited only by the power of generation and the dielectric strength of the insulation. In saying this, however, I am assuming that current flow (if any) resulting from such pressure (voltage) is not under consideration."

(B) As has been pointed out by many students, the question really is not entirely a fair one, as silk threads vary largely in diameter. Nic Granby sets the matter forth very fairly, thus:

"I believe you pulled a boner, in this one, Dad. Probably you did not stop to consider that there are silk threads of many diameters; either that, or it was intended as a 'catch' question. Don't believe that, though, for I've never found you doing it. I think you really meant to ask us how many amperes a wire of the diameter of a small silk thread will carry, but even that is not clear, for in dealing with such small diameters one must know them exactly. Even then I could not answer it, for I have been unable to dig up information as to carrying capacities of such very small wires. Our power plant chief electrician says he does not believe such wires have an amperage capacity rating, so I'll have to pass this one up by saying the capacity would be so small it would probably have to be stated in milliamperes."

Brother Granby is correct in his assumption of my intention. As a matter of fact, I have nothing giving amperage capacities of wires that small; also, I find the wire capacity tables of the national code give little assistance in ascertaining the carrying capacity of wires per unit area, as different diameter wires have highly variable carrying capacity per unit area. For example, a No. 18 wire is rated at 6 amperes, with other than rubber covered insulation, and a No. 6 is rated at 70 amperes. Now a No. 18 has 1,624 cm. area of cross-section, and a No. 6 has 26,250 cm. area. Dividing 1,624 by 6 we see that a No. 18 is rated at 270 cm. cross-section per ampere of current, whereas by dividing 26,250 by 70 we find a No. 6 is rated to carry one ampere per each 375 cm. of cross-section. If we inspect the rating of a No. 1 similarly we see it carries one ampere per each 553 cm. area.

Now since the radiation of heat is much slower in the larger wire, this seems quite all right, but it doesn't give us much help in determining the exact amount of current of a very thin wire, which would radiate all heat very fast. I therefore regard the answer of Granby as about the best that could be given under the circumstances.

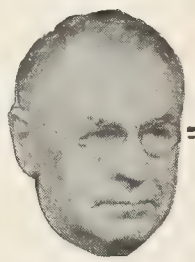
(C) D. Danielson says, "Yes, for small distances, at very high voltages, power sufficient for many requirements could be conveyed by such a wire."

P. Howard says, "The power that may be conveyed over such a wire is appreciable, though of course not large. Even smaller wires are employed quite extensively in projection rooms in meters, relay speakers, phonograph pickups and in the high-voltage, low-amperage circuits of the amplifying systems. For illustration, in a d. c. circuit 0.1 of an ampere could be safely conveyed by a No. 30 wire. The energy expended, measured in watts, would be 250 times 0.1, equals 25 watts of power."

G. Thompson says, "A conductor, regardless of diameter, may be insulated to hold at least 40,000 volts. The size of wire Mr. Richardson probably had in mind would be about a No. 30. I have been unable, within the time limit of sending in the answer to this question, to ascertain the carrying capacity of such a wire, but believe it may safely be assumed to be at least 1/20th of an ampere. If so, then 40,000 times 1/20 equals 2,000, which is the wattage of half an ampere at 40,000 volts, and that certainly is appreciable, since it is almost three horse-power. Mind you, Mr. Richardson, I do not say such a performance is practical in commercial work, but just the same it could be done in a laboratory, and I believe it might be possible to convey at least one h. p. in regular commercial work, as in instruments."

—

Quite frequently I receive a letter from a projectionist inquiring how the "school" may be joined, and what the charge is. There is, of course, no charge of any kind. To join the "school" it is necessary only to send in answers to the questions asked.



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THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended January 18, 1936, from 102 theatres in 17 major cities of the country reached $1,117,750, a decrease of $185,555 from the total for the preceding calendar week ended January 11, 1936, when 108 theatres in 18 major cities aggregated $1,303,305.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross
Boston							(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston	3,246	25c-50c	"Red Salute" (U. A.) (on stage: "Hollywood Revue")	28,000	"Another Face" (Radio) (35c-65c) (on stage: Jane Froman)	33,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000
Fenway	1,382	30c-50c	"Dangerous" (W. B.) and "Broadway Hostess" (F. N.)	6,500	"Captain Blood" (F. N.) (2nd week)	6,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Keith's Memorial	2,907	25c-65c	"Magnificent Obsession" (Univ.)	20,000	"I Dream Too Much" (Radio)	14,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500 High 9-7 "Top Hat" 33,000
Loew's Orpheum	2,970	25c-55c	"A Tale of Two Cities" (MGM) (2nd week)	12,000	"A Tale of Two Cities" (MGM) (1st week)	16,500	Low 8-17 "Jalna" (6 days) 5,500
Loew's State	3,537	25c-55c	"A Tale of Two Cities" (MGM) (2nd week)	11,000	"A Tale of Two Cities" (MGM) (1st week)	16,500	.....
Metropolitan	4,332	35c-65c	"Rose of the Rancho" (Para.) (plus stage show)	25,000	"The Bride Comes Home" (Para.) (on stage: Phil Spitalny and revue)	32,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Paramount	1,793	25c-50c	"Dangerous" (W. B.) and "Broadway Hostess" (F. N.)	10,000	"Captain Blood" (F. N.) (2nd week)	10,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
							High 1-4-36 "Captain Blood" 12,500 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	25c-50c	"Mutiny on the Bounty" (MGM) (8 days-2nd week)	5,100	"Mutiny on the Bounty" (MGM) (1st week)	7,600	High 9-8-34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" 3,000
Chicago	4,000	35c-68c	"The Bride Comes Home" (Para.) (on stage: Veloz and Yolanda)	56,600	"Whipsaw" (MGM) (on stage: Burns and Allen)	51,200	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess" 19,000
Garrick	900	25c-50c	"Frisco Kid" (W. B.)	6,300	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (2nd week)	7,000	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Personal Maid's Secret" (W. B.) (on stage: Olsen and Johnson)	20,500	"This Is the Life" (Fox) (on stage: Major Bowes' Amateurs)	24,700	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"Magnificent Obsession" (Univ.) (plus stage show)	28,200	"I Dream Too Much" (Radio) (on stage: Ken Murray and Lillian Roth)	32,500	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Rose of the Rancho" (Para.) (4 days-3rd week)	4,000	"Rose of the Rancho" (Para.) (2nd week)	11,000	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	$1,000 a Minute" (Republic) (plus stage show)	14,300	"Remember Last Night?" (Univ.) (plus stage show)	13,100	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Captain Blood" (F. N.)	23,000	"Splendor" (U. A.) (2nd week)	13,000	High 11-30 "Mutiny on the Bounty" 34,100 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Captain Blood" (F. N.)	5,200	"The Littlest Rebel" (Fox) (10 days)	8,750	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"The King of Burlesque" (Fox)	10,000	"Captain Blood" (F. N.) (2nd week)	13,000	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"Sylvia Scarlett" (Radio) (on stage: Paul Lukas and Jane Froman)	17,500	"If You Could Only Cook" (Col.) (on stage: Wayne King and orchestra)	26,000	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Ah, Wilderness!" (MGM) (9 days)	17,500	"The Bride Comes Home" (Para.)	18,000	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Mary Burns, Fugitive" (Para.) (25c-35c)	4,500	"A Tale of Two Cities" (MGM)	7,000	High 11-23 "Mutiny on the Bounty" 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Splendor" (U. A.)	2,000	"Mister Hobo" (GB Pictures)	3,500	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Captain Blood" (F.N.)	1,200	"The Littlest Rebel" (Fox)	1,500	.....
Denham	1,500	25c-40c	"Rose of the Rancho" (Para.)	8,000	"The Bride Comes Home" (Para.)	8,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"Riffraff" (MGM) (plus stage band)	5,000	"Captain Blood" (F.N.)	9,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"I Dream Too Much" (Radio)	5,000	"Another Face" (Radio) (on stage: "French Folies")	12,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"The Great Impersonation" (Univ.)	2,000	"If You Could Only Cook" (Col.)	3,000	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400
Hollywood							
Chinese	2,500	30c-55c	"A Tale of Two Cities" (MGM)	11,000	"The King of Burlesque" (Fox)	12,500	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Magnificent Obsession" (Univ.)	12,400	"I Dream Too Much" (Radio)	7,100	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Captain Blood" (F. N.) (2nd week)	11,000	"Captain Blood" (F. N.) (1st week)	17,900	High 9-8-34 "Dames" 25,000 Low 4-13 "Laddie" 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Indianapolis							
Apollo	1,100	25c-40c	"The Littlest Rebel" (Fox)	3,500	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	4,000	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Dangerous" (W.B.)	3,000	"Sylvia Scarlett" (Radio)	4,000	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Magnificent Obsession" (Univ.)	7,500	"Collegiate" (Para.)	7,500	High 9-28 "Top Hat" 12,000 Low 1-2 "Little Women" 1,500
Lyric	2,000	25c-40c	"King of Burlesque" (20th Century) (plus vaudeville)	10,000	"Show Them No Mercy" (20th Century) (plus vaudeville)	8,500	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Ah, Wilderness!" (MGM) and "If You Could Only Cook" (Col.)	9,500	"Riffraff" (MGM)	6,500	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Two in the Dark" (Radio) (on stage: Ada Leonard and revue) (25c-50c)	8,200	"Sylvia Scarlett" (Radio) (plus stage show) (9 days)	11,500	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Ah, Wilderness!" (MGM) (9 days)	17,800	"Riffraff" (MGM)	15,800	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"Collegiate" (Para.)	8,500	"Rose of the Rancho" (Para.) (8½ days)	10,400	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"Magnificent Obsession" (Univ.) (plus stage show)	14,500	"If You Could Only Cook" (Col.) (plus stage show)	7,500	High 1-18-36 "Magnificent Obsession" (plus stage show) 14,500 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"Here Comes the Band" (MGM) and "Charlie Chan's Secret" (Fox)	3,200	"King of Burlesque" (Fox) and "Navy Wife" (Fox) (10 days)	8,000	High 10-27-34 "Judge Priest 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"First a Girl" (GB Pictures)	4,200	"Mister Hobo" (GB Pictures) (2nd week)	3,200	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The New Gulliver" (Amkino) (3rd week)	1,250	"The New Gulliver" (Amkino) (2nd week)	1,800	.....
Hillstreet	2,700	25c-40c	"Magnificent Obsession" (Univ.)	11,500	"I Dream Too Much" (Radio)	6,300	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"A Tale of Two Cities" (MGM)	12,000	"King of Burlesque" (Fox)	13,000	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"If You Could Only Cook" (Col.) (on stage: Bill Robinson)	21,000	"Collegiate" (Para.) (on stage: Three Stooges and F. and M. revue)	17,659	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
W. B. Downtown	3,400	25c-40c	"Captain Blood" (F. N.) (1st week)	12,100	"Captain Blood" (F. N.) (1st week)	17,100	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"Millions in the Air" (Para.)	1,500	"Miss Pacific Fleet" (W.B.)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"A Tale of Two Cities" (MGM)	10,000	"The Littlest Rebel" (Fox)	11,000	High 1-4 "The Bride Comes Home" 31,326 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"Magnificent Obsession" (Univ.)	6,500	"I Dream Too Much" (Radio)	5,000	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Splendor" (U. A.)	5,500	"Whipsaw" (MGM)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Swedenhielms" (Scandinavian)	2,500	"La Maternelle" (Metropolis)	3,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"I Dream Too Much" (Radio) and "The Perfect Gentleman" (MGM)	10,000	"The Bride Comes Home" (Para.) and "So Red the Rose" (Para.)	9,500	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Roman D'Un Jeune Homme Pauvre" (French) and "Burning Gold" (Republic)	3,000	"Tout Pour L'Amour" (French) and "Forced Landing" (Republic)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Dr. Socrates" (W. B.) and "Ladies Crave Excitement" (Mascot) (plus stage show)	12,000	"Broadway Hostess" (F. N.) and "The Rainmakers" (Radio) (plus stage show)	15,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Magnificent Obsession" (Univ.)	11,000	"Mary Burns, Fugitive" (Para.) and "Coronado" (Para.)	11,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Show Them No Mercy" (20th Century) and "Dressed to Thrill" (Fox)	7,000	"If You Could Only Cook" (Col.) and "Escape from Devil's Island" (Col.) (8 days-2nd week) (25c-65c)	8,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"Riffraff" (MGM)	29,000	"A Tale of Two Cities" (MGM) (2nd week)	29,000	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays on" 4,500
Center	3,433	35c-$1.25	"Ah, Wilderness!" (MGM) (3rd week)	14,000	"Ah, Wilderness!" (MGM) (2nd week)	21,500	.....
Palace	2,500	25c-75c	"Show Them No Mercy" 20th Century) and "Your Uncle Dudley" (Fox)	7,200	"The Littlest Rebel" (Fox) and.. "Broadway Hostess" (F. N.)	8,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Rose of the Rancho" (Para.) (on stage: Glen Gray and Orch.)	40,000	"The Bride Comes Home" (Para.) (on stage: Glen Gray and Orch.) (2nd week)	40,000	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Crime of Doctor Crespi" (Republic) (11 days)	12,800	"Fang and Claw" (Radio) (2nd week)	9,000	.....
Rivoli	2,200	40c-99c	"The Ghost Goes West" (U.A.)	39,000	"Dangerous" (W. B.) (2nd week)	14,500	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Sylvia Scarlett" (Radio) (plus stage show)	58,000	"Magnificent Obsession" (Univ.) (7 days) (plus stage show)	101,050	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" (plus stage show) 45,000
Roxy	6,200	25c-55c	"The Invisible Ray" (Univ.) (plus stage show)	29,000	"First a Girl" (GB Pictures) (plus ctage show)	31,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Captain Blood" (F. N.) (3rd week)	20,500	"Captain Blood" (F. N.) (2nd week)	29,200	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"If You Could Only Cook" (Col.)	2,500	"Show Them No Mercy" (20th Century)	2,800	High 1-6-34 "Going Hollywood"	4,100
							Low 9-8-34 "You Belong to Me"	800
Criterion	1,700	10c-55c	"Collegiate" (Para.)	5,000	"The Bride Comes Home" (Para.) (8 days)	6,900	High 1-27-34 "Dinner at Eight"	9,000
Liberty	1,500	10c-41c	"Your Uncle Dudley" (Fox) (4 days) (on stage: "A Night in Avalon")	1,900	"Man of Iron" (F. N.) (4 days) (on stage: "Blue Paradise" Revue)	2,100	Low 11-2 "The Case of the Lucky Legs"	2,500
			"Calling of Dan Matthews" (Col.) (3 days) (10c-36c)	750	"Coronado" (Para.) (3 days) (10c-36c)	350	High 4-6 "While the Patient Slept" and "We're Rich Again"	4,100
Midwest	1,500	10c-56c	"The Dark Angel" (U.A.)	4,100	"Riffraff" (MGM)	4,300	Low 3-23 "The Winning Ticket"	400
Omaha								
Brandeis	1,200	25c-40c	"If You Could Only Cook" (Col.) and "One Way Ticket" (Col.)	4,200	"I Dream Too Much" (Radio) (7½ days and midnight show) (25c-50c)	5,500	High 9-29-34 "Bright Eyes"	9,540
							Low 5-26-34 "Merry Wives of Reno"	2,000
Omaha	2,200	25c-40c	"Rose of the Rancho" (Para.) and "Navy Wife" (Fox)	6,800	"Collegiate" (Para.) and "Bad Boy" (Fox) (8 days)	8,500	High 9-14 "Top Hat"	9,500
							Low 2-16 "Babbitt" and "Murder in the Clouds"	3,000
Orpheum	3,000	25c-40c	"Whipsaw" (MGM) and "The Perfect Gentleman" (MGM)	8,350	"Miss Pacific Fleet" (W. B.) (35c-55c) (plus midnight show, "The Bride Comes Home" at $1:00 reserved seats and stage show) (2 days)	5,500		
					"The Bride Comes Home" (Para.) and "I Live for Love" (W. B.)	8,750	High 8-31 "We're in the Money"	18,100
							Low 12-29-34 "Babes in Toyland" and "Home on the Range"	5,000
Philadelphia								
Aldine	1,200	40c-65c	"First a Girl" (GB Pictures) (9 days)	8,000	"I Dream Too Much" (Radio) (2nd week)	7,000	High 5-5-34 "House of Rothschild"	23,000
							Low 4-20 "Brewster's Millions"	3,000
Arcadia	600	25c-50c	"Whipsaw" (MGM) (2nd week)	1,900	"Whipsaw" (MGM) (1st week)	3,300	High 1-6-34 "Duck Soup"	6,500
							Low 1-27-34 "Women in His Life"	400
Boyd	2,400	40c-55c	"Dangerous" (W. B.)	11,000	"A Tale of Two Cities" (MGM) (9 days-2nd week)	23,000	High 1-4-36 "A Tale of Two Cities"	30,000
							Low 8-17 "Jalna" (5 days)	6,000
Earle	2,000	25c-50c	"Dance Band" (First Division) (on stage: Major Bowes' Amateurs)	17,500	"Seven Keys to Baldpate" (Radio) (plus stage show)	13,000	High 4-7-34 "Harold Teen"	40,000
							Low 9-28 "Special Agent"	10,000
Fox	3,000	40c-65c	"The King of Burlesque" (Fox) (plus Three Sailors and stage show) (2nd week)	16,000	"The King of Burlesque" (Fox) (plus Three Sailors and stage show) (1st week)	23,000	High 12-28 "The Littlest Rebel" (plus stage show)	31,000
							Low 7-28-34 "She Was a Lady"	7,000
Karlton	1,066	25c-40c	"I Dream Too Much" (Radio)	3,200	"Kind Lady" (MGM)	3,000	High 11-3-34 "One Night of Love"	8,500
							Low 8-17 "She"	2,100
Keith's	2,000	30c-50c	"Captain Blood" (F. N.)	3,700	"Another Face" (Radio)	2,100	High 3-3-34 "Carolina"	8,000
							Low 1-5 "Sweet Adeline"	1,500
Stanley	3,700	40c-55c	"Collegiate" (Para.)	11,500	"Captain Blood" (F. N.) (10 days)	19,000	High 11-23 "Mutiny on the Bounty" (2nd week)	25,000
							Low 12-29-34 "Behold My Wife"	7,500
Stanton	1,700	30c-50c	"Riffraff" (MGM) (2nd week)	6,000	"Riffraff" (MGM) (1st week)	10,000	High 1-11-36 "Riffraff"	10,000
							Low 1-5 "Man Who Reclaimed His Head"	2,000
Portland, Ore.								
Blue Mouse	700	25c-40c	"China Seas" (MGM) and "Goose and the Gander" (F. N.)	2,000	"Forsaking All Others" (MGM)	1,700		
Broadway	1,912	25c-40c	"Captain Blood" (F. N.) (2nd week)	5,000	'Captain Blood (F. N.) (1st week)	8,000	High 4-7-34 "Wonder Bar"	13,000
							Low 7-14-34 "The Circus Clown" and "I Give My Love"	3,900
Mayfair	1,700	25c-40c	"The Bride Comes Home" (Para.)	4,000	"Calling of Dan Matthews" (Col.) and "Stormy" (Univ.)	4,000	High 12-7 "His Night Out" (plus stage band)	5,000
							Low 1-19 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	25c-40c	"I You Could Only Cook" (Col.) and "Two in the Dark" (Radio)	6,000	"The Bride Comes Home" (Para.) and "Your Uncle Dudley" (Fox) (2nd week)	6,000	High 9-28 "She Married Her Boss"	9,500
							Low 11-10-34 "Wednesday's Child"	3,500
Paramount	3,008	25c-40c	"I Dream Too Much" (Radio) and "The Lone Wolf Returns" (Col.)	8,000	"The Three Musketeers" (Radio) and "Navy Wife" (Fox)	7,000	High 3-24-34 "David Harum" and "Once to Every Woman"	12,000
							Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	4,000
United Artists	945	25c-40c	"Red Salute" (U.A.)	6,000	"Splendor" (U. A.)	6,000	High 4-28-34 "House of Rothschild"	9,800
							Low 8-4-34 "Paris Interlude"	3,700
San Francisco								
Clay	400	25c-35c	"Crime and Punishment" (French)	1,400	"Dancing Duchess" (Vienna) (2nd week)	1,000		
Embassy	1,400	15c-35c	"I Dream Too Much" (Radio)	3,500	"Mister Hobo" (GB Pictures) and "Man of Aran" (GB Pictures) (3rd week)	2,200		
Fox	5,651	10c-35c	"Frisco Waterfront" (Republic) and "It's a Great Life" (Para.)	5,000	"The Perfect Gentleman" (MGM) and "Escape from Devil's Island" (Col.)	4,800	High 7-27 "The Murder Man"	14,000
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Golden Gate	2,800	25c-40c	"Hitch Hike Lady" (Republic) (plus stage band)	13,400	"I Dream Too Much" (Radio) (plus stage band)	15,000	High 9-14 "Top Hat"	26,000
							Low 7-7-34 "Cockeyed Cavaliers"	10,200
Orpheum	2,440	15c-40c	"Magnificent Obsession" (Univ.)	13,000	"If You Could Only Cook" (Col.) and "The Great Impersonation" (Univ.) (2nd week)	6,000	High 6-9-34 "Sing and Like It"	19,500
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	25c-40c	"Dangerous" (W. B.) and "Her Master's Voice" (Para.)	11,000	"Whipsaw" (MGM) and "Freshman Love" (W. B.)	11,500	High 9-29-34 "Belle of the Nineties"	19,000
							Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers"	8,000
St. Francis	1,430	15c-40c	"Mutiny on the Bounty" (MGM) (4th week)	6,000	"Mutiny on the Bounty" (MGM) (3rd week)	6,000	High 1-19 "The County Chairman"	11,000
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,400	15c-55c	"Ah, Wilderness!" (MGM) (3rd week)	5,000	"Ah, Wilderness!" (MGM) (2nd week)	5,500	High 1-6-34 "Roman Scandals"	15,000
							Low 3-9-34 "Private Life of Don Juan"	4,000
Warfield	2,700	25c-50c	"Captain Blood" (F.N.) (9 days)	27,000	"The Bride Comes Home" (Para.) (plus stage band.	25,500	High 10-5 "I Live My Life" (plus stage band)	35,000
							Low 3-31-34 "Gambling Lady"	15,500
Seattle								
Blue Mouse	950	25c-55c	"Riffraff" (MGM) and "Stars Over Broadway" (W.B.)	3,200	"Collegiate" (Para.) and "Show Them No Mercy" (20th Century) (8 days)	4,200	High 2-17-34 "Roman Scandals"	7,500
							Low 7-7-34 "Tomorrow's Children"	2,550
Fifth Avenue	2,500	25c-55c	"A Tale of Two Cities" (MGM) and "Coronado" (Para.)	7,750	"The Bride Comes Home" (Para.) and "His Night Out" (Univ.) (8 days)	8,700	High 4-14-34 "Riptide"	12,750
							Low 3-24-34 "Fashions of 1934"	3,500
Liberty	1,800	15c-50c	"Splendor" (U. A.) and "One Way Ticket" (Col.) (8 days)	4,800	"If You Could Only Cook" (Col.). (2nd week)	4,350	High 9-28 "She Married Her Boss"	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"The Bride Comes Home" (Para.) and "His Night Out" (Univ.)	3,100	"The Littlest Rebel" (Fox) and "Millions in the Air" (Para.) (8 days)	4,250	High 4-14-34 "Spitfire"	6,500
							Low 1-26 "Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-40c	"The King of Burlesque" (Fox) and "Seven Keys to Baldpate" (Radio)	6,250	"Riffraff" (MGM) and "Stars Over Broadway" (W. B.) (9 days)	8,100	High 9-21 "Top Hat"	10,400
							Low 4-21-34 "Two Alone" and "I Believed in You"	3,750
Paramount	3,050	20c-30c	"Mister Hobo" (GB Pictures) and "The Murder of Dr. Harrington" (F. N.)	4,900	"Hangover Murders" (Univ.) and. "Nevada" (Para.) (8 days)	5,250	High 12-21 "Personal Maid's Secret" (on stage: Cab Calloway and band)	8,900
							Low 12-8-34 "Peck's Bad Boy" and "Menace"	3,300
Rex	1,500	15c-25c	"Hitch Hike Lady" (Republic) (plus vaudeville)	3,250	"$1,000 a Minute" (Republic) (plus stage show)	3,300		

REDS RENEW FIGHT AGAINST PICTURES

'Leftists' Picket 'Riffraff' Showing at Capitol on Broadway; Agitation in Other Cities

Agitation against the motion picture industry by radical elements, dormant for some weeks, has been revived in various key cities with renewed calls to boycott several films described in the Red press as "pro-war" and "anti-labor."

At the same time, periodicals of radical proclivities, including those with a newsstand sale, have become more violent in their attacks on the industry.

A "leftist" campaign against "Riffraff," Metro-Goldwyn-Mayer production, was climaxed with the picketing of the Capitol theatre on New York's Broadway last week by members of the American League Against War and Fascism. The management had prepared for demonstrations by asking for a police guard. The picketing was peaceful, however.

"Riffraff" depicts waterfront labor strife, and maritime unions are denouncing it as "anti-labor." The Cleveland Federation of Labor has adopted a resolution protesting the showing of the film at Loew's State there, the union men describing it as "a slander on the militant trade unions of the west coast."

Attack at Cleveland

Furthermore, Max Hayes, editor of the labor paper, *Cleveland Citizen,* said the picture was "propaganda to prejudice the public against trade unionism." Colonel Henry E. Long, Loew division manager in Cleveland, was surprised by the allegations.

In the same city, "Red Salute," Reliance production released by United Artists, was withdrawn from the Mall theatre by Leo Greenberger, manager, upon demand of an organization calling itself "Red Salute Picketers Defense Council."

Agitation in Boston was strong against "Red Salute," which last week ended its first-run at the RKO Boston, but most of the complaints and threats came in the form of largely anonymous letters and telephone calls.

Boycott is Boomerang

Various student organizations, totaling membership according to their reports of more than 10,000, pledged to boycott the showing. It had just the opposite effect, because the theatre ran four shows on Sunday for the first time in its history and business was big during the week.

Police and the management took elaborate precautions against disturbances, but the week passed peacefully. One of the missives received by Ben Domingo, manager, was a telegram reading, "Greater Boston Students Committee for Peace and Freedom, consisting of 3,000 students in 34 organizations, condemn RKO booking of propaganda film, 'Red Salute,' and suggest immediate cancellation."

While gaining momentum in the field, the anti-industry campaign is considered to have largely spent itself in New York City, the arrest of hundreds of theatre pickets and demonstrators in recent months having proved a deterrent.

Also, the Communists' activities are being investigated for violations of the state criminal anarchy law by the district attorney's office. Clarence A. Hathaway, editor of *The Daily Worker,* official organ of the Communist party in the United States, was questioned last weekend in connection with a link with the Communist International at Moscow. He and his paper have been among the foremost leaders in the campaign, which has gone so far as to aim at such films as MGM's "A Tale of Two Cities."

Levine Now Has 50% of Republic

Under the latest ownership set-up of Republic Productions — producing unit — announced last weekend, Nat Levine, president, disclosed that his recent purchase of the Republic Pictures Corporation and Republic Productions interest of Trem Carr gives him a 50 per cent interest in both concerns.

W. Ray Johnston will continue as president of Republic Pictures, the distributing organization.

Satisfaction at the progress made by the producing organization during the past two months was at the same time expressed by H. J. Yates, Republic's financial sponsor, who declared that recent changes in the producing unit were the result of natural evolution in the development of the company, and that since the changes the organization has been functioning smoothly and efficiently.

No further changes are contemplated in the Republic production personnel, Mr. Levine said, adding that the company, in spite of delays incident to the recent re-alignment, will be on schedule by the end of January.

At that time pictures completed or in work will total 31, including 15 features, five John Wayne westerns, five Gene Autry westerns, five action pictures, and the first Republic serial, "Darkest Africa."

Pictures announced on the 1935-36 Republic program totaled 52, including the four serials to be released between January, 1936, and January, 1937.

Musical numbers from "Dancing Feet" were featured by Glenn Grey and his Casa Loma orchestra on the Camel cigarette radio program, January 21st.

Paul Radin was added to the Republic home office publicity department under Ed Finney. Mr. Radin was formerly assistant advertising manager at Columbia. He was also associated with several advertising agencies in New York.

Evalyn Knapp has been signed for the lead opposite Phil Regan in "Laughing Irish Eyes," which starts this week under direction of Joseph Santley.

Mischa Auer, Hedwiga Reicher and Olaf Hytten have been added to the cast of "House of A Thousand Candles," featuring Bela Lugosi, Mae Clarke and Phillips Holmes. Arthur Lubin is directing.

BIP to "Invade" American Market; Rogers in Charge

Associated Talking Pictures, of England, promised in New York on Monday, through Budd Rogers, to effect an "invasion" of the American sales market, either by disposing of distribution rights to large or independent distributors, or, if need be, by establishing its own exchange system. The invasion will be conducted through Associated's producing-distributing subsidiary, British International Pictures, which, in turn, has organized Alliance Pictures here.

Indication of the plan was made at a luncheon to the trade press in New York, where it was also announced that Mr. Rogers, formerly sales executive of Ray Johnston's Republic Pictures, would serve as vice-president and general manager of BIP's Alliance in America, with headquarters in the RKO Building, New York.

Attention will be paid by BIP to the exportation of talent from Hollywood to the company's studios in England, for their use in pictures intended for the American market.

First Division Pictures already has contracted to distribute ten BIP pictures nationally, seven of which have already been selected, as follows: "Dance Band," with Charles (Buddy) Rogers and June Clyde; "Mimi," with Douglas Fairbanks, Jr., and Gertrude Lawrence; "Red Wagon," with Raquel Torres and Charles Bickford; "Spy 77," with Greta Nissen and Don Alvarado; "Southern Maid," with Bebe Daniels and Lupino Lane; "Drake the Pirate," with Matheson Lang, Jane Baxter and Athlene Seyler, and, "The Living Dead," with Sir Gerald De Maurier and George Curzon.

There are five additional features now en route from London from which First Division will select the remaining three, as follows: "Heart's Desire," with Richard Tauber; "The Student's Romance"; "Invitation to the Waltz," with Lilian Harvey; "I Give My Heart" and "Honour's Easy."

Also, a deal has been made with Metro-Goldwyn-Mayer to distribute here Richard Tauber's "April Blossoms," and with Columbia to sell "Abdul the Damned," with Fritz Kortner, Adrienne Ames and Nils Asther. Neither company has decided whether their acquisitions will be on 1935-36 or 1936-37 schedules.

British International Pictures' product is now being distributed in Canada by Empire Films, Ltd.

Decision to invade this market was made following a study of the situation here by John Maxwell and Arthur Dent, last summer.

BIP now owns and controls 350 theatres in Great Britain and produce 24 to 26 features each season, having nine in work at present at their Elstree studios at London. Subsidiaries in England are Wardour Films, Ltd., managed by Mr. Dent and Pathe Films, Ltd., managed by William Gell.

Gilmore With Associated Press

Eddie Gilmore, former Loew publicist, is now with the Associated Press.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Beacon

COWBOY HOLIDAY: Big Boy Williams—Very good western. Big Boy Williams is popular here even though this is the first western of his we have run. He was good in "The Glass Key," "The Silver Streak," "Flirtation Walk" and others. "Cowboy Holiday" is a good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Commodore

BIG CALIBRE: Bob Steele—Good western. Steele always pleases here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—We played this picture New Year's Eve and New Year's Day and it seemed to hit the bullseye. Business on both days was better than it has been for a couple of seasons for the same dates—but then, that seems to be general. Joe E. Brown in this seems as if he enjoyed every minute while making it. Of course, many will say give us more like it, but pictures like this come few and far between. I, too, will say, I hope, Joe, you can give us something nearly as good without waiting too long.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Excellent. They don't come any better than this. Played January 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Joe E. Brown my best bet. This his best picture. Extra business.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

BRIGHT LIGHTS: Joe E. Brown—We thought this the best picture Joe E. Brown has ever made. He is one of the best, if not the best actor on the screen in my estimation. His pictures are always different and they never fail to draw and please. Hurry back, Joe.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Fair picture and look for Shaw to go places. Running time, 69 minutes. Played January 2-3.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—This one is O. K. Running time, 69 minutes. Played December 7-8.—F. Lakosky, Badger Theatre, Colby, Wis. Small town and rural patronage.

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—A good comedy picture. Story a little off in quality, but the splendid cast made a good show of it and gave satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—One of the finest entertainments we ever put on our screen. You will have to see it to appreciate it. I say Kay Francis' best, and Sybil Jason, the wonder child actress, was a great help. Balance of cast fine.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

I FOUND STELLA PARRISH: Kay Francis, Sybil Jason, Paul Lukas—Kay Francis does a very great piece of acting in this picture. It has a very good story and all the characters are in their roles down to Sybil Jason, who has promise of better things as a child star. The title would indicate that it is a woman's picture, but it has all the elements that should attract all types of audiences. Again all hail to Miss Francis in a difficult role. She did a swell job in "Stella Parish."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I FOUND STELLA PARISH: Kay Francis, Sybil Jason, Paul Lukas—Kay Francis' pictures go big. This one is extra good.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

I FOUND STELLA PARISH: Kay Francis, Sybil Jason, Paul Lukas—Very good. Kay Francis is not one of the favorites here, yet B. O. receipts held up to average and those who saw it pleased. Warner Bros.-First National product is tops with us and so is the booker in their Milwaukee office. Running time, 84 minutes. Played November 16-17.—F. Lakosky, Badger Theatre, Colby, Wis. Small town and rural patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Drew extra business and pleased all.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

LAWLESS RIDERS: Ken Maynard—A good western, well produced and well acted. Tarzan has a little more to do than usual and does it to everyone's satisfaction. Better than usual week-end business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—As good as anything these stars have ever done. Used it for our Christmas attraction and in spite of the coldest weather Kentucky has had in years it drew good business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A picture that just "gets you." Good singing and dancing. Dramatic and heart rending incidents. A picture that holds your interest from the first. Running time, 109 miutes. Played December 22-23.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Fredric March—I wasted two play days on this and as far as this community is concerned she can go home and stay. What a flop. The poorest business of the year. Running time, 95 minutes. Played December 24-25.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—In spite of this trio of well known names and with good weather this picture failed to do the business we expected of it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ESCAPADE: William Powell, Luise Rainer—Introducing Miss Rainer, a newcomer, with much promise, and strong cast. "Escapade" is delightful entertainment. William Powell, as usual, gives a fine performance. Running time, 89 minutes. Played December 28-29.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Good, clean fun that will not only please the children, but any critical adult. Did good despite poor weather. On a whole, MGM has come through this year with a fine run of pictures, pleasing to the patrons and the box office.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. City patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne, Frank Morgan—Average to good picture. Joan is the pampered darling of the idle rich as usual and loves several men at the same time, also as usual. Just average business on this. Frank Morgan is the highlight of the picture and gives a much better performance than either of the principals. Played December 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—This is a mighty good picture with plenty of comedy and that is what the customers want, a good laugh, and Ted Healy gave it to them. Above average business. Running time, 80 minutes. Played December 17-18.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—A splendid, entertaining picture. Story big; background (the Navy) very interesting. A mighty good picture. But this title thing, "Murder," hurts any picture that has it tacked to it in this town, as a lot of people have gotten tired of paying to see "murder," and they won't come to seem them or let their children come. And that's that.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—It is a satisfactory picture with the exception of the title that I think militated against it at the box office. There are no gruesome scenes and Tracy does nice work in the picture. At least it has dialogue that belongs and there is some action.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—Pleased the manager and the few people who saw it very much. I class this one as the best picture produced and screened since the advent of sound pictures. Reason for poor business; played first run two weeks, opened up with cheap downtown house on Christmas day for four days. I ran day and date with four more theatres. Second day, impossible weather; same for 3d day. Enough said.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. City patronage.

NIGHT AT THE OPERA, A: Three Marx Brothers Kitty Carlisle, Allan Jones—A wonderful production. Gave 100 per cent satisfaction to very good business (for these times). Lots of very funny stuff in this picture and not suggestive. Played December 29-30.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—100 per cent satisfaction by everybody.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—Good picture. Pleased all who came but enough didn't come to please me!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PURSUIT: Chester Morris, Sally Eilers—A splendid program picture. Lots of good comedy and clean. A very entertaining picture. Gave good satisfaction on a double feature bill for Christmas. Played December 24-25.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Very clever picture. Some of the cash customers had difficulty in keeping track of the different codes and plots but all in all an entertaining picture. Plenty of wisecracks, and that's what the average patron likes. Average business. Played January 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—This is a mighty fine picture. Great acting by the star. Big story. Well produced and gave satisfaction to all.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

SHADOW OF DOUBT: Virginia Bruce, Ricardo Cortez—Very good murder mystery. Played to below average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Well liked by all.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—We were very skeptical of what this picture would do on a repeat run, but it proved that really great pictures as this is can repeat and do normal business. However, they are few and far between that will do it and this is the exception.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—This is a mighty good entertaining picture. The stars great. Story entertaining. The stars and cast made this a good, entertaining picture, where others would have made it just another picture for a double bill.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan, Lewis Stone—A good action picture and Miss Sullivan does nice work, as does McCrea. Any picture that has some action and is reasonably well directed and has a good story is right down the alley of a small town theatre. A much needed and welcome relief from the all dialogue picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WOMAN WANTED: Maureen O'Sullivan, Joel McCrea—A splendid program action picture. Gave good

satisfaction. Played December 31.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Monogram

HEALER, THE: Ralph Bellamy, Karen Morley—This was better than I expected even though I had an idea it was pretty good, and it drew well, too. You can get behind this. No miracle matter in this, just fine drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighboorhood patronage.

HONEYMOON LIMITED: Neil Hamilton, Irene Hervey, Lloyd Hughes—Very good on double feature. Lloyd Hughes played his part well and seemed to please the customers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HOOSIER SCHOOLMASTER, THE: Charlotte Henry, Norman Foster—Very good program picture. Pleased. Fred Kohler, Jr., turned in a very good performance. Hope to see more of him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HOOSIER SCHOOLMASTER, THE: Charlotte Henry, Norman Foster—This drew good business because the book has been so widely read. But honestly, I was ashamed to stand at the door when people came out. No comments except one man who came in on a pass said he enjoyed it. Charlotte Henry is good. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Paramount

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—Not as good as "Sweethearts Forever" but an extra fine production. L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—Good music and comedy but a light plot. A picture the entire family will enjoy. Running time, 97 minutes. Played December 8-9.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

CRUSADES, THE: Henry Wilcoxon, Loretta Young —Big enough but the "Ten Commandments" did all the business that a picture of this type will ever do and my run didn't turn out as a profitable venture, due, no doubt, to the fact that Paramount insisted on a raise in admission. It might do all right at regular prices but they'll stay away if you raise the ante.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

EAGLE'S BROOD, THE: William Boyd, Jimmy Ellison—Had this one substituted on us (you all know the booker's old "damaged print"; will have to substitute). Consequently, had not run first "Hopalong." But, if the rest of this series is like this one, we'll take vanilla. Boyd can't even ride; why not cast him properly? Running time, 7 reels. Played January 10-11.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Frances Langford, Patsy Kelly—Good show about amateur hours and Patsy Kelly injects the humor necessary for good entertainment, Play it. It will satisfy.—Mayme P. Mussleman, Princess Theatre, Lincoln, Kan. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Patsy Kelly—Had as good comment on this subject as any we have run this season. Likewise on the box office. Although booked late, benefited from national advertising. Running time, 80 minutes. Played January 5-6.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—This was the popcorn story, as I remember. Her boy friend's feet hurt. She fell for an English title, became disillusioned (as usual) and came back for more popcorn. Right smart little picture. Played November 22.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Extra good picture.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

HERE COMES COOKIE: Burns and Allen—Improved weather conditions brought out normal business for "Here Comes Cookie." Our folks had a good laugh and contrary to some reports, our patrons did not think there was too much of Gracie. Played December 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing —We had no trouble filling the house. The picture really exceeded expectations. Action, drama, comedy a full quota of each. Hail Tone and Cooper. Their best work. What more could we ask? Played December 6.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—Ideal title for marquee. Pleased all who saw it. Did above average business. Fields gaining popularity.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney—One of the best from every angle.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—One of the best pictures we have shown this season. Crosby showed 'em how "Swanee River" *should* be sung; Bennett personifies the "American Beauty"; and Fields—well when bigger and better laughs are fathered, he will be the guy waiting in the hall! The poker game was a darb. Running time, 74 minutes. Played January 11.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joel McCrea, Joan Bennett—A ticklish theme, beautifully handled. Boyer's work immense and of course Colbert came through with flying colors. I do not recommend it for children. Drew well. Played January 3.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

RUGGLES OF RED CAP: Charles Laughton, Charles Ruggles, Mary Boland, Zazu Pitts—Laughton was the whole show. I don't wonder they gave him the ace position of 1935 performances. Supporting cast did excellent work. Of course, it drew well. Played December 20.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SHIP CAFE: Carl Brisson, Arline Judge—Ran this as midnight preview New Year's Eve. Nothing in it that interested the drunks even. Running time, 66 minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—Enjoyed by all.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A stirring picture of the South as they looked at the Civil War. Truly a wonderful picture. Running time, 83 minutes. Played December 15-16.—Paul C. Morgan, Star Theatre, Bay Springs, Neb. Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—Just the type for my town. Great show.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

Republic

CAPPY RICKS RETURNS: Robert McWade, Ray Walker, Florine McKinney—A splendid program picture. Lots of good, clean comedy and very entertaining. Action plenty. Gave good satisfaction here.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

RKO-Radio

ALICE ADAMS: Katharine Hepburn—A good picture. Hepburn in her true style. The Hepburn you hate one moment and admire the next. Running time, 100 minutes. Played December 24-25.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—This picture was sure made to order for my holiday business and everyone liked it. We played it on a double bill for New Year's Eve and kept it over for the next two days. Old circus men say it is very authentic. Running time, 90½ minutes.—R. B. Garvin, Whiteway Theatre, Fredonia, Kan. Small town patronage.

BECKY SHARP: Miriam Hopkins—I read enough reports on this one so I should have left it alone, but I didn't; now I wish I had. The color is beautiful, but when you have said that, you have covered everyting. Our patrons must read reports on pictures, too, as they didn't even come the first night. Skip it if you don't want to waste a date.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

BECKY SHARP: Miriam Hopkins, Frances Dee—My advice is do not play it. Color is beautiful, but I have yet to hear of anyone who liked it. B. O. receipts poorest in over a year. Played November 30-December 1-2.—F. Lakosky, Badger Theatre, Colby, Wis. Small town and rural patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Good picture that drew better than average and pleased most of the paying customers. Just the type for us small towners.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Very good. Played January 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—It had some moments that clicked, but nothing to rave about. Had Bill Robinson and Fats Waller, but he had just finished "In Old Kentucky" so didn't thrill much about Robinson. Good enough for the second feature on a double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—A very good program picture. Pleased all who saw it. The dancing by Bill Robinson is worth the admission price alone.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore—A very pleasing picture for us. Everyone seemed to enjoy it. Did not draw so well.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SCARLET RIVER: Tom Keene—Second time we had run this and while it is different there still remains plenty of room for improvement. Westerns don't mean a lot anymore and Saturday is just another day in the show business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Did average business on this one, although the picture is nothing to write home about.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—A very pleasing costume picture with plenty of action that was backed by spirited songs. Running time, 96 minutes. Played December 4-5.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Here is a real production, which decidedly pleased a New Year's audience of average proportions. Played January 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TOP HAT: Ginger Rogers, Fred Astaire—Although an outstanding picture, we cannot say that it was our best box office attraction. Our patrons have not yet been educated to the sophisticated musicals.—Harland Rankin, Plaza Theatre, Hilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

BABOONA: Mr. and Mrs. Martin Johnson—The best of this type of picture we've had. The minister liked it so well he came again the second night. Both educational and interesting. Excellent photography. Played December 13.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

BAD BOY: James Dunn, Dorothy Wilson—Good program picture.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—I can only echo the sentiments of those who have reported on the picture. Fine. Played November 15.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—A nice little picture that drew better than an average business and pleased 90 per cent of the cash customers. Much better than "One More Spring" and "Servants' Entrance." Running time, 90 minutes. Played January 1-2.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FIVE MORE SHOWMEN JOIN THE REPORTERS

The Northeast and the Far West provide four of the five latest additions to the reportorial army of "What the Picture Did for Me." The fifth is from Connecticut. Here they are:

H. M. Gerber, Roxy Theatre, Hazelton, North Dakota.

Mrs. Mary E. Lind, Ute Theatre, Rifle, Colorado.

F. Lakosky, Badger Theatre, Colby, Wisconsin.

Rudolf Duba, Royal Theatre, Kimball, North Dakota.

Philip Schwartz, Parkway Theatre, Bridgeport, Connecticut.

"You will hear more from me," writes Schwartz, and that is exactly all right with all of us.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—I class this as just another musical. But not much draw and little enthusiasm. One criticism from a customer: "They wore too many clothes." Played December 31.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

GINGER: Jane Withers, Jackie Searl—Here is a fine little picture for the whole family, introducing a wonderful little girl that should be tonic for the box office, a much-needed stimulant. Hope her next picture will be as good as "Ginger." Running time, 74 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Pleased all the music lovers.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Worst business in months. Plenty of walkouts. If you operate a theatre in a small town, skip it. Nothing to it. Running time, 86 minutes. Played December 29-30.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

IN OLD KENTUCKY: Will Rogers—I think and my patrons will verify my opinion that this was Will Rogers' best picture, because he didn't have to share honors with some other actor. He was the whole show, and when he went, a lot went with him. Our business was not as good as other Rogers, but a wet snow that ruined dirt roads kept many away. Had a good advertising tieup so know it was well advertised. Will try to bring it back later.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

IN OLD KENTUCKY: Will Rogers—This picture broke all kinds of records; our biggest matinee; our biggest night and our biggest three days and we played against a competitor running it the same days in a neighboring town at a cheaper price. Running time, 84 minutes.—R. B. Garvin, Whiteway Theatre, Fredonia, Kan. Small town patronage.

IN OLD KENTUCKY: Will Rogers—Certainly started the New Year off with a bang. Rogers' best. Kind of patronage: childen from three to one hundred and three years. Running time, 84 minutes. Played January 7-8.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

IN OLD KENTUCKY: Will Rogers, Bill Robinson, Dorothy Wilson—Well, the old maestro went by in a blaze of glory. The finest thing and picture that he has ever done and that is the consensus of the audience. Of course, it may be that they were swayed by the fact that it is probably his last picture, but all the same it is one of his best and it did outstanding business. It has considerable comedy that is not Will's, but incidental to the story, and Bill Robinson of course danced and he is good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IN OLD KENTUCKY: Will Rogers—Strange thing, but I never clicked with a Rogers' picture until after he left us. It seems as if the public first realizes that he was America's best "natural" humorist. My trade consists of Hungarians, Polaks and Irish. They all combined in acclaiming it his best. Don't be afraid to date this on your best days. It will not disappoint you. Box office above average Sunday business. Running time, 84 minutes.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. City patronage.

JUDGE PRIEST: Will Rogers—A poor print. It's too bad that Fox sends out such bad prints on its best stars, but at that it drew a capacity house. Did as good business as his latest pictures. Running time, 79 minutes. Played January 3-5.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

KING OF BURLESQUE, THE: Warner Maxter, Alice Faye, Jack Oakie, Arline Judge—I saw this at a preview and will say that it is very good, very funny and should please all types of audiences. Jack Oakie has the lines and he can handle them along with a well balanced cast. The answer to the plot is no hard guess, but the comedy will offset the other shortcomings and Warner Baxter should draw.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

LIFE BEGINS AT 40: Will Rogers—I think this is Rogers' best picture. Played to S. R. O. each night. Good story and better supporting cast than in previous pictures. All of Rogers' pictures could be reissued within the next few years. Played December 27.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—I think "Bright Eyes" the better picture of the two. Barrymore carried the load and Shirley sweet and clever as usual. Drew well. Played December 24.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—One of Will's best. Played to a mixed class. Pleased all. Give your best days.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. City patronage.

$10 RAISE: Edward Everett Horton, Karen Morley—Kinda silly. At that fair enough, but Horton can do a lot better. Played November 29.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

THANKS A MILLION: Dick Powell, Fred Allen, Patsy Kelly—Just as the name implies. You can thank Mr. Darryl Zanuck for this one. A perfect production that will please your Dick Powell fans 100 per cent and also your box office.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Shirley Temple, look to your laurels. Jane Withers has an eye on them. What a kid! A natural. The children seem to go for her in a big way. Box office showed as many children admission as last Temple picture.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. City patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Played at our Annual Christmas Party with much success. A perfect "kid" picture, but enjoyed by all. Running time, 65 minutes. Played December 20-21.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Nothing to it. No story, no action, no business. Running time, 67 minutes. Played January 3-4.—Mrs. E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—A great picture of life in the early New England states whose thoughts and activities are as stern and conventional as those of their early ancestors. Rochelle Hudson is outstanding and holds the love and admiration of all. Played December 27-28.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—Dunn has been given such weak stories that he has slipped from an asset to a liability at the box office. Failed to draw even the rental. Wouldn't give it better than a D rating. Poor. Running time, 72 minutes. Played January 3-4.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—A good picture with a drab plot and story that will entertain, but won't get film rental in a small town due to lack of comedy and slow tempo. Could have been shortened and satisfied much better. Joel McCrea does very well with his bit and Robinson about as usual.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

DARK ANGEL, THE: Fredric March, Merle Oberon, Herbert Marshall—Pleased 100 per cent. Did fair business in zero weather.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

Universal

DIAMOND JIM: Edward Arnold, Binnie Barnes—This was an unusual attraction and pleased the majority. However, snow and slush kept our attendance down to a minimum. Played December 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DIAMOND JIM: Edward Arnold—Fine show. Business not so good, even though I advertised it big. Edward Arnold is plenty good. Hurry, Universal, with "Sutter's Gold."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—A very funny program picture. Good entertainment and gave good satisfaction on a double feature bill.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MYSTERY OF EDWIN DROOD, THE: Claude Rains, Douglass Montgomery, Heather Angel—Played this to an all-time Sunday low, so there were not many that could kick about it. Pretty weak. Played January 4-5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—Dated good shorts with this, but it just died a natural death on the second night. Seemed liked a good show to me, but the box office was away below average. Universal doesn't seem to bring in the cash customers for this theatre. Played January 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SMOKING GUNS: Ken Maynard—Ken Maynard, our national farm hero who appeals to the ladies as well as to the men, always draws the crowds. Universal has given us, so far, the best western attractions. We are playing "Strawbery Roan" for the third time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A very fine flying picture by a star that never made a poor picture. Gave good satisfaction to all. Played January 3-4.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A great novelty picture; one of the best. Beery, Jr., is some actor; carried this star part like a veteran, and all the cast was extra good, and more horses than you ever saw in any picture. J. Farrell MacDonald was fine. I did not like the snakes in the picture, but there are people that like them. Played December 27-28.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STORMY: Noah Beery, Jr., Jean Rogers—The sweetest outdoor picture produced in many moons. Tops all Friday-Saturday business. By all means play it, and step on it. Will be liked by all classes. Running time, 68 minutes. Played December 13-14.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

THREE KIDS AND A QUEEN: Henry Armetta, May Robson—Boy, oh boy, what a picture and did the fans eat it up. Second day tripled opening day. Congratulations, Universal, for giving us a picture like this. Running time, 90 minutes. Played December 31-January 1.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

WEREWOLF OF LONDON: Henry Hull—A good picture of the "Dr. Jekyll and Mr. Hyde" type that our patrons came out to see in goodly numbers. We double billed it with "It Happened In New York," which made a nice combination. Where this type of picture is wanted it can be depended on to please.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Bros.

FRISCO KID: James Cagney, Margaret Lindsay—Plenty of action to this one. They kill quite a lot in this picture of the Old Barbary Coast, which is one of the cycles. Good story and Cagney fitted the role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I LIVE FOR LOVE: Dolores Del Rio, Everett Mar-

(*Continued on following page*)



shall—If it hadn't been for added stage attraction, Glen Rice's Hillbillies would have starved to death, as patrons saw stage show, then walked out on feature. The worst ever from Warner. What are you trying to do to us, Jack? Running time, 64 minutes. Played January 9.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—Warner's pictures always click with small towns. Mine no exception.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—This is certainly a wow of a picture. More comedy and excitement than a three-ring circus. Pleased them all.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—This is real comedy. Played it immediately following "Top Hat," which had not played near us, and took in more at the B. O. on first two days of "Miss Pacific Fleet" than we did on entire three-day run of "Top Hat." Our patrons certainly enjoyed this one. Running time, 66 minutes. Played December 28-30.—F. Lakosky, Badger Theatre, Colby, Wis. Small town and rural patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—The trailer on this furnished by this company is very outstanding and certainly brought people in. Splendid week-end business and everyone liked it. Dick is good looking, sure can sing and acts all right.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—This picture did not draw as well as her other pictures did in my theatre. Dick Powell was miscast. My patrons were disappointed. Did below average business. Running time, 94 minutes. Played December 20-22.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Well, so the long heralded and much advertised new picture with this star is here. We thought it just a nice little picture. Nobody here cares much about Miss Davies as we never had many of her pictures, so we depended on Dick Powell to bring them in. Sunday business was good, but had very little the other two days. There is not enough of Dick to satisfy his fans. Nine-tenths of the picture takes place in the hotel and gets rather monotonous. Personally, I think Pat O'Brien is the real star. Anyway, if you are expecting another "Broadway Gondolier" you will be disappointed.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PERSONAL MAID'S SECRET: Margaret Linday, Warren Hull—A splendid picture. Very entertaining. Both stars fine, but Ruth Donnelly stole the picture, and a very cute kid helped a lot. Gave great satisfaction to all.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STARS OVER BROADWAY: Pat O'Brien, Jean Muir, Jane Froman—Average picture. No kicks.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton, Jean Muir, Jane Froman—This gave excellent satisfaction. Several people came to see it twice. It has every kind of music in it, from cowboy songs to grand opera and Frank McHugh's comedy is tops. In fact, the whole production is tops. Drew well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STRANDED: Kay Francis, George Brent—A nice all-round melodrama. The kind that will please both the men and the ladies. I note that producers are beginning to show their stars in the act of bathing, for no reason at all. I had hoped that the Legion of Decency would eliminate that, but I see they are trying to bring it back. At least that is the case in this, while this is a minor matter, but I had rather hoped that such scenes were a matter of the past, as well as the character dressing while half nude when such scenes are not needed to carry forward the story. Business on this a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Short Features

Educational

DAME SHY: Tom Patricola—Plenty of laughs and good dancing by Patricola. Good program balance. Running time, 18 minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

DAME SHY: Tuxedo Comedies—Very good, plenty of laughs. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

E-FLAT MAN: Star Personality Comedies — Just fair. Buster Keaton may not know it, but he is through as a comedian. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOT SANDS: Terry-Toons—Good; enjoyed by all. Recording perfect. Running time, 6 minutes.—Albert Hefferan. Owl Theatre, Grand Rapids, Mich. General patronage.

LOVE IN A HURRY: Young Romance—Just a couple of reels with pictures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

SORORITY BLUES: Nell Kelly—Some good singing and dancing. Very pleasing.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TWO LAME DUCKS: Coronet Comedies—Silly, but not funny. Two reels of alleged comedy. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

WINGS OVER MT. EVEREST: This is a mighty fine picture. Had a lot of good comments on it. Running time, 22 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: No. 2, Crime Doesn't Pay Series—Very excellent. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade—One-reeler about basketball. It's fine if your people like the game.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FIXER-UPPERS: Laurel & Hardy—Good comedy, but is not as good as some of their others.—Sammie Jackson, Jackson Thatre, Flomaton, Ala. Small town patronage.

LITTLE PAPA: Our Gang—Spanky has a terrible time trying to put baby sister to sleep so he can play football with the rest of the gang. And a perfectly grand youngster is the baby sister. Good as usual. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OLD PLANTATION, THE: Happy Harmonies—Fine colored short.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SPECTACLE MAKER, THE: Musical Revue—Here is a short that is in color and one of the best ones which we have ever played. It is beautiful and fine for the children's audiences. We played this as a short feature and had shorts with the program and sold the idea to a church. It went over very well indeed. Running time, 23 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

Paramount

ADVENTURERS OF POPEYE, THE: Popeye the Sailor—A jumble of cartoons with the better scenes of each combined into one reel and creating a lot of fun even if you had seen them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

BE KIND TO "AMINALS": Popeye the Sailor—Popeye and Olive Oil save a horse from his cruel master and when Olive slips on a banana the fun starts. Good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

HOLLYWOOD RHYTHM: Headliners—Terrible, positively terrible.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

HOLLYWOOD RHYTHM: Headliners — This is a most interesting single reel showing the composers of several musical hits from recent pictures and how these hits were created. Would recommend it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT PICTORIAL: No. 3—Don't know why Paramount insists on producing such conglomerations of films. Have just seen about two of these that were worthwhile. Running time, 9 minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

POPULAR SCIENCE: Good single reeler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

SPINACH OVERTURE, THE: Popeye The Sailor—Good, but have seen Popeye in better. Running time, 8 minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town patronage.

SPRING NIGHT: Paramount Varieties—If you have this on your available sheet you will be money ahead to pay for it if necessary. One of the worst. Running time, 1 reel.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

RKO-Radio

DRAWING RUMORS: Headliner Series — Heard them laughing a number of times, so guess there was some fun along with the songs and music.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

GOING ON TWO: Dionne Quintuplets—Put this on as a special attraction and it helped a lot. Running time, 20 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

INSIDE THE ROPES: Sports with Bill Corum—Good one-reeler. Shows nearly all the present-day fighters and some of the others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

INSIDE THE ROPES: Sports with Bill Corum—(Dempsey, Braddock, Baer, Louis, Carnera, Gene Tunney)—Bill Corum has assembled a number of good shots of leading heavyweights of the past, present, and future (Louis). A very good short for ring fans. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME: No. 6—This subject is an asset to any theatre, no matter what the situation. Running time, 20 minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

MARCH OF TIME: It's pretty good, but I still wish I had not bought it. Running time, two reels.—

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Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NIGHT AT THE BILTMORE BOWL, A: Musicals—Good short subject that pleased with the stars, orchestra and comedy that was mixed in. Would recommend it to any theatre.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. General patronage.

PATHE TOPIC: As far as we're concerned, they're deplorable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THIS BAND AGE: Ted Fio Rito and Orchestra—A very good musical by a very good orchestra. Ted's piano solos are excellent and the comic rendition of "The Big Bad Wolf Was Dead" brought plenty of laughs. But why, oh why, didn't he let the trio give us a complete number? Running time, 21 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

Twentieth Century-Fox

ANSWERING THE RIOT CALL: Adventures of the Newsreel Cameraman Series—This is the second one of these pictures which we have played. They seem to be enjoyed and we are planning to play more of them. You can't go wrong on these as they help to fill in on a feature program. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

FOX NEWS: No. 25—Still good, still ahead, still giving up-to-the-minute news, still narrated well, and last but not least still liked 100 per cent in our theatre. We would not play any other newsreel on the market. Fox tops them all. Universal News comes next. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

United Artists

MICKEY MOUSE AND SILLY SYMPHONIES: These are by far the cream of the cartoon release. Adults get a great kick out of them.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MICKEY'S KANGAROO: Mickey Mouse—Laugh from start to finish. Running time, 8 minutes.—W. M, Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

Universal

ON YOUR RADIO DIAL: Mentone Musical Comedies—A fine musical two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SPEEDY JUSTICE: Mentone Musical Comedies—Fine two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TOWNE HALL FOLLIES: Oswald Cartoons—Oswald is one of the best cartoons on the market. This one is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Warner Vitaphone

FLOWERS FOR MADAME: Merrie Melodies—Absolutely beautiful and unique. One of the very best in color cartoons. Put it in your best spot. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NATURE'S HANDIWORK: Our Own United States—Good one-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RIMAC'S RHUMBA ORCHESTRA: Melody Masters—Had several comments on this, nice comments, I mean. It's hot and fast, but they seemed to like it. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SIX ACTS VAUDEVILLE: This was recommended for a midnight as a novel attraction to a box office flop. After an hour and forty-five minutes of short subjects, they still look for their feature. Don't try this stunt, as it is not good for business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPRINGTIME IN HOLLAND: Broadway Brevities—One of the most beautiful sorts we have played. All in color.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

VITAPHONE CASINO: Buster West, Radio Rubes—Fine one-reeler. I wish some company would include a number by Jack Turner in some of the Musical shorts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VODKA BOATMEN: Big V Comedies—Don't think much of this. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Mascot Serials

MIRACLE RIDER: Tom Mix—On third chapter and it seems to be a good serial. First chapter is swell. Five reels to it and it contains some interesting scenes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PHANTOM EMPIRE: Gene Autry, Frankie Darro—Good serial but I played it right after the "Lost City" and it almost ruined it for me. "Phantom Empire" is much better than "Lost City," but too much similarity to play one after the other.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Buffalo Variety Elects Levine Chief Barker

Buffalo Variety Club, Tent No. 7, at the election of officers in their new Delaware avenue headquarters, named Jake Levine, manager of the Embassy theatre, chief barker for 1936; John Sitterley, first vice-president; Robert Murphy, second vice-president, and William E. J. Martin, reelected secretary-treasurer.

New board of directors consists of Carl Kempke, Nate Sauber, Harry Dixon, Harry Seed, Ken Robinson, Byron Interbitzen and Herb Webster.

New trustees are Edward P. O'Shea, Sidney Samson and Jack Kaplan.

Elected as a board of governors for next year were Murray Whiteman, Vincent McFaul, Charles Hayman, Harry Altman, Ralph Maw and Herbert Silverberg. More than 60 members were present for the balloting.

Selznick Now at Pathe Studio

Selznick International Pictures has established new quarters at the Pathe Studios in Culver City, where the initial production of the newly-organized company, "Little Lord Fauntleroy," starring Freddie Bartholomew and Dolores Costello Barrymore, is being filmed.

Previously housed in scattered buildings, the company, headed by David O. Selznick is now concentrated in a large, new structure.

Korda to do "Hamlet"

Alexander Korda, head of London Films, has announced that Robert Donat will play Hamlet in a screen version of the Shakespeare play. Mr. Donat, who just completed Rene Clair's "The Ghost Goes West" for Mr. Korda, is going into a London stage play soon, and production of "Hamlet" will start immediately after the run of the play.

The screen play of "Hamlet" has been in preparation by Miles Malleson for the past three years.

Fier's Quarters on Coast

Jack Fier, western sales manager for Republic, is back in Hollywood after New York conferences with W. Ray Johnston, Republic president. Mr. Fier will make his headquarters at Republic studios.

The newly formed western division covers exchanges in Seattle, Portland, Butte, Denver, Salt Lake City, San Francisco, Los Angles, Dallas, Oklahoma City and Little Rock.

Sentry Reports a Loss

Sentry Safety Control Corporation reports a net loss for the six months ending June 30 of $1,336, after expenses, taxes, depreciation and other charges.

TRAVELERS

A. E. Meyer, export manager of International Projector Corporation, returned to New York from a four-month trip around the world.

Harry Ross, head of Ross Federal Service, and Clifford Ross, manager of exchange operations, left New York for an extended tour of the Ross Federal offices in the south and far west.

Walter Brown, midwestern division manager of Ross Federal Service, has returned to Chicago after a week of conferences at the home office.

Douglas Fairbanks, Jr., will leave England for New York next week with the first print of "Amateur Gentleman."

Lillian Messenger, eastern scenario editor for Radio, left New York for the Coast.

Otto Kruger arrived in New York from England.

Bill Pine left New York for the Coast following a brief visit to the Paramount home office.

Elizabeth Russell, artist's model, signed by Paramount, left New York for the Coast.

Katherine DeMille arrived in New York from the Coast.

H. J. Yates left New York for Hollywood.

Dave Bader left New York for the Coast.

John Hay Whitney is en route to New York from the Coast.

Charles McCarthy and Sidney R. Kent arrived in Hollywood from New York.

Will H. Hays arrived on the Coast.

John E. Otterson arrived in New York to attend the regular meeting of the Paramount board on Thursday.

Emmett Thurmon, secretary of the Rocky Mountain Theatre Owners' Association, is in New York from Denver on a brief business trip.

Margaret Callahan returned to New York from Hollywood.

William Fitelson is due in New York from the Coast late this week.

Madeleine Carroll arrived in New York aboard the *Majestic*.

Mary Astor left New York for the Coast.

Kay Francis arrived in New York for a short visit.

Lina Basquette is in New York preparing for a stage engagement.

Spyros Skouras is in Los Angeles prior to starting on his Honolulu trip by way of San Francisco.

Ed Churchill, president of Donahue and Coe, left New York for the Coast and conferences with Mary Pickford on a series of broadcasts.

Henry Duffy sailed for England on the *Majestic*.

Wallace Beery arrived in New York from Hollywood.

Harry Moskowitz is en route to New York from Buenos Aires.

Ethel Merman left New York for a brief holiday in Miami.

Laurence Stallings returned to New York from the Ethiopian front where he headed the Fox Movietone News expedition.

Nathan Vidaver is in New York from California and will open a law office on Fifth Ave.

The Four Yacht Club Boys are en route to New York from the Coast.

Arthur Willi, RKO Radio Pictures' eastern talent scout, left New York for Hollywood.

Harry Rathner, general sales manager of Burroughs-Tarzan Pictures, arrived in Hollywood for conferences with Ben S. Cohen, president of the company.

E. P. Kilroe, copyright attorney for Twentieth Century-Fox, is in Hollywood on studio matters and is expected back in New York early next week.

Bruce Cabot arrived in New York from Hollywood for a brief vacation.

Nelson Eddy is on a concert tour which will take him to all principal cities.

STAGE NAMES HELP CHICAGO BUSINESS

Operators' Contract Still Unsettled; Columbia Sales Force of Midwest Hear Montague

by BILL CROUCH
Chicago Correspondent

Loop theatres have found that big stage names coupled with good pictures have stimulated business here to a great extent. As a result they have gone out for the biggest stage show headliners in the country and are making their bookings far in advance. Among some of the talent to appear here in the coming weeks are the following:

At the Chicago, the stage bills will be headed by Fred Waring and his Pennsylvanians, Ina Ray Hutton and her orchestra, Libby Holman, Horace Heidt and his orchestra, Ricardo Cortez, Ted Lewis and Jack Oakie.

The Oriental offers currently The Three Stooges, with Ben Lyon and Bebe Daniels, "Spices of 1936," "Girl in the Goldfish Bowl," Jackie Coogan and Betty Grable in "Hollywood Secrets," and the A. B. Marcus show "La Vie Parisienne," slated to follow.

Presentations at the Palace include: currently, Jane Froham, followed by Wayne King and his band, Clyde Beatty and his animal act, Ruth Etting, Al Pearce and Gang and Joe Cook with his stooges.

The State-Lake also is lining up some headline stage talent.

Current grosses at the loop houses have been very high. The Chicago grossed nearly $60,000 last week when Veloz and Yolanda topped the stage bill and proved such a draw they were held over a second week.

▽

Henri Elman and Jack Rieger of New York made films of the Louis-Retzlaff fight. Even in slow motion the pictures are extremely short. Film row was well represented at the affair which, if nothing else, sent the customers home early.

▽

Ben Judell plans to leave the last of the month for Hollywood to make arrangements for his production activities to start this spring.

▽

Renewal of the contract between exhibitors and the operators' union, which expired some time ago, is still unsettled. The union is still demanding a 20 per cent increase and the exhibitors are still refusing to grant the raise in scale. Indications are that the matter will be settled amicably soon.

▽

Superior Pictures, Inc. headed by J. N. Jovaney, has been growing rapidly the past year. This independent film exchange, which recently took over sales for First Division Pictures in this territory, has moved to larger offices on the fourth floor of the film exchange building at 831 So. Wabash Ave.

A complete sales staff for the four branches of the concern has been completed by Charles H. Miller, general sales manager.

In Milwaukee J. E. O'Toole is manager. William Stern has northern Wisconsin and Michigan territory. In St. Louis Andy Dietz is in charge, with Russell Mortenson covering the state of Missouri. At Indianapolis C. W. Tyler is in charge, and Bert Freese is handling the Indiana territory. In Chicago Edw. Brichetto and Edw. Sapiro handle the sales for this territory.

Mr. Jovaney said the reports turned in by sales manager Miller showed many new accounts on the books.

▽

Local exhibitors are giving much credit for the recent increase in theatre grosses to the heavy advertising campaigns carried in the local newspapers on coming product.

The many pages of advertising in the new Paramount campaign, for example, have been of great help, exhibitors say. The second series of these advertisements, which are campaigns for "Anything Goes," "The Milky Way" and "Desire," start here shortly, a few weeks in advance of the opening dates.

The rotogravure ads on Goldwyn's "Strike Me Pink" broke last Sunday in the Chicago *Tribune* and caused much favorable comment. Special ads are appearing in all daily newspapers.

Cosmopolitan pictures, as usual, are backed with a great deal of special advertising in the Hearst press.

▽

John Balaban, aside from being an expert circuit operator, is a talent scout. At the Burr Oaks summer camp in Mukwanago, Wis., Balaban saw a play presented by the camp's dramatic club. In the cast was four-year-old Sibylle Matisse. She played her part so well that he arranged a film test for her, and she is now in Hollywood under contract to Paramount. Her first film part is in "Timothy's Quest," starring Tom Keene and Eleanor Whitney.

Two other Chicago girls are also making a bid for cinema fame. Youthful but not youngsters are Eleanor Stewart and Mary Coleman. Miss Stewart won a screen contest and has been put under long term contract at MGM; she gets a nice role in "Small Town Girl." Miss Coleman was a stenographer and script girl at Twentieth Century-Fox until a makeup man changed her appearance; she will be seen in "It Had To Happen."

▽

More than 50 members of the home office staff and branch sales forces of the midwestern division of Columbia Pictures attended a sales meeting at the Congress hotel over the week-end.

With Abe Montague, general sales manager, here for a few hours, the group was given an insight into the coming attractions and plans for next season's product.

Joe McConville, sales supervisor, Rube Jackter, assistant sales manager, Max Weisfeldt, short subjects sales manager, and Leo Jaffee addressed the delegates.

Montague informed the gathering that Columbia was planning to erect new sound stages, office, technical and administration buildings this spring at a cost approximating $1,000,000. Work on some of these buildings already has begun.

Montague left by plane for San Francisco to attend another district sales meeting and from there he goes to Hollywood for a few days, before returning to New York.

▽

Dick Phillips, formerly resident manager for A. H. Blank theatres in Grinnell and Clinton, Iowa, has been appointed manager of the newest Blank house, the Charles theatre in Charles City, Iowa. Since leaving Grinnell College in 1930, Phillips has made an enviable record as a theatre man.

▽

Before leaving for Kansas City on his way to the Coast, Felix Feist, general sales manager for MGM, reported that he did no selling, had no fights and was asked for no reductions, while spending several days here talking with salesmen and circuit operators. Al Lichtman and Tom Connors of the MGM sales organization were also here at the same time.

Jack Katz, manager of the Marbro, is engaged to Nancy Mayer, formerly one of the members of the Evans ballet at the Chicago.

▽

E. M. Raynolds, of the Ross Federal research staff, has been transferred from Minneapolis to the Chicago office. He will have charge of the research department here.

▽

William Kupper, western division sales manager for Twentieth Century-Fox, conferred with the local salesmen while on this tour of Midwestern offices.

▽

The Watkins Twins, June and Juel, have returned from a long engagement in Hollywood and will now grace the loop with their songs and dances.

▽

An alleged attempt to kidnap Constance Talmadge went wrong last Monday when the would-be kidnapers discovered, after holding her husband, Townsend Netcher, and some friends prisoner for a half hour, that Miss Talmadge was in Florida. They then robbed the group of $40 and departed.

SHORT PRODUCT PLAYING BROADWAY

Week of January 18

ASTOR
Counselitis ..... RKO Radio
Molly Moo Cow and Rip Van Winkle ..... RKO Radio

CAPITOL
Starlit Days at Lido ..... MGM
Trained Hoofs ..... MGM
Honeyland ..... MGM

CENTER
March of Time, No. 10 .... RKO Radio
Voice of Experience, No. 6. Columbia

MUSIC HALL
Going Places, No. 15 ..... Universal
Screen Snapshots, No. 5 ... Columbia

PARAMOUNT
Somewhere in Dreamland .. Paramount
Shorty at Coney Island .... Paramount
Pictorial, No. 6 ..... Paramount

RIALTO
The Adventures of Popeye . Paramount
Making Manhandlers ..... Paramount

RIVOLI
Cock of the Walk ..... United Artists
Italian Riviera ..... Twentieth Century-Fox

ROXY
On Ice ..... United Artists
Just Speeding ..... Columbia
Stranger Than Fiction, No. 16. Universal

STRAND
Off the Record ..... Vitaphone
Nutville ..... Vitaphone
Flowers for Madame ..... Vitaphone

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A RECOMMENDED INVESTMENT

What this page indicated some weeks back on the influence of cut and dried business routine upon showbusiness was confirmed recently by a lad who gets around and who recently attended a managers' meeting of a nearby circuit. It was easy to see, he related, from the manner in which the bosses conducted the proceedings that they would be equally at home, if not more so, operating a woolen business or similar line of endeavor. Which observation was meant as no reflection upon the textile industry or the theatremen concerned but stressed only to bring out that to a great extent successful exhibitors were essentially business men rather than showmen, were guided by practices of general business rather than those peculiar to show business.

If this viewpoint is to be accepted then it may be said that in too many instances the businessman-exhibitor displays a deplorable degree of acumen in dealing with his managers and their talent for showmanship in the theatre. If good business practice dictates the snapping up of a deal requiring small outlay and guaranteeing handsome returns, we recommend an investment in well-rested, well-paid and able managers —a transaction that will undoubtedly return gratifyingly sizeable and frequent dividends.

▽ ▽ ▽

"B'ALLAH HOO"

The word "ballyhoo" entered the English language in 1893 at the Columbian Exposition in Chicago, says the New York *World-Telegram*, according to Charles Wolverton, Chicago newspaper man, writing in *American Speech*, published by Columbia University Press.

Mr. Wolverton traced the story of "ballyhoo" to W. O. Taylor, newspaper publisher in Archbold, Ohio, who was press agent of the Turkish Theatre of the 1893 World's Fair midway. It seems that two Mohammedan dervishes in the show one day came out front and did their act to draw a crowd. They began by jumping and dashing about and shouting what sounded like "B'Allah hoo," and quite a crowd collected.

The dervishes, pleased with their success, asked Mr. Taylor if he wanted them to come out again and "make B'Allah hoo." "After that," according to Mr. Taylor, "when I wanted them to come forward, I merely called 'ballyhoo' and they knew what was wanted. Other showmen quickly made use of the new word to indicate something to attract business."

Very interesting, indeed, and Mr. Taylor will no doubt be glad to know that after all these years, the jumping, shouting and dashing about is still used to build up the bally.

THEY WELCOME THIS ROLE

How nice it is to say that for the first time since the depression years started not a child in Guelph, Canada, lacked toys on Christmas Day. And as to be expected, this joyous occasion was due to the efforts of a theatre manager—Chris Holmes, of the Royal, who started the ball a-rollin' with a toy matinee that turned in a very torrent of playthings.

Your theatreman is called upon to play many parts in the performance of his duties. But the most difficult role of Santa Claus to the underprivileged is one he undertakes gladly and it may be said with a skill and enthusiasm that invariably stops the show.

▽ ▽ ▽

THE WOMEN DID IT

And now the gals take hold as Round Tabler Walt Davis reports the success of a campaign on "Alice Adams" at his Capitol Theatre, up in the romantic Saskatchewan. The women members of the staff were turned loose to do their durndest in selling what Walt refers to as a "woman's picture" and a bang-up job did they do.

There are a highly skilled number of woman publicists attached to theatres around the country and listed we are pleased to say upon the Round Table membership rolls. But the Davis campaign is the first reported to this department wherein the publicity barrage was directed by an all-girl crew.

May their powder always be dry!

▽ ▽ ▽

SUGGESTED READING

In a recent communication of the Indiana Allied Theatre Owners it was suggested that the members of that organization ginger-up their exploitations, go further than putting out a set of photos and a one-sheet.

"If you are out of ideas," reads the bulletin, "or you don't know what to do . . . go to some neighboring town that has a successful exhibitor, look over this theatre and see how he exploits his pictures. . . ."

And on the trip to that neighboring town, it might be suggested that the interested exhibitor pass the time in reading the Round Table pages.

A. Mike Vogel



Before taking off in his own plane for Mexico City, William K. Jenkins, (left) of Lucas & Jenkins Theatres, presented at the Atlanta Airport to E. E. "Whit" Whitaker (right) the Quigley November Bronze awarded the L & J Atlantic City Manager for his entry on Paramount's "So Red the Rose." Many prominent Atlantans were on hand to witness this unique presentation.

Creates Animation From Pressbook Idea

From one of the illustrations in the pressbook on "Transatlantic Tunnel," Manager Raymond F. Hodgdon, RKO Greenpoint, Brooklyn, New York, adapted an idea for an effective lobby animation. Accompanying photo illustrates lower half of a 40 by 60 upright display of cross-section of the ocean and tunnel where the crews from each side met on completion of the work.

Hodgdon's display showed opening made to give view of inside tunnel behind which was placed shadow box with glass front (see photo). Animated figures of men working with pick and shovel are seen through the opening.

Animation was supplied with fractional horsepower rotary motor driving an eccentric set which geared down the speed. Long shaft was connected to drive wheel on the eccentric set on a pin off center, as one would picture a steam engine. Shaft at three different points was connected to figures in shadow box, giving each one a different movement.

For outside exploitation Hodgdon used various ideas, most original of which was a bally of man dressed in tunnel worker's suit with oxygen helmet.



Hodgson's "Tunnel" Lobby Animation

Make 1936 The Big Year

Terry Turner Opens Promotion Offices

To devote his entire time to tieups between national advertisers and picture companies and to direct national campaigns and contests, Terry Turner, formerly ad head for the Loew circuit and RKO Theatres, has opened offices at 247 Park Avenue, N. Y.

For the past two years Turner has worked with various agencies, picture companies and theatres and reports that today advertisers are more inclined to participate in theatre stunts that can be adjusted to merchandising angles. Turner is working through agencies and their new business departments.

Make 1936 The Big Year

It's the "Buccaneer"

Suggested by the dress worn by Olivia De Havilland in "Captain Blood," a reproduction called the "buccaneer' was utilized by Rod Collier and George Browning for a prominent window tieup on the date at the Stanley, Baltimore. Display was featured by a giant enlargement of the star wearing the original in the picture.

Stores Give Gifts To New 1936 Babes

Tieing in with his neighborhood newspaper, Monty Salmon, Quaker Theatres district manager, co-operated on a good-will stunt with 14 local merchants, wherein the first three babies born in that section in 1936 were to be given gifts by the participating merchants. Salmon hooked in by arranging to have the presentation of the gifts made to the winning parents from the stage of the Tower Theatre, Philadelphia, on Jan. 22.

Rules were few and simple, as follows: parents of the baby had to live in the area covered by the paper. Baby could be born at home or in hospital. Application had to be substantiated by attending physician or hospital authorities. It was only necessary then to write to the "1936 Baby Awards" at the paper, and from letters received, the three closest to 12:01 A. M. of January first, were selected. Contest closed Jan. 15.

Paper ran page one stories and cuts to build up the contest, the merchants also coming in on a full page co-op liberally illustrated with storks. Salmon, of course, got a break in all the publicity and anticipates more when the gift night is held at the Tower, where a lot of extra business is also anticipated.

Gifts contributed by cooperating merchants covered about everything that a new baby would have occasion to need.

Make 1936 The Big Year

20 Pages of Exploitation In "Strike Me Pink" Pressbook

Twenty pages of exploitation, including numerous commercial tieups, star and theatre stunts, newspaper contests, page feature stories, co-op ads, accessories and novelties are featured in the expansive pressbook on "Strike Me Pink," put out by the publicity department of United Artists under the supervision of Monroe Greenthal, advertising and publicity chief.

Stressed also is a four-page pink tabloid with many scene cuts of the Goldwyn girls and action shots of the stars. There are also special ballyhoo records, "man or mouse" coins, Cantor masks, standees, etc. Though many national tieups have been made, there are sufficient stunts enumerated for use in most any situation.

Make 1936 The Big Year



NEW YEAR'S BARKER. To put over his special New Year's Eve show at the Uptown, Kansas City, Stan Chambers worked out this lobby bally used a week ahead. Mike carried barker's pitch out into the street.

Science Meet Quotes Build Up "Ray" Date

As it happened that a national convention of scientists took place just before the opening of "Invisible Ray" at the New York Roxy, newspaper headlines concerning their findings were mounted on lobby boards. Interest was tied in due to the statement made at the science meet that invisible rays besides being used in the next war would also serve more peaceful pursuits of mankind.

Lobby stunt that attracted was an "invisible ray table" decorated with set of glassware lighting up without any apparent electrical connection, copy on card informing the curious that this illumination came from "ray." The glass articles became dark when lifted and became lighted again when they were placed on the table.

Newspaper ads stressed the scientific angles by use of small dramatic illustrations each carrying punchy "see" lines. Newsstand signs calling attention to the story of the picture current in a fan magazine were planted throughout the metropolitan area, and other exploitations listed by Joe Weil in the Universal pressbook were employed.

Campaign was put over by Morris Kinzler, Roxy ad chief in cooperation with the Universal publicists.

Make 1936 The Big Year

Ghosts Go West; Also North, East and South

The spirits roamed the streets of New York on a bally engineered by Manager Jack Wright for the date on "Ghost Goes West" at the Rivoli. Jack had five men dressed in long white sheets in various parts of the city and bannered (see photo) with picture copy. "Ghosts" patrolled the entrances to Brooklyn Bridge, Holland Tunnel and at other heavy traffic spots where, as photo shows, they gathered large following.

Similar idea was carried out at the theatre with a cutout ghost placed out front. Copy on the cutout requested passers-by to ask questions into a mike planted in the cutout and through a two-way public address system, man hidden in lobby answered the queries.

Giveaway of Donat photos was arranged on broadcast over one station and guest tickets were awarded on contest with another station. The special eight by ten glossy standees were placed in many prominent locations.



Mons. Ghost Goes A-Walking

First 1936 Awards Deadline To Be Saturday, February 8

Just a line or two to remind you folks in the field that the first lap in the 1936 Quigley Awards Competition is now being run and that two weeks still remain to "boot" that entry "under the wire" in the January Competition which inaugurates the third Award year.

Deadline for January has been set for midnight of Saturday, Feb. 8, and as usual that means all campaigns to receive consideration must be at Quigley Committee headquarters, 1790 Broadway, New York, by that time. Judges who have consented to serve are as follows: W. Ray Johnston, of Republic Pictures; Mort Blumenstock, Warner Brothers Theatres, and Gordon White, Educational Pictures. Their decision will be made known in issue of Feb. 15.

For the information of 1935 plaque winners and other interested readers, arrangements are now going forward for the Grand Award judging to be held shortly. More on this later. —A-MIKE.

Photographer Aids McManus on "Whipsaw"

Johnny McManus, Loew's Midland, Kansas City, Mo., secured five single-column ads with cut of Loy on "Whipsaw" through cooperation of photo studio of leading department store. Ads were run ahead and during engagement.

For "Riffraff," heralds were distributed throughout city by A. & P. stores, one side devoted to advertising on picture. Spot announcements were secured over daily broadcast, window displays used in beauty salon, fur and dress shops and reviews with special hand-drawn art display used in leading daily.

Make 1936 The Big Year

Prass Ties In With Merchants on Giveaway

With the local Chamber of Commerce and merchants giving away an automobile in a recent big sales event called "Moline Days," William Prass, Le Claire Theatre, Moline, Ill., sold them the idea of allowing the drawing at his theatre. Result was a reported turnaway business for his house on "the" night and plenty of non-cost publicity.

Make 1936 The Big Year

Patrons Suggest Stars Receive Academy Awards

Smart job of selling the acting of Edward Arnold and Peter Lorre in "Crime and Punishment" was executed by Washington Warner Theatres zone publicity director Frank La Falce for the date at the Metropolitan. Frank's campaign utilized public interest in the annual Academy Awards, centering it around the suggestion that as the stars gave such fine performances both deserved the awards for acting.

First step was series of teaser cards mailed to drama editors of local papers, with reproduction of the award statuette and copy along these lines: "Dear Andy: It deserves the Academy Award. You'll agree on Dec. 5th"—that date being opening date of picture. Another card read: "There is only one Academy Award. We recommended two. See why on Dec. 5th." Last two cards carried names of the stars and name of picture appeared only on the very last one mailed, which also contained invite to special showing.

Results were immediate and effective for not only did papers take it up but built the idea into the public mind to tie in La Falce's next step. This was put over by placing large book in lobby and patrons who agreed that the performances rated the Awards were requested to sign the volume which was later submitted to the Academy judges.

Other ace slants included invites at opening to nationally known crime experts such as J. Edgar Hoover, No. 1 G-Man, superintendent of police and inspectors.

Top newspaper contest was a "famous pairs" stunt with readers asked to submit lists of things that go together and suggested by the two nouns in the title. Instances given were "hot and cold," "pen and pencil," "love and hate," etc., with cash and tickets for the longest lists. Winners' list comprised 990 pairs.

Make 1936 The Big Year

Olsen "Thanks a Million"

To the many different ways the title was used, Tom Olsen, at the Warner, Aberdeen, Wash., hooked up a co-op page with boldface streamer across the top reading: "Thanks a Million—these words will be on the lips of thousands Christmas Day because of the gifts received and because of the picture by that name," etc., etc.

Make 1936 The Big Year



SLEIGH BALLY. B. B. Wilson, Dakota Theatre, Sioux Falls, S. D., uses this cutter, going to rinks and coasting places offering free rides to kids. Stunt is proving very successful.

MORE WIRED REPORTS

Wally Caldwell
Loew's Valentine, Toledo
MGM "Tale of Two Cities"

"A Tale of Two Cities" extra holdover wallops was a 200-word flash announcement tie-up with Emo Movie fifteen minute broadcast over station WSPD eve of second week engagement. Eighteen foot float with cut out twenty-four sheets on each side with holdover copy covered entire city first two days second week engagement. Unusually large holdover stories in all dailies plus two column eighteen inch Colman etch art in Toledo Times. One thousand guest cards in key boxes at all leading hotels covering Ohio Bakers Convention held current with holdover. 36 by 4 foot double face banner stretched across main intersection (heart of city) throughout sixteen day engagement. Extra large fashion window devoted entirely to book tie up with 40 x 60 picture scenes reproduction as background plus.

George Landers
Loew's, Hartford
Columbia "If You Could Only Cook"

Exploitation features for "If You Could Only Cook" included G.E. tie-up with G. Fox & Co., department store, using window display, store display; 10,000 cook books distribution; quarter page co-operative ad; 10,000 Heralds distributed in Liberty magazine; two column co-operative ad with beauty parlor; window displays Kay Jewelry Store, Beck Shoe Store, Abrahamson's, clothiers; Sisson Drug distributed 300 Ipana advertising sheets; Max Factor display at Sage Allen's Department Store; special stories and pictures in two dailies; special picture in Sunday Roto; Lovi-Li-Lash Eyebrow Mascara display at Fox's; radio broadcast tie-up with Fox store on General Electric Kitchen.

Make 1936 The Big Year

Lew Hensler
Princess, Toledo
Burroughs, "New Tarzan"

Used extra space and ads in three local papers and carried ads in five smaller papers covering surrounding territory. Made up flash front with twenty-four sheet on marquee covered with animal paper. Beaver Board front over entire front and posted with all sizes paper and accessories available. Used three ten foot exchange banners over panel lights in marquee so that lights made transparencies of them.

Walter B. Lloyd
Allyn, Hartford
Paramount, "Bride Comes Home"
Paramount, "Millions in Air"

Program "Bride Comes Home" and "Millions in the Air" for two weeks. Exploitation radio prize awards for letter of most unique proposals of marriage. Easy song guessing contest over radio with fur merchant paying cost plugging millions with thirteen hundred fifty replies.

George Kraska
Fine Arts Theatre
"Crime Et Chatiment"

Campaign "Crime Et Chatiment," the French version of Crime and Punishment. Distributed 10,000 programs, reprinting entire editorial by Sennwald in Sunday "Times" on merits of American and French versions. These programs were all taken out, none left on floor of theatre. Of course the program was an artistic printing job. Five thousand book marks being distributed by Boston Public Library in all greater Boston branches. Special art lobby display with 40 by 60 blowup of Sennwald's article. Have placed special wood cut like drawings of principals in Boston papers for advance publication as well as current. Had special story on spelling of Dostoyevski's name,

Make 1936 The Big Year



ATMOSPHERIC FRONT. Entire new front was constructed by Ernest Moule, Capitol Theatre, Brantford, Canada, for "China Seas" with star portraits set in lattice work. All lettering was done in Chinese script.



CONVERTED AUTO. Banners and pulchritudinous local girls were used by Manager Johnny Howard, Princess, Baxley, Ga., in converting his car to bally on "Top Hat". Non-sync played records.

PTA Ties in With Grady On "O'Shaughnessy's Boy

Through a tieup with the PTA, tickets for "O'Shaughnessy's Boy," playing at the Palace, were given by Hal Grady to teachers, they in turn sold them to the students. In connection with the ticket sale, window cards were posted on bulletin boards of every school carrying copy urging pupils to purchase tickets and help support under-privileged children of the city. Story on sale was carried in papers.

During playdate, lobby floor was covered with sawdust, general circus idea was carried out and for street bally clown on stilts paraded town. Spieler on box in front of theatre gave the "step right up here folks" line and further publicity was gained through attendance of kiddies from orphanage as guest of theatre.

Make 1936 The Big Year

Dramatic Class Broadcasts "Seas" for Olsen

On opening day of his "China Seas" date at the Aberdeen in Aberdeen, Wash., Tom Olsen invited five members of high school dramatic society to enact parts from the picture over local radio station. Entire stunt was gratis and netted him some valuable publicity.

Newspapers ran special interviews with well-known local retired sea captain of his experiences on the China seas, entire staff was attired in sailor suits with sash copy.

Make 1936 The Big Year

Bowers Contacts Scouts

H. D. Bowers, Paramount, Texarkana, Texas, contacted scout executive who cooperated by mailing literature on "The Crusades" to every scout master within a radius of fifty miles, they in turn brought the production before scouts at every meeting prior to playdate. Bowers reports the stunt as being highly successful.

Make 1936 The Big Year

Morgan Constructs Special Display for Christmas

J. N. Morgan, Rylander Theatre, Americus, Ga., constructed an eight-foot Christmas display for his lobby during the recent holidays. Sleigh was done in light green, Santa in red, base was supported by stills of movie stars making a scallop effect. Packages wrapped in Christmas paper of different shades carried titles of forthcoming pictures and large card carried greetings from the entire staff. (See photo.)



MORGAN'S CHRISTMAS DECORATION

Cow Milking Contest Staged by Harold Lee

A recently successful stunt put on at the Babcock Theatre, Bath, N. Y., by Harold C. Lee, was a cow milking contest, on which two local dairies cooperated. Only cost to Hal was price of 30 quarts of milk purchased from another farmer to replace that lost from the cows coming to the theatre.

Lee called for contestants from the countryside and two prominent grange men acted as judges. Stage setting consisted of barn effect with hay, pitch forks and farming implements. Show opened with hayseed musicians doing their stuff and then the contestants, 11 in all, including four girls, had to milk a quart of milk into bottles. At the finish one of the men drank his cow's contribution. Cash prizes were awarded winners and stunt was publicized on screen, heralds, etc.

Make 1936 The Big Year

Newspaper Cooperates with Burhorn on "Pursuit" Contest

The highlight of John Burhorn's "Pursuit" campaign at the Gayety in Chicago was tiein with newspaper on a contest, tickets being awarded those presenting best letters on "what do you think is the most essential and desirous pursuit in everyday life?" To keep up interest in the stunt, John ran a few of the letters as examples with papers coming through with nice stories.

Two days ahead artist was promoted to do drawings in store window, these later were displayed in lobby, seven boys, each carrying a letter spelling out title, paraded streets and various merchants came through with nice window displays.

Make 1936 The Big Year

Anniversary Celebration Put On by Goldman at Grange

To celebrate his theatre's first anniversary, Jack Goldman, Grange Theatre, Philadelphia, promoted a birthday cake (see photo) which stood four feet high and was displayed in lobby. Same baker also supplied 1,000 pieces of sample cake for daily distributions to patrons during entire week.

Special eight-page program was gotten out, merchants ads in which paid for entire cost. Front of theatre was decorated with anniversary flags, pennants and banners. Pennants strung from flasher sign, high on roof to top of marquee, entire front was devoted to special anniversary copy.

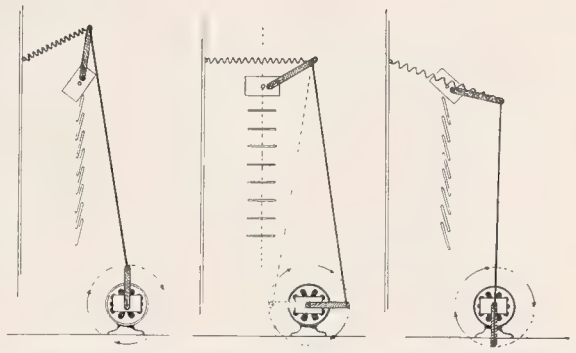


CUTTING THE ANNIVERSARY CAKE

THREE-WAY ANIMATION



Above are reproduced photos showing Venetian blind animation at the New York Trans-Lux Theatre to plug a Todd-Kelly comedy. Blind, lighted in front and from behind, shows Kelly on one side of slate, Todd on the other and in center, a few inches behind blind is porthole with ocean view. Working plan to right illtrates one-twentieth horse-power motor with gear box and speed regulators changing scene every few seconds, reports Weber Schoening.



Bendheim Offers Concert Tickets on "Metropolitan"

Sam Bendheim, general manager Neighborhood Theatres, Richmond, Va. for the opening of "Metropolitan" staged a contest in which he offered tickets to a Tibbett concert to be held in that city a few weeks later. Contestants had to write 200 word essay on the rise to fame of Tibbett, "world's great concert singer." Contributions were mailed direct to ticket headquarters for the concert and stunt was played up in papers, heralds and screen.

During entire run of picture house staff wore gaily colored chest bands, papers were generous with stories on the star and department store featured cut of the singer in their ads plugging radio sale.

Make 1936 The Big Year

Free Waffles and Coffee Given On "Cook" Matinees

At the Olympic, Utica, on "If You Could Only Cook," working with the local theatreman, Lee Kugel arranged a number of telling slants featured among which being a tiein with various merchants to supply nationally-advertised brands of foods for free waffles and coffee distribution at matinees. In keeping, usherettes were dressed in maids' uniforms.

Electric appliance distributor gave out imprinted cook books and also appliances on a lucky number stunt. Stores selling these appliances were posted with one-sheets and other copy. Co-op ads were secured by Kugel and numerous windows in prominent spots.

Make 1936 The Big Year



SHIP AHOY. Ships lanterns, bell and and propellers were borrowed from local shipyard by Louie Fishkin, Commodore Theatre, Brooklyn, for his "Shipmates Forever" lobby display.



SLED BALLY. Used four days ahead of Christmas Day opening, this old-time sleigh on Ed McBride's "Two Cities" date at Loew's State, Syracuse, sure jammed a lot of shopping traffic.

Birthday Party Put On By Dashkin at Savoy

To celebrate his theatre's sixth anniversary, Irving Dashkin, Savoy, Jamaica, N. Y. constructed an oversized birthday cake for his lobby atop which were illuminated candles. Center of cake, which revolved on a turn table contained stills of current and coming attractions. Accompanying photo shows staff with chest bands and that's Irv at extreme right. In commemoration of the birthday party, gifts were given to ladies attending.

Make 1936 The Big Year

Anniversary Week Put Over By Sharrock at Palace

To celebrate his anniversary week at the Palace in Morrilton, Ark., Raleigh Sharrock distributed proclamations inviting patrons to attend and stressing his selection of two outstanding pictures "Top Hat" and "Crusades." Proclamation was signed by company executives and entire house staff.

Cooperative ads were secured with "hear ye, hear ye" copy, local baker donated birthday cake for which tickets were awarded those coming closest to guessing correct weight and paper ran photos of executives and Sharrock with story on anniversary.

Make 1936 The Big Year

Paper Aids Austin On "Oakley" Contest

For his "Annie Oakley" date at the Rialto in Sterling, Colo., Verne Austin staged a newspaper contest in which he asked for statements from pioneers who had personally witnessed Buffalo Bill's wild west shows. Letters were received from old-timers and to the best "Annie Oaklies" were awarded. Paper ran letters and stories.

Verne also advertised for old firearms, cap and ball muskets, etc., etc., which were used for window displays. For his street bally man was dressed as Buffalo Bill, who toured streets with banner selling date.

On "Night at the Opera," Austin planted a dummy atop his marquee with large sign visable from street reading, "I'm waiting for the Marx Brothers," etc., etc. Dummy used two weeks ahead and during run placarded Marxian paraded streets.

Make 1936 The Big Year

Rotsky Stages Fashion Show for "Mutiny"

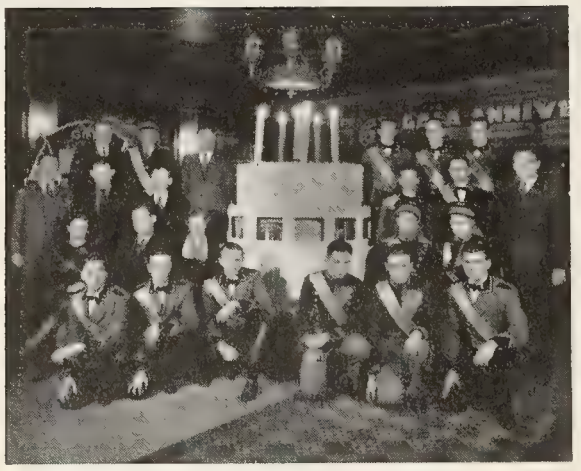
Tying in with an exclusive fur shop in Montreal, George Rotsky, at the Palace Theatre for "Mutiny" put on a fashion show in his lobby with store's manequins modelling latest fashions in fur coats (see photo). Store also devoted space in their ads to the show and sent out letters to their entire exclusive list of customers calling attention to the stunt. Through cooperation of manufacturer, tea was served on mezzanine and this too was stressed in attractive poster used in fur shop window.

Naval Reserves and Sea Cadets attended theatre as guests and paraded with their respective bands to house where crowds collected and George reports a goodly number paid their admission and entered. Script was played over radio station and bookstores and steamship agencies tied in.

For "Transatlantic Tunnel" telegraph company cooperated, sending wires signed by Rotsky to engineers, builders and contractors calling attention to the picture. Special showing was held for Mr. Field, British Trade Commissioner and newspapermen, which resulted in stories in dailies. Hairdresser featured an Evans haircut, three sheets were planted at automobile show stressing modern cars shown in picture and in honor of the opening airplane circled over theatre.



Mannequins Modelling for "Seas" Premiere



Dashkin and Staff at Anniversary



Edelstein's "Phantom Empire" Robot



Rotsky's Mannequins on Mezzanine

"China Seas" Premiere Tied Into Local Charity

Dorothy Flukes, Warner exploiteer in Sydney, Australia gave "China Seas" a swanky premiere at the Regent Theatre there by devoting percentage of admissions to charity especially favored by the Governor's wife. Newspapers carried stories and pictures of celebrities as they arrived at theatre. Another tieup was promoted from department store which ran a series of full page ads, each containing a Chinese problem for which cash and ticket prizes were awarded those solving each mystery.

Store loaned six girls who modelled Chinese costumes in lobby (see photo), society girls sold programs in theatre and plane with banner circled city.

Make 1936 The Big Year

Excuse It, Please

In January 11 issue through error, Ray A. Holtz, publicity director of the Bonham Tri-state Theatre, Fairbury, Neb., was listed as manager of that house. Excuse it, please.

Make 1936 The Big Year

Jenner Puts on Matinee For Poor Kiddies

As guests of newspaper and the California Theatre, Bill Jenner, resident manager at that house in San Bernardino, put on a Christmas jamboree for kiddies, admission being canned goods which was later distributed to the poor.

Previous to opening of the theatre doors, the SRA band marched through streets and played a concert in front of house. Bill personally greeted all kids and Santa Claus appeared on stage and made talk to the children.

Make 1936 The Big Year

Robot Sells "Phantom Empire" for Edelstein

Accompanying photo shows kids lined up for "Phantom Empire" serial at the New Victory Theatre, Hibbing, Minn., for which J. Edelstein organized a junior thunder rider's club. Edelstein also used a robot for his street bally, which may be seen in front of theatre, much to the delight of the children. Joe reports this was the biggest crowd of kids ever assembled at his house, since it opened.

Make 1936 The Big Year

McManus Uses Essay Contest For "Tale of Two Cities"

Two weeks ahead, all members of school boards were contacted by Johnny McManus, Loew's Midland, Kansas City, Mo. on the national essay contest for "Tale of Two Cities," PTA and club members were also approached. Special screening was held for critics and school boards. Department stores cooperated, devoting windows to book displays.

For "Riffraff," John contacted leading ladies shop which featured display of evening gowns worn by Harlow and Merkel in picture, chain druggist plugged a "Riffraff" sundae, another store devoted counter display in perfume department, tying in one sheet of Harlow and special heralds were distributed by chain grocer.

Further Award Endorsements

FRANK BOUCHER
Dominion Theatres
Lynchburg, Va.

The Quigley Awards have done more toward the proper advertising and exploitation of pictures than any other factor in modern theatre operation. They have brought about distinctive and creative campaigns that have been a credit to the motion picture industry as a whole. Large towns—small towns—large theatres and small theatres have all participated and have won awards through fair and equitable methods.

BILL POWELL
Manager, Paramount
Newport, R. I.

I am delighted to hear that you are continuing the Awards for 1936 for they certainly serve a very definite purpose in the scheme of theatre operation. Aside from the kick I personally get out of trying for the Award, and the results which always accrue at the boxoffice, I now have a file of material gleaned from the pages of the HERALD *which are a constant aid in developing campaigns.*

EATON M. SIZER
Manager, Jeffris
Janesville, Wis.

The Quigley Competitions are the finest method ever devised for showmen. For the first time it puts them into active competition with other showmen throughout the country, and the world for that matter. It is an incentive to better work, for you now know that your efforts have a chance to come into the open.

W. CLYDE SMITH
Manager, Paramount
Hot Springs, Ark.

Quigley Awards without a doubt have caused a great improvement in motion picture exploitation. As an incentive, they make theatre managers exert greater effort, thereby building greater boxoffice grosses.

RALEIGH W. SHARROCK
Manager, Palace
Morrilton, Ark.

I am convinced that Quigley Competitions have accomplished a great deal toward successful exploitation efforts and better boxoffice grosses due to the fact that it offers recognition to deserving campaigns of men in the field that they would not receive without the medium of Quigley Awards. Although the awards are not in cash, they nevertheless furnish inspiration and desire to "go places' by intelligent showmanship that spells profit at the boxoffice.

Pierce Uses Peep-Box To Sell "Top Hat"

As part of his advance publicity on "Top Hat" at the Peerless Theatre, Kewanee, Ill., Tom Pierce constructed a two foot square peep box with top hat inside and small cutout figures of Astaire and Rogers atop it. Box was set on stand and used in lobby two weeks ahead with large card captioned "Look what's coming." Ushers were attired in paper toppers and wore white streamers carrying title and playdates.

Tieup was made with V.F.W. at their benefit dance held at local armory, band using all song and dance hits, announcement made after each number giving feature title and playdates. For street bally afternoon and night parade was staged consisting of truck on which was mounted huge top hat and girls flood lights on brim of hat were used to illuminate display and girls at night.

Make 1936 The Big Year

Campbell Celebrates New Year's Eve with Surprise

To usher in the New Year, Jack Campbell, Capitol Theatre, Brampton, Ont., Can., ran a midnight frolic. At approximately five to twelve, a slide of "Auld Lang Syne" was run on screen and audience invited to join in the singing to the accompaniment of a small promoted orchestra. The minute that was over, from box on stage covered with tissue paper, stepped a little girl who wished everyone a Happy New Year. Girl had sash around her waist with greetings on it and as she stepped out gong off stage struck twelve times.



Fishkin's Atmospheric "Mutiny"

Fishkin Builds Atmospheric Lobby Display for "Mutiny"

Borrowing a ship model from a patron, Louis Fishkin, Commodore Theatre, Brooklyn, N. Y., built his "Mutiny" display around the boat, painting in a background and using amber lights behind the pirates walking on the beach, which also gave a sunny effect on the mountains. Blue lights were planted behind and under the ship, lights also shining out of portholes. Entire display was spotted with steel blue gelatin and Louie further utilized a six-sheet by cutting out the heads and inserting them in the steering wheels. The lettering made from jagged drift wood completed the atmospheric effect.

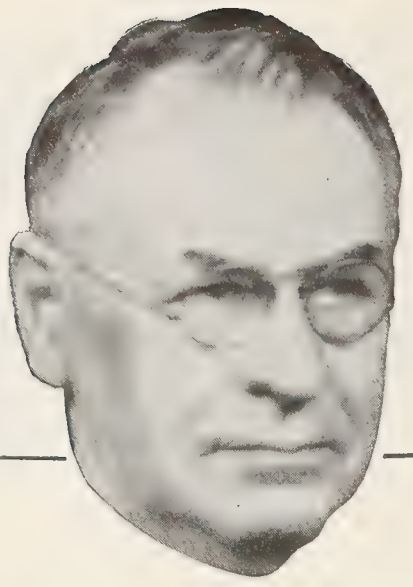
Hanging anchor with play-dates and additional copy was also used in this attractive display.



"RIFFRAFF"

"Lovelier than ever" is what the critics are saying about Harlow in her new picture . . . and it's also what your patrons will be saying about your theatre if you install Alexander Smith Carpet. Pleased patrons mean increased profits—which is why you will find Alexander Smith Carpet in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET



Richardson *Comments on* Projection

- F. H. Richardson, leading authority on projection in America, contributes regularly and exclusively to Better Theatres.
- In simple, practical and comprehensive articles he completely covers the daily problems of the projection room, providing a mine of information on projection maintenance and operation that is invaluable to theatre owner, manager and projectionist.
- A popular feature of Richardson's articles is his answers to personal inquiries on individual projection problems. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Richardson for his immediate answer.
- Read Richardson in Better Theatres and avail yourself of his expert knowledge and advice on projection and sound.

QP

Better Theatres

1790 BROADWAY NEW YORK

Walter Davis Reports Recent Activities

Up in Regina, Canada, the ice and snow country, Manager Walt Davis thought up a neat Christmas idea as illustrated in accompanying photo. Trees were planted out front in blocks of ice and the block in front of the summer box office, weighing 600 pounds, had theatre copy frozen on and covered with cellophane.

For the kids, the cut in column to right illustrates Davis' Capitol A B C's Contest for children 13 years or younger. With every admission ticket the youngsters were given one of the slips with prizes given to those best filling in the line starting with "X". The boys' prize was a skating outfit and the girls', a $15 Shirley Temple doll. Prizes were displayed in lobby.

Women On Staff Sell "Adams"

On the advance buildup for "Alice Adams," Walt allowed the women on his staff to do the selling, as it was a woman's picture. Gals did a good job by writing all the copy for newspaper ads, original copy for broadcasting and art shop, tied in with furniture section of department store and also landed some good windows.

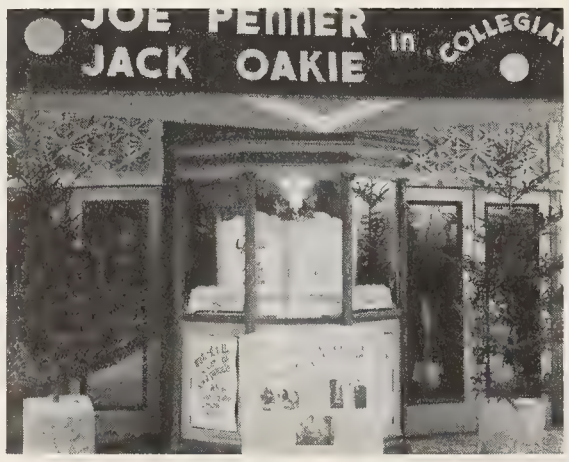
They also thought up the slant of running an ad in classified column reading: "If your name is Alice Adams and you are interested, phone 6363," the theatre number. A list of all Adams in the city directory was then typed and when inquiries came in, they were checked with addresses on the list. As the genuine Alice Adams were invited to see the show, the precaution was taken so as not to allow the stunt to run loose

Make 1936 The Big Year

Indians Attend Opening of "Annie Oakley"

Headed by "Broncho" Charlie Miller, only living pony express mail rider, a group of Indians was rounded up to attend in costume the opening of "Annie Oakley" at the New York Astor. Miller was a personal friend of the famed markswoman and appeared with her in many of the Buffalo Bill presentations. He addressed the audience from the stage.

Theatre front was decked out in Wild West circus atmosphere with marquee bedecked in striped canvas tent fabric which also covered the entrance. Among the other tie-ins was cooperation of sporting goods trade paper which secured windows in sport stores featuring gun displays and theatre advertising.



Davis' Iced Christmas Tree Front

Broadcasts from Theatre Prove Boon for Hutchings

R. D. Hutchings, manager Portage and Home Theatres, Portage, Wis. manages to keep very busy there with the various activities he puts on at his houses. Among other things, Hutch, has formed a local stock company of ten players handled by himself and a local ex-actor. These shows are presented two weeks apart at regular intervals, presented midweek at attractive prices, giving theatregoers a diversified stage and screen program.

Another successful stunt is a 15 minute radio broadcast in lobby with featured team, consisting of his assistant and himself. Broadcast begins before start of show so that patrons may witness entire proceedings. Still another radio stunt called "Our Club" is used every Saturday at which time "R. D." acting as Captain Bob presents small acts in which the kiddies perform, making speeches and singing.

Make 1936 The Big Year

CAPITOL THEATRE REGINA

CAPITOL A B C's CONTEST

For Children 13 Years and Younger

If you want to Win a nice Prize: FILL IN THE LINE WHERE THE LETTER "X" IS SHOWN.

A sk your friends where they go,
B ecause it's always nice to know;
C apitol entertainment is the best,
D on't hesitate to make the test.
E xcellent pictures, that can't be beat
F urnish an ideal treat.
G et together and let's go;
H ave in mind to see a show.
I n the Capitol you will find
J oyous pictures, of the kind
K iddies, adults and everyone
L ike to see, because it's fun.
M yrna Loy or Wallace Beery
N ever make an evening dreary,
O akie always is so funny,
P rovides laughter for your money.
Q uite at home, you will find
R amon Novarro and his kind,
S hirley Temple and Jimmie Dunn
T reat us to a load of fun.
U na Merkel, so they say,
V ery often, leads the way.
W ell, my friends, if you heed,
X .....
Y ou will find there's nothing sweeter,
Z owie! three cheers for the Capitol Theatre.

NOTE—A Contest Slip given away with every Ticket purchased during November. Come as often as you like and get an Entry Blank each time you come.

2 - PRIZES - 2

Girl's Prize --- Boy's Prize

(Prizes from R. H. Williams & Co.)

See them on display in the foyer of Theatre.

TAKE THIS SLIP HOME—Fill in your line—Then bring same to the Theatre and deposit in box.

BE SURE AND SIGN YOUR NAME AND ADDRESS

Name .....

Address .....

This Contest ends SAT., NOV. 30th, 1935.

Davis' ABC Kid Contest Step

Trade Paper Reports Theatre-Bus Tieups

How some bus lines and theatre cooperated to stimulate each other's business was recently recounted in Bus Transportation, trade paper in that field. Among the instances is the tiein made by Dave Sablotsky at the Norris, Norristown, Pa., last year and published in the Round Table.

Bus company sold bus-theatre ticket for use after six o'clock for same price as regular theatre admission except on one suburban route where a transportation charge of 10 cents was made. Company kept 10 cents out of each sale on the shorter hauls and 20 cents on the long haul. Theatre got the remainder. Nearly 30,000 of these tickets were reported sold in one year, the tiein of course being extensively advertised by the bus people.

Out in Wisconsin, bus line tied in with small town theatre on a Thursday matinee co-op during the summer months, paying manager five dollars weekly for 500 matinee seats. Tickets sold by bus operators for 10 cents entitled holder to one round trip downtown and admission to theatre. Going portion of ticket was good between one and two-thirty; return portion up to midnight of same day.

Theatre was reported to have benefited as coming attractions were advertised to 500 people who otherwise might not have attended and plan also encouraged afternoon bus riding during off-peak hours.

Another theatre used two-for-one gag by giving special coupons to be wrapped in each roll of bus tokens sold, roll of 50 tokens costing three dollars. Coupon when presented at theatre entitled holder to two tickets for price of one and this also was extensively advertised by transportation line.

Make 1936 The Big Year

Doormen Turn Out "America" Display

Aside from their regular duties as doorman and relief doorman, Allen Balfour and Floyd Kielhack, respectively, turn out some nice art work for Manager Harold Borresen, at the Strand, Minot, N. D. Illustrated in accompanying photo are the two boys with display they created for "Little America" and Borreston reports himself proud of their work, the result of less than a year's study.

The penguin cutouts were promoted from some obtained from display round town advertising cigarettes and others were planted in downtown spots with two in furrier windows.

Make 1936 The Big Year



Borresen's Doormen-Artists and Set Piece



Front for "Captain Blood" at the New York Strand, shown above, stressed pirate angle of story with entire arch constructed of board paneling stained to match timbers of old sailing ships. Title was cutout in five-foot letters of same paneling stained to match. Behind each letter of title was colored three-foot cutout of a pirate with cutlass or sword. Cutouts operated on rocker arms disappearing behind title. Behind title was transparent gauze in back of which was scene of pirate ships rocking to motion of cutout waves. Ships carried riding and blinker lights in different colors.

At top of arch, colored enlargements of casts were recessed behind ovals of natural colored ship's rope. Bottom of arch, cast and credits were done in chromium leaf faced letters against dark oak background. Covering box office in front of arch was ten-foot colored enlargement of Errol Flynn, sword in hand, with inscription: "Six foot four of fighting Irish manhood and a devil with the ladies." Ship's bell struck time every 15 minutes.

Display was designed and constructed by Manager Zeb Epstin in collaboration with John Hemmer, chief theatre electrician, and the Sid Nagler Studios.

Karl Constructs Special Volcano Front for "Pompeii"

Nick Karl, Hall Industries, Beeville, Texas for "Last Days of Pompeii" constructed an attractive front, (see photo) bottom of which contained miniature volcano, center containing opening with small piece of red neon tubing and crinkled cellophane. Volcano itself was made of screen wire and textone, columns were done in white and heads and figures were made of cutouts from blowups. This display was made so that all pieces were hinged and bolted for quick removal to other theatres.

Make 1936 The Big Year

Cook's "Frisco" Herald In Open Message Form

Assuming that the folks in San Pedro, Cal., wanted a lot of action in their screen entertainment, Manager Earl Cool, of the Warner, San Pedro put out a circus-sized herald headed as follows: "An Open Message to the People of San Pedro. You Wanted Action—Here It Is." Then followed a lot of sock copy.

Earl also made a classified tiein which included mention of the date in the streamer across the page in addition to a two-column display ad. Postal Telegraph tieup allowed heralds in all outgoing messages, these illustrated with cut and ad copy. Illustrated inserts were stuffed in bread packages.

Announcements were made over p. a. system at wrestling matches, at business girls' club dance, and on the roof were placed five-foot illuminated letters visible for six blocks in three directions.

Amateur Nights and Kid Fashion Shows Aid DeCosmo

What with amateur nights and kid fashion parades, Eddie De Cosmo at Schine's Strand, Amsterdam, N. Y., has been pretty busy. For four weeks these amateur nights have been put over with cooperation of local furniture store who came through with a radio contract on their daily program, beside paying all advertising costs including daily plug on air.

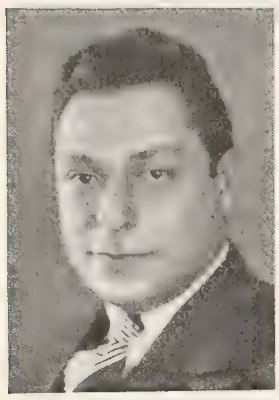
Tying in with leading department store, Eddie staged a "Shirley Temple-Jane Withers Fashion Parade" to plug these starlets' forthcoming pictures. Talented youngsters modeled worn by the Misses Temple and Withers and store ran five-column ads on the show, using cuts and listing names of contestants.

Make 1936 The Big Year



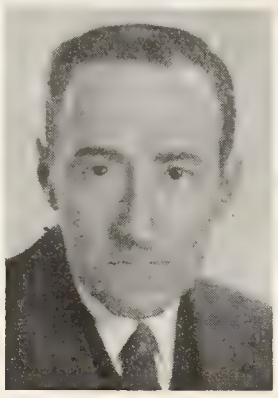
Nick Karl's Volcano "Pompeii" Front

MEET UP WITH SOME MEMBERS



LARRY COWEN
(above)
RKO Albee
Brooklyn, N. Y.

RENE DAIGENAULT
(below)
Amherst Theatre
Montreal, Canada

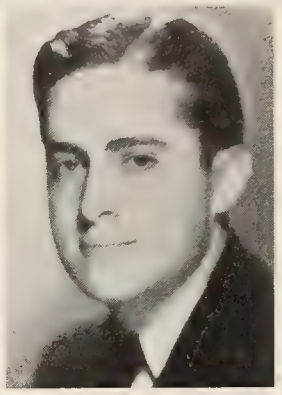




J. J. DEMPSEY
(above)
Paramount Theatre
Lynn, Mass.

J. J. FRIEDL
(below)
Minnesota Amuse. Co.
Minneapolis, Minn.

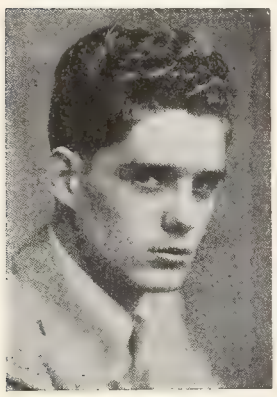




BEN GRIEFER
(above)
Paramount Theatre
New York City

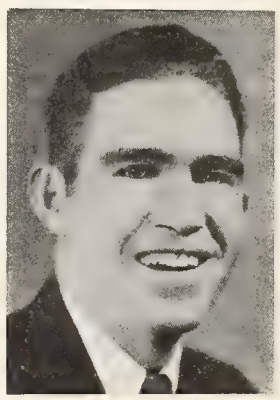
HAROLD C. LEE
(below)
Babcock Theatre
Bath, N. Y.





RALPH COKAIN
Indiana Theatre
Marion, Ind.

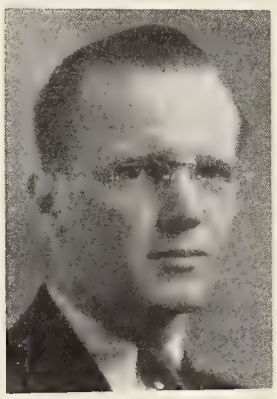
DAVID DALLAS
Paramount Theatre
Borger, Texas

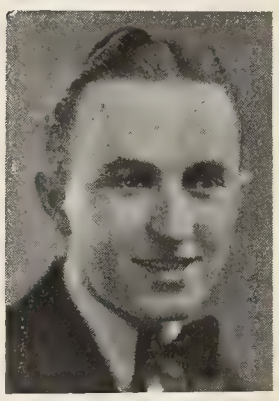




ED DOUGLAS
Loew's Kings
Brooklyn, N. Y.

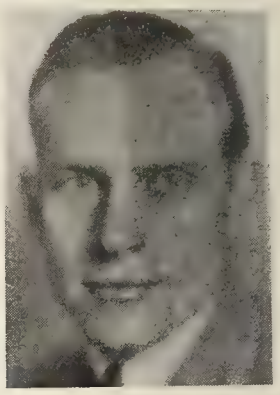
DOUGLAS GEORGE
Parker Theatre
Darby, Pa.





KEN GRIMES
Warner Theatre
Morgantown, W. Va.

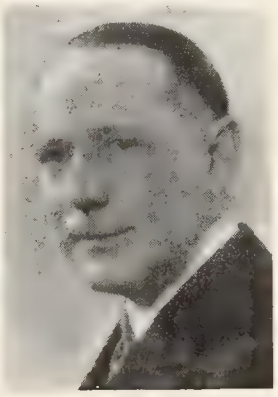
R. M. PHILLIPS
Charles Theatre
Charles City, Ia.

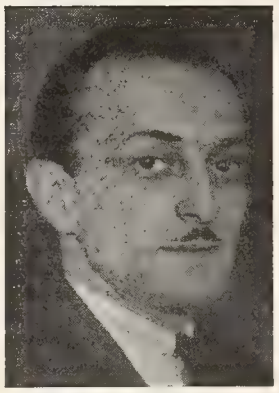




JOHN CREAMER
Waldo Theatre
Kansas City, Mo.

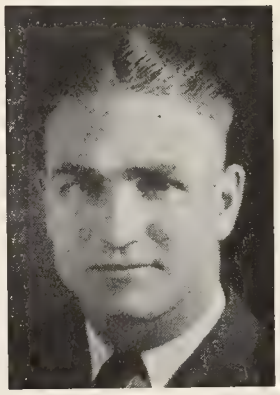
LLOYD DEARTH
Capitol Theatre
Vancouver, B. C.





ROSCOE DRISSEL
Parkway Theatre
Wilmington, Del.

O. FRED GLASS
Fox Curran
Boulder, Colo.

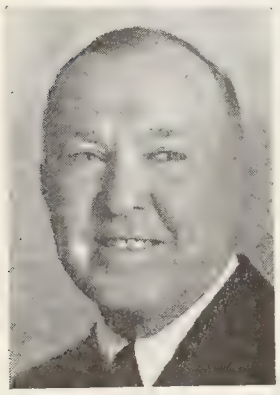




H. D. GROVE
Fort Theatre
Rock Island, Ill.

ART WEBER
Harmony Theatre
Bixby, Okla.

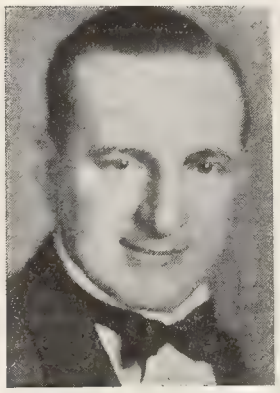




HARRY CRULL
Loew's Valencia
Jamaica, N. Y.

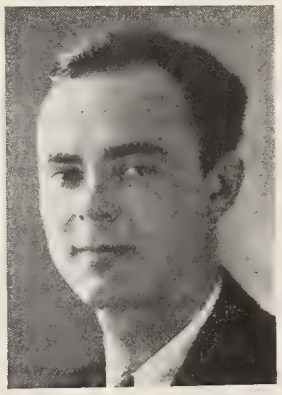
PETER DE CAMAC
Globe Theatre
Calcutta, India





JACK FINK
Capitol Theatre
Miami, Fla.

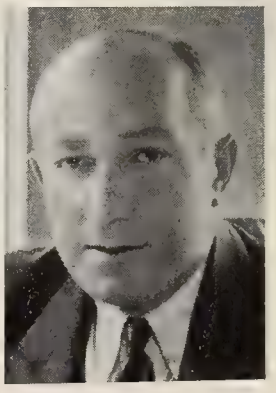
WALTER GOLDEN
Riverside Theatre
Jacksonville, Fla.





MIKE GUTTMAN
Colonial Theatre
Watertown, S. D.

NAT WOLF
Warner's Theatres
Cleveland, Ohio



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea	Steffi Duna	Dec. 28†		
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Valley of Terror	Kermit Maynard	Feb. 24,'36†		

BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†		
Judgment Book	Conway Tearle	Sept. 16†		
Riddle Ranch	Black King	Dec. 16†		
Trail's End	Conway Tearle	Aug. 15†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	
Coming				
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 28†	59	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†	69	
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucille Browne	Aug. 25†	57	
Coming				
Bless Their Hearts	Edith Fellows			
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Cissy	Grace Moore-Franchot Tone			
Devil's Squadron	Richard Dix-Karen Morley	Feb. 25,'36†		
Hell Ship Morgan	George Bancroft-Ann Sothern	Jan. 29,'36†		
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Money Mad	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Music Goes Round And Round	Rochelle Hudson-Harry Richman	Feb. 20,'36†		
Opera Hat	Gary Cooper-Jean Arthur			
United States Smith	Charles Bickford-Florence Rice			
Wedding Present	Lew Ayres			
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gervai	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadow of the Orient	Regis Toomey-Esther Ralston			

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†		
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
Honk Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†		
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Spy 77	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†		
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar. 1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon		65	
Southern Maid, A	Bebe Daniels	Feb. 1,'36†	60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr. 13	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 28
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Coming				
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Boulder Dam	Ross Alexander-Patricia Ellis			
(See "Backfire, "In the Cutting Room," Dec. 7.)				
Brides Are Like That	Ross Alexander-Anita Louise			
(See "Red Apples," "In the Cutting Room," Dec. 28.)				
God's Country and the Woman	Bette Davis-George Brent			
Legionnaire				
Murder by an Aristocrat	Marguerite Churchill-L. Talbot			
Road Gang 965	Donald Woods-Kay Linaker			
(See "Prison Farm," "In the Cutting Room," Nov. 23.)				
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	58	
Sons o'Guns	Joe E. Brown-Joan Blondell			
Stage Struck	James Cagney-Ruby Keeler			
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan. 20,'36†		
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83.)				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 18
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2
Coming				
Boys Will Be Boys	Will Hay			
It's Love Again	Jessie Matthews			
King Solomon's Mines 3511				
Rhodes, The Empire Builder 3514	Walter Huston	Feb. 20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar. 10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			
Untitled 3507				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26
Coming				
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther			
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
(Released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Coming				
Bridge of Sighs	Onslow Stevens-Dorothy Tree			
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	66	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey	Apr. 15	64	Mar. 30
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 16
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 18†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) (Exploitation: Jan. 18,'36, p. 80.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) (Exploitation: Jan. 18,'36, pgs. 80, 82.)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) (Exploitation: Jan. 18,'36, p. 86.)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct. 25†	86	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	94	Dec. 28
Smilin' Through (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Tough Guy (See "The Getaway," "In the Cutting Room," Nov. 30)	Jackie Cooper-Joseph Calleia	Jan. 24,'36†		
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27
Coming				
Behemian Girl, The (See "In the Cutting Room," Dec. 14.)	Laurel and Hardy	Feb. 14,'36†		
Garden Murder Case, The	Edmund Lowe-Virginia Bruce	Feb. 28,'36†		
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Robin Hood of El Dorad, The	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
Rose Marie (G)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	103	Jan. 18,'36
Small Town Girl	Janet Gaynor-Robert Taylor	Mar. 6,'36†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers (See "In the Cutting Room," Jan. 18,'36.)	Chester Morris-Irene Hervey			
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†		
Wife vs. Secretary (See "In the Cutting Room," Jan. 18,'36.)	Clark Gable - Myrna Loy - Jean Harlow	Feb. 21,'36†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3019	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 18
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (See "In the Cutting Room," Nov. 16.)	Bing Crosby-Ethel Merman	Jan. 24,'36†		
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
Coronado 3524 (See "In the Cutting Room," Oct. 19.)	Betty Burgess-Johnny Downs	Nov. 29†	76	
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459. (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Fours Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 8
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae-West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Her Master's Voice (See "In the Cutting Room," Nov. 16)	Edw. E. Horton-P. Conklin	Jan. 17,'36†		
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†	63	
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 11
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82 Jan.	11,'36
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich	Mary Taylor-Walter Connolly	Jan. 17,'36†		
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Jean Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The (Re-Issue) 3460	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Coming				
Desert Gold	Larry Crabbe-Marsha Hunt			
Desire (See "In the Cutting Room," Dec. 7.)	Marlene Dietrich-Gary Cooper	Feb. 21,'36†		
Drift Fence	Larry Crabbe-Kath. DeMille	Feb. 14,'36†	56	
F Man (See "In the Cutting Room," Jan. 11, '36.)	Jack Haley-Adrienne Marden			
Give Us This Night (See "In the Cutting Room," Nov. 23.)	Jan Kiepura-Gladys Swarthout			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
I Loved a Soldier	Marlene Dietrich-Charles Boyer			
Klondike Annie (See "Klondike Lou," "In the Cutting Room," Dec. 28.)	Mae West-Victor McLaglen	Feb. 28,'36†		
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†		
Moon Is Our Home, The	Margaret Sullavan-Henry Fonda			
Outcast of Twin River	Wm. Boyd-Jimmy Ellison			
Palm Spring	Frances Langford - Sir Guy Standing			
Poppy	W. C. Fields			
Preview (See "In the Cutting Room," Dec. 28.)	Gail Patrick-Reginald Denny	Feb. 28,'36†		
Sky Parade (See "In the Cutting Room," Jan. 11, '36.)	Jimmy Allen-Katharine DeMille	Feb. 28,'36†		
Thirteen Hours by Air (See "In the Cutting Room," Jan. 11, '36.)	Fred MacMurray-Joan Bennett			
Timothy's Quest (See "In the Cutting Room," Dec. 14.)	Eleanore Whitney-Dickie Moore	Jan. 31,'36†		
Too Many Parents	David Holt-Julie Haydon			
Trail of the Lonesome Pine, The (See "In the Cutting Room," Nov. 23.) (See production article, Jan. 18,'36, p. 36.)	Henry Fonda-Sylvia Sidney			
Woman Trap (See "In the Cutting Room," Dec. 7.)	Gertrude Michael-Geo. Murphy	Feb. 14,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†	62	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Law	Tim McCoy-Lola Lane	June 30†	58	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	
Coming				
I'll Name the Murderer	Ralph Forbes-Marion Schilling			
Roarin' Guns	Tim McCoy-Rosalinda Price			

(THE RELEASE CHART--CONT'D)

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	Mar. 2†	79	Mar. 9
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61	
G Men of the Nineties 3560	John Wayne	Jan. 27,'36†		
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 20†	76	Dec. 21
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Dec. 16†	52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Nov. 9†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug. 19†	60	Aug. 3

Coming

Dancing Feet 3525	Ben Lyon-Joan Marsh	Feb. 5,'36†		
Go-Get-It Haines 3549	William Boyd			
Laughing Irish Eyes 3522	Guy Robertson-Phil Regan			
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell		60	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Feb. 10,'36†	*65	Jan. 11,'36
Return of Jimmy Valentine, The	Roger Pryor-Charlotte Henry			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 29	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 1
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	*68	Dec. 28
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pgs. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Mother Lode 618 (See "In the Cutting Room," Nov. 16.)	Richard Dix-Lelia Hyams	Jan. 24,'36†		
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 18
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14

Coming

Farmer in the Dell	Fred Stone-Jean Parker (See "In the Cutting Room," Jan. 18,'36.)			
Follow the Fleet 613	Fred Astaire-Ginger Rogers (See "In the Cutting Room," Nov. 30.)	Feb. 21,'36†		
Green Grow the Lilacs	Richard Dix			
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	*75	Jan. 18,'36
Love on a Bet 620 (See "Don't Bet on Love," "In the Cutting Room," Dec. 28.)	Gene Raymond-Wendy Barrie	Feb. 7,'36†		
Mary of Scotland	Katharine Hepburn			
Muss 'Em Up (See "The Green Shadow," "In the Cutting Room," Dec. 14.)	Preston Foster-Marg't Callahan	Jan. 31,'36†		
Silly Billies (See "Wild West," "In the Cutting Room," Jan. 18,'36.)	Wheeler and Woolsey			
Thoroughbreds All	Louise Latimer-John Arledge			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises	*75	June 10	
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 16
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Kid Ranger, The	Bob Steele	Feb. 5,'36†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25†	56	
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 28
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 18
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 28
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	*87	Jan. 4,'36
Ladies Love Danger* 540 (See "Secret Lives," "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 606 (See "Beauty's Daughter," "In the Cutting Room," Mar. 30.)	Claire Trevor-Ralph Bellamy	Nov. 20†	72	
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	*78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 8
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23

Coming

Captain January*	Shirley Temple-Guy Kibbee	Mar. 13,'36†		
Champagne Charlie* 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	Mar. 6,'36†		
Charlie Chan at the Circus*	Warner Oland-June Lang	Apr. 3,'36†		
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar. 20,'36†		
Everybody's Old Man* (See "In the Cutting Room," Jan. 18,'36.)	Irvin S. Cobb-Rochelle Hudson	Mar. 27,'36†		
Every Saturday Night*	June Lang-Thomas Beck	Feb. 7,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr. 17,'36†		
Here Comes Trouble (See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)	Paul Kelly-Arline Judge	Feb. 21,'36†		
It Had to Happen (See "In the Cutting Room," Jan. 4,'36.)	George Raft-Rosalind Russell	Feb. 14,'36†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Message to Garcia, A	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
My Marriage* (G)	Claire Trevor-Kent Taylor	Jan. 31,'36†	*68	Nov. 23
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Feb. 28,'36†		
Servant Girl, The	Loretta Young	Apr. 24,'36†		
Under Two Flags	Ronald Colman-Victor McLaglen-Simone Simon-R. Russell			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink	Eddie Cantor-Ethel Merman	Jan. 16,'36†	100	
(See "Shoot the Chutes," "In the Cutting Room," Nov. 30.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'36†		
Ghost Goes West (G)	Robert Donat-Jean Parker	Feb. 28,'36†	85	Jan. 4,'36†
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore	Feb. 28,'36†		
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Modern Times	Chas. Chaplin-Paulette Goddard	Feb. 12,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr. 24,'36†		
Things to Come	Raymond Massey	Mar. 13,'36†		
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea	Mar. 6,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray 9015	Karloff-Bela Lugosi	Jan. 20,'36†		
(See "In the Cutting Room," Nov. 2.) (Exploitation: Jan. 18,'36, p. 82.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 8026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Dangerous Waters 9032	Jack Holt-Robert Armstrong	Feb. 10,'36†	67	
(See "In the Cutting Room," Dec. 7.)				
Don't Get Personal 9025	James Dunn-Sally Eilers	Feb. 17,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Dracula's Daughter 9006	Lugosi-Jane Wyatt	May 3'36†		
For the Service	Buck Jones	Apr. 9,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
International Team	Jack Holt			
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar. 2,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Next Time We Love 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				
Show Boat	Irene Dunne-Allan Jones	Apr. 13,'36†		
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 16,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	

Coming

Face in the Fog, A	June Collyer-Lawrence Gray	Feb. 1,'36†		
Kelly of the Secret Service		Apr. 1,'36†		
Rio Grande Romance		Mar. 15,'36†		
Taming of the Wild		Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 18
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
(See "In the Cutting Room," Dec. 14.)				
Gentleman from Big Bend, The	Warren William-June Travis			
Golden Arrow, The	Bette Davis-George Brent			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
I Married a Doctor	Pat O'Brien-J. Hutchinson			
Man Hunt (G)	Marguerite Churchill-W. Gargan	Feb. 15,'36†	*65	Jan. 11,'36
Men on Her Mind	Warren William-Bette Davis			
(See "In the Cutting Room," Jan. 11, '36.)				
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Nowhere	Ross Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Petrified Forest (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
Singing Kid, The	Al Jolson-Beverly Roberts			
(See "In the Cutting Room," Jan. 18,'36.)				
Snowed Under	George Brent-Genevieve Tobin			
(See "In the Cutting Room," Jan. 11,'36.)				
Treachery Rides the Range	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
(See "In the Cutting Room," Jan. 11,'36.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 18
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 21
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches	June 29	19
Andy Clyde		
Ants in the Pantry (3 Stooges)		
Captain Hits the Ceiling, The (All Star)	July 26	19
De Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	18
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding (All Star)		
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8
Cat, a Bell and Mouse, A	May 10	7
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
7. Peace Conference, The	Apr. 26	7
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 17†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—		
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Dec. 7†	
No. 6—	Dec. 14†	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	2 rls.
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Give 'Im Air	Feb. 14,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	16
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Hometown Olympics	Feb. 7,'36†	1 rl.
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	1 rl.
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	2 rls.
Love In a Hurry	May 17	16
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude		
City of Proud Memories	Dec. 15†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
It's a Bird	Jan. 20,'36†	
Symphony of the Seasons	Jan. 27,'36†	9
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early In the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		8
Napoleon's Waterloo		8
Hobo Hero		8
PORT O' CALLS		
Peacock Throne		8
City of the Sun		8
Last Resort		8
Mother Ganges		8
Children of the Nile		8
Seventh Wonder		8
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Street of Memory		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
Victoria and Vancouver	Jan. 25,'36†	
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Dec. 14†	11....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Sleep	Sept. 14†	.....
Important News	Feb. 29,'36†	10....
Let's Dance	Jan. 4,'36†	8....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	.....
West Point of the South	Feb. 1,'36†	8....
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 8†	8.. .
Gymnastics	Oct. 26†	9....
Water Sports	Oct. 26†	8....
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†	20....
ODDITIES		
Little People, The	May 4	8....
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
Starlit Days at Lido	Sept. 28†	20....
OUR GANG		
Follies of 1936	Nov. 30†	18....
Little Papa	Sept. 21†	20....
Little Sinner	Oct. 26†	18....
Spruein' Up	June 1	17....
SPECIAL		
Audioscopiks		8....
Lucky Beginners	Aug. 8†	20....
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20....
Hot Money	Nov. 16†	18....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	.....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and the Little King	Jan. 31,'36†	1 rl..
Henry, the Funniest Living American	Nov. 22†	7....
Judge For a Day	Sept. 20†	8....
Language All My Own, A	July 19	7....
Little Nobody	Dec. 27†	1 rl..
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 18†	7....
No! No! A Thousand Times No!	May 24	7....
Not Now	Feb. 28,'36†	1 rl..
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Kids in the Shoe, The	May 10	7....
Musical Memories	Nov. 8†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	1 rl..
Time For Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	.....
Babes in Hollywod	Oct. 18†	10....
Cab Calloway's Jitterbug Party	May 24	8....
Cavalcade of Music, The	Oct. 4†	1 rl..
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	19....
Follow the Leader Isham Jones and His Orchestra	July 26	10....
Is My Face Black Molasses 'n' January	May 3	10....
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11....
Moscow Moods Yacha Bunchuk & Orch.	Jan. 17,'36†	.....
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 28,'36†	.....
Musical Cocktail Anson Weeks and His Orchestra	July 5	10....
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10....
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	18....
Singing Stars	Feb. 7,'36†	.....
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9....
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10....
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10....
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10....
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11....
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11....
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10....
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9...
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10....
No. 5—Manhattan Rhapsody — Animal Buddies—Man of Many Faces	Dec. 6†	10....
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	1 rl..
No. 7—	Jan. 31,'36†	1 rl..
No. 8—	Feb. 28,'36†	1 rl..
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 28	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	1 rl..
Broadway Highlights No. 5	Dec. 13†	1 rl..
Countryside Melodies (Technicolor)	Nov. 29†	8....
Famous People at Play	June 14	1 rl..
Here Comes the Zoo	Feb. 21,'36†	1 rl..
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones (No. 1)	July 26	10....
Movie Milestones (No. 2)	Jan. 31,'36†	.....
Nature Speaks	July 12	.....
No Motor to Guide Him	June 7	.....
Popular Science (color)	May 31	10....
Shorty at Coney Island	Jan. 10,'36†	.....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8....
Choose Your "Weppins"	May 31	7....
Clean Shaven Man, A	Feb. 7,'36†	1 rl..
Dizzy Divers	July 26	7....
For Better or Worser	June 26	7....
King of the Mardi Gras	Sept. 27†	1 rl..
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitality	Jan. 3,'36†	1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'36†	1 rl..
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	10....
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8....
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	.....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10....
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champions	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	1 rl..
No. 21—Finer Points	Feb. 14,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 18	May 24	5....
No. 19	June 7	5....
No. 20	June 20	5....
No. 21	Jan. 3,'36†	.....
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Dec. 13†	.....
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
World Within, A	Nov. 1†	10....
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2.—Tuned Out	Nov. 15†	20....
No. 3—Camera Cranks	Jan. 17,'36†	.....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Gasoloons	Jan. 3,'36†	.....
Happy Tho Married	Nov. 1	18....
In Love at 40	Aug. 30†	19....
Sock Me to Sleep	May 17	20....
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½..
No. 2	Sept. 20†	17½..
No. 3	Oct. 4†	20....
No. 4	Oct. 18†	18½..
No. 5	Nov. 8†	18....
MARCH OF TIME		
No. 5	Aug. 16†	20....
No. 6	Sept. 20†	21....
No. 7	Oct. 18†	20....
No. 8	Nov. 15†	20....
No. 9		
No. 10		
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½..
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19....
Where There's a Will	Oct. 4†	18....
Worm Burns, The	Dec. 6†	17....
RADIO MUSICAL COMEDIES		
Foolish Hearts	Dec. 27†	18....
Metropolitan Nocturne	Aug. 23†	18....
Mismanaged	Oct. 25†	19½..
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7....
Hunting Season	Aug. 9	7....
Merry Kittens, The	May 31	7....
Molly Moo Cow and the Indians	Nov. 15†	7½..
Parrotville Post Office	June 28	7½..
Picnic Panic	May 3	9....
Putting on the Dog	July 19	7½..
Rag Dog	July 19	7½..
Toonerville Trolley	Jan. 17,'36†	.....
SMART SET		
Quiet Fourth, A	Aug. 9†	15....
Returned Engagement, A	Oct. 11†	21....
Too Many Surprises	Dec. 3†	20½..
SPECIALS		
Going on Two	Sept. 17	17....
Trip Thru Fijiland, A	May 10	14½..
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½..
Gentlemen's Sports		11....
Inside the Ropes	Aug. 16†	10....
Tomorrow's Halfbacks	Jan. 24,'36†	.....
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½..
Hermits of Crabland	Sept. 27†	9....
Neptune Mysteries	Aug. 16†	9....
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18....
Home Work	Sept. 20†	19....
Uppercutlets	Jan. 24,'36†	.....
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	9½..
Quebec	Aug. 2	9½..
Roumania	June 28	11....
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11....
Land of Evangeline	Nov. 22†	10½..
Morocco	Jan. 10,'36†	.....
Spain's Romantic Isle, Marjorca	Oct. 18†	19½..

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8....
METROPOLIS-TAPERNOUX		
Bolero		14....
PAT GARYN		
O'Mahoney-George Bout		17....
PHIL BROWN		
Norwegian Sketches		10....
REGAL		
Broadway Nights	Oct. 14†	11....
SACK (National Pict.)		
Tubal Cain		15....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10....
Filming Feminine Headliners		10....
Hazardous Occupations		10....
Man's Mania for Speed		10....
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10....
Italian Riviera		10....
West Indies Cruise		10....
Winter Magic		10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8....
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½..
17. Pluto's Judgment Day	Sept. 28†	9....
18. On Ice	Nov. 6†	8....
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8....
13. Who Killed Cock Robin?	June 26†	10....
14. Music Land	Oct. 10†	8½..
15. Three Orphan Kittens	Nov. 21†	9....
16. Broken Toys	Dec. 19†	8....
17. Cock of the Walk	Jan. 9,'36†	8....

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl..
No. 5—Three Lazy Mice	July 15	9....
No. 6—Fox and the Rabbit, The	Sept. 30	8....
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10....
No. 10	June 17	10....
No. 11	July 1	10....
No. 12	July 22	9....
No. 13	Aug. 19	10....
No. 14	Nov. 25†	8....
No. 15	Dec. 9†	8....
No. 16	Dec. 23†	.....
No. 17	Jan. 20,'36†	.....
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	.....
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20....
Harlem Bound (No. 4)	Nov. 6†	20....
Here's the Gang (No. 13-A)	May 8	20....
On Your Radio Dial (No. 3)	Oct. 23†	19....
Speedy Justice (No. 2-B)	Sept. 25†	20....
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7....
At Your Service	July 8	8....
Bronco Buster	Aug. 5	7....
Case of the Lost Sheep, The	Dec. 9†	7....
Doctor Oswald	Dec. 30†	.....
Monkey Wretches	Nov. 11†	1 rl..
Quail Hunt, The	Oct. 7	8....
Soft Ball Game	Jan. 27,'36†	.....
Towne Hall Follies	June 3	8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	
Two Little Lambs	Mar. 11	8½	

STRANGER THAN FICTION SERIES

No. 10—Novelty	June 3	10	
No. 11—Novelty	June 24	10	
No. 12—Novelty	July 15	10	
No. 13—Novelty	Aug. 19	10	
No. 14—Novelty	Nov. 18†	9	
No. 15—Novelty	Dec. 2†	9	
No. 16—Novelty	Dec. 16†	9	
No. 17—Novelty	Jan. 13,'36†	9	

UNIVERSAL COMEDIES

Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.	
Double Crossed (Van Ronkel No. 5)	July 3	20	
Father Knows Best Sterling Holloway	July 20	2 rls.	
His Last Fling (Van Ronkel No. 6)	July 31	20	
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19	
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.	
You Can Be Had	Jan. 8,'36†		

UNIVERSAL SPECIAL

Camera Thrills	Sept. 30	21	

VITAPHONE

BIG TIME VAUDEVILLE REEL

Vitaphone Casino Buster West-Radio Rubes		10	
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	1 rl.	
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10	
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.	

BIG V. COMEDIES

Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.	
Pretty Polly Polly Moran	June 1	19	
Serves You Right Shemp Howard	June 15	20	
Husband's Holiday Hobart Cavanaugh	July 6	17	
High, Wide and Hansom Herb Williams	July 20	2 rls.	
Watch the Birdie Bob Hope	Aug. 10	20	
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20	
Keystone Hotel Old Timers	Sept. 21†	20	
Vodka Boatmen Yacht Club Boys	Oct. 5†	20	
Lonesome Trailer El Brendel	Oct. 26†	20	
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.	
Double Exposure Bob Hope	Nov. 23†	21	
Lucky Swede, The El Brendel	Dec. 21†	21	
While the Cat's Away Shemp Howard	Jan. 4,'36†	1 rl.	
They're Off Yacht Club Boys	Jan. 18,'36†	2 rls.	

BROADWAY BREVITIES

Main Street Follies Hal LeRoy	May 11	20	
Love Department, The Bernice Claire	May 18	20	
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20	
Better Than Gold Fifi D'Orsay	June 8	20	
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20	
Film Follies, The Ray Perkins	June 29	22	
Surprise Duncan Sisters	July 27	21	
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21	
Lady in Black, The Countess Olga Albani	Aug. 17	20	
Dublin in Brass Morton Downey	Sept. 7†	20	
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20	
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20	
Tickets Please Georgie Price	Oct. 12†	21	
Regular Kids Meglin Kids	Oct. 19†	20	
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21	
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21	
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20	
Okay, Jose	Dec. 7†	21	
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21	
Broadway Ballyhoo Owen, Hunt and Parse	Dec. 28†	21	
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	2 rls.	
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	2 rls.	
Study and Understudy	Jan. 25,'36†	2 rls.	

LOONEY TUNES

No. 7—Buddy's Lost World	May 18	1 rl.	
No. 8—Buddy's Bug Hunt	June 22	7	
No. 9—Buddy Steps Out	July 20	7	
No. 10—Buddy, The Gee Man	Aug. 24	7	
No. 11—Cartoonist's Nightmare, A		7	
No. 12—Hollywood Capers	Oct. 19	7	
No. 13—Gold Diggers of '49		7	
No. 14—Plane Dippy	Jan. 4,'36†	1 rl.	
No. 15—Alpine Antics		7	

MELODY MASTERS

Freddy Martin and His Orchestra	May 11	10	
Dave Apollon and His Band	June 8	10	
Borrah Minnevitch and His Harmonica Rascals	July 6	10	
Rubinoff and Orchestra	Aug. 10	10	
Phil Spitalny All Girl Orchestra	Sept. 14†	10	
Johnny Green and Orchestra	Oct. 12†	10	
Claude Hopkins and Orch.	Nov. 9†	10	
Jack Denny and Orchestra	Oct. 7†	10	
Red Nichols and Orchestra	Jan. 4,'36†	10	
B. A. Rolfe and Orchestra		11	

MERRIE MELODIES (In Color)

No. 7—My Green Fedora	June 8	1 rl.	
No. 8—Into Your Dance	July 13	7	
No. 9—Country Mouse, The			
No. 10—Merry Old Soul, The	May 4 Aug. 17	1 rl. 7	
No. 11—Lady in Red, The	Sept. 21	7	
No. 12—Little Dutch Plate	Oct. 19†	7	
No. 13—Billboard Frolics		7	
No. 14—Flowers for Madame	Nov. 30†	7	
No. 15—I Wanna Play House	Jan. 18,'36†	1 rl.	

SEE AMERICA FIRST E. N. NEWMAN

No. 11—The Yanks Are Coming	June 1	10	
No. 12—Boom Days	June 22	11	
No. 13—Forward Together	July 13	11	

OUR OWN UNITED STATES

No. 1—Curious Industries Harry Von Zell	Sept. 7†	11	
No. 2—Playgrounds James Wallington	Oct. 5†	11	
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11	
No. 4—Nature's Handiwork	Nov. 30†	11	
No. 5—Odd Occupations	Dec. 28†	11	
No. 6—Steel and Stone	Jan. 25,'36†	1 rl.	

PEPPER POT

Kings of the Turf	May 11	9	
Two Boobs in a Balloon Edgar Bergen	May 25	9	
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10	
All Colored Vaudeville Adelaide Hall	June 22	10	
Rah, Rah, Radio Ralph Kirbery	July 6	10	
What's the Idea? Lew Pollack	Aug. 17	11	
Nutville Radio Ramblers	Sept. 7†	10	
All American Drawback Edgar Bergen	Oct. 5†	10	
'Wee' Men Singer's Midgets	Nov. 2†	10	
Seein' Stars Easy Aces	Nov. 30†	10	
P's and Cues	Dec. 7†	11	
Can It Be Done?	Dec. 21†	10	
Wild Wings	Jan. 11,'36†	1 rl.	
Some Class Charles Ahearn		10	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.	

BURROUGHS-TARZAN

New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)	

MASCOT

Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)	
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls. (each)	
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†		
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)	

REGAL

Lost City, The Wm. Boyd-Claudia Dell	Mar. 2†	2 rls. (each)	

REPUBLIC

Darkest Africa Clyde Beatty			

STAGE and SCREEN

Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 4 rls., followed by 14 two-reel episodes)	

UNIVERSAL

Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)	
Flash Gordon Buster Crabbe-Jean Rogers	Apr. 6,'36†		
Roaring West Buck Jones (15 episodes)	July 8	20 (each)	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)	
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)	

Maurice McKenzie Recuperating

Reports from Miami Beach indicate that Maurice McKenzie, executive assistant to the president, Motion Picture Producers and Distributors of America, has made substantial gains in health and will be back at his desk in the Hays organization some time in February.

GB Showing at $10 Per

"Rhodes, the Empire Builder," the GB production starring Walter Huston, has been selected by the Adventure Society of America for a special showing in conjunction with their annual banquet to be held at the Ritz-Carlton Hotel in New York, February 19. The admission price will be $10 per person.

Spierman in Singapore

R. D. Spierman, who recently was appointed head of the Warner Brothers' office in Singapore, has arrived at his new post.

F. J. Smith With MGM

Frederick James Smith has been appointed by Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, as an associate in the publicity activities of the organization. Mr. Smith formerly was editorial director of Tower Magazines, eastern editor of Fawcett Publications, and managing editor of Photoplay Magazine.

Meredith on Veteran Staff

For courtesies extended members of the Shreveport, La., United Confederate Veterans during the showing of "So Red the Rose," Jack Meredith, manager of the Strand theatre, has been appointed an inspector general with the rank of colonel on the staff of General Rene Lee, commander of the United Confederate Veterans, with his headquarters at Nashville, Tenn.

Otterson Returns Thursday

John E. Otterson, president of Paramount, was due to return from the company studio in Hollywood Thursday to attend the regular meeting of the Paramount board on that day. Mr. Otterson conducted a production survey while in California.

New Ontario Censor

J. B. Hardwicke at 80 has retired as chairman of the Ontario censor board in a second reorganization plan of the Provincial Government within a year. Mr. Hardwicke, a member of the board for seven years, has been succeeded by O. J. Silverthorne.

Move MGM Oklahoma Exchange

Metro-Goldwyn-Mayer has moved its exchange in Oklahoma City into its new quarters at 629 W. Grant Street from 515 S. Robinson.

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

Frequently we run onto an article that was written by a man who knows what he is talking about and who has the nerve to get right out in the open and tell it. We saw such an article written by D. S. Lawler, director of publicity and advertising for the Fox Midwest Theatres of Kansas City. In this article Mr. Lawler replies to the Chicago theatremen who are claiming that the screen is not receiving proper publicity.

If there is anything, outside of radio publicity, that is receiving its share of publicity it is the screen. Here in this little cow town there are three important places carrying screen publicity and the greater part of their magazine racks are filled with "Fan" magazines that appeal, very largely, to the Dizzy Lizzies and the Hairoil Charlies, which give us "the lowdown" on our favorite stars and an insight into their private lives, to which the public has come to apply Ripley's slogan of "Believe It or Not" and to which they have arrived at the "Not" end of the slogan.

We turn on the radio and we get a gasoline or face powder program and we note that our favorite star is appearing on the program with a jazz orchestra and a lovesong crooner, and immediately we breathe a violent cuss and turn the radio off and light another cigar.

Mr. Lawler said, among other good things, "Songs from pictures are plugged over the air by dance bands from hell to breakfast. Everything from bellyache medicine to Rolls-Royce cars is endorsed by this or that film celebrity." Mr. Lawler might have gone on and said that the fan magazines and radio broadcasts carried everything from ballyhoo to bellyache which had any connection with the screen.

Coming, as this does, from one of the cornhusker boys, it probably won't meet with 100 per cent endorsment from the boys carrying the bass drum in the fan magazine. However, as the Dutchman said "It macht nicht aus" to us. If you haven't read Mr. Lawler's article you better get the December 28th issue of the HERALD and turn to page 73 and read it; it will be much more interesting than this could be to anybody.

A Mouthful

Mr. Lawler infers in his article that when they do away with the glamour that surrounds the screen and screen players they largely do away with the public's interest in the cinema. Had Mr. Lawler swallowed a bullfrog he couldn't have coughed up a bigger mouthful, and some day the producers will come to realize that.

Had we the ability to express our convictions as Mr. Lawler did his, it would be necessary for the HERALD to put this in the refrigerator for safe keeping, but as it is, it probably will be placed in the wastebasket.

Anyhow, when we note that "Rawhide Rosie" the "Screen Idol" and indorsed a certain face lotion for the complexion, it makes us wonder why people still use cold water, and if the Chicago boys still think they are not getting enough screen publicity they should induce some of the dealers to put in a rack of fan magazines in the lobby.

▽

We turned on the radio a while ago and we heard an orchestra playing what was announced, as a musical selection, and we were reminded of Bill Smith's calf pen. To us, music that doesn't have harmony, and what you might call "a tune", isn't music at all. We can hear the boiler factory every time we drive down by the stock yards. Then we heard someone singing an aria—whatever that is—it seemed a pity that a good hog caller should waste his talents in that way.

▽

We trust that the boys around the state won't be disappointed that we didn't call on them when they remember that the whole state has a blanket of snow on top of a coating of ice which makes travel very hazzerdous, and we are not such a good driver. Be patient, boys, "Wait till the sun shines Nellie, and the clouds go drifting by", then we hope to go and call on you.

▽

A report in the press says that there is to be a Russian city built out in Hollywood, which inclines us to wonder if Hollywood is going Soviet. We'll bet our skyoodle pup that if they attempt to establish a Stalin colony out there, Hollywood will get sore about it.

▽

We hope that all of you exhibitors who made New Year's resolutions have stuck to them better than we have. We made three brand new resolutions and have broken those and three old ones already.

▽

A Welcome Crowd

Last night we went to the Moon theatre and saw two pictures, "Thunder Mountain" and "Pursuit", two very worthwhile pictures for a week end show. When we came out of a packed house it took us at least five minutes to worm our way through a crowded foyer to the cloak room to get our mackinaw and silk hat, although we didn't have any silk hat (Jevver see anybody wearing a mackinaw and silk hat?) and when we finally got on the street we thought we were at the Rose Bowl game. The business that the Moon was enjoying was evidence that the public mind still turns to the movies.

▽

The last meal brought us two letters from exhibitors, Walter Hohlfeld of Greenleaf, Kansas, and W. R. Pickard of Faith, South Dakota, enclosing checks and asking us to have their subscriptions to the HERALD renewed for them. Thanks, boys, we'll do it. That's part of our business. It is very satisfying to know that exhibitors can't very well get along without the HERALD, for "It covers the field like an April shower".

▽

A fellow said to us the other day, "Say Colonel, I expect that I am going to get into a lot of trouble", and we said "Why, What's the matter now"? And he said, "Well, a government agent said to me a few days ago that I would have to reduce the number of acres of wheat on my farm by one-fourth, and I told him I wouldn't do it," and he wanted to know why, and I told him because I didn't have any farm. Then we replied to him, "Oh well, don't let that worry you, Charlie, for probably that agent hadn't finished high school yet".

His case reminded us of the colored brother who was continually requesting his pastor for some kind of a donation until the pastor finally got tired of it and wrote him and told him not to send him any more requests. To which the colored brother replied—

Dear Pastor—

Dis haint no request, dis am a fact, Ah haint got no pants.

▽

The Moon is playing the Marx Brothers in "A Night at the Opera" and the main street of this metropolitan cow town is so full of cars it is hard to find a parking place, notwithstanding the streets are covered with ice and snow, which indicates one of two things, either people went to see a good show or else they have run out of coal at home, maybe both.

▽

If any of you exhibitors want to trade for a "Shelterbelt" we've got one we will trade for a one-handled wheelbarrow, and if it has two handles, we'll throw in six blue pelicans and a lovesong crooner. This snow and ice is just terrible. Doggone the doggone luck anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Five Films to Show at Center Theatre Listed

The five motion pictures which will follow "King of Burlesque," current offering, at the Center theatre in Radio City, were announced this week. "The Country Doctor," starring the Dionne quintuplets, is scheduled for the Center early this spring.

Following "King of Burlesque" will come "Paddy O'Day," starring Jane Withers; "It Had to Happen," with George Raft, Rosalind Russell and Leo Carrillo; "Captain January," Shirley Temple's new picture; "A Message to Garcia," with Wallace Beery, Barbara Stanwyck and John Boles, and then "The Country Doctor," with Jean Hersholt and Dorothy Peterson in addition to the quintuplets.

San Francisco Exchange Moves

All Star Features Distributors and First Division Exchanges, Inc., for years located at 298 Turk Street, San Francisco, and headed by A. S. Conn, have moved into new quarters at 247 Golden Gate Avenue, San Francisco.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

NEW EQUIPMENT

UNBELIEVABLE? — NEW BAUSCH & LOMB cinephor lenses, $6.95—interchangeable with any Series I—enlarge your picture, trade old lenses now. Free lens chart. S. O. S., 1600 Broadway, New York.

SACRIFICE, BRAND NEW ZENITH 35mm. Portable talkie outfit, $285. GROBARICK, Trenton, N. J.

SEE THE BROADWAY HIT SHOWS—MAKE your expenses by visiting S. O. S., 1600 Broadway, New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, 1790 Broadway, New York.

THEATRES WANTED

WILL LEASE OR BUY THEATRE SMALL Texas town. BOX 647, MOTION PICTURE HERALD.

WANTED—TO LEASE AND BUY THEATRES New York State and New England. BOX 562, MOTION PICTURE HERALD.

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WANTED PARTNER TO INVEST ONE-THIRD interest and manage house in south Texas town. BOX 649, MOTION PICTURE HERALD.

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IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on your proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York.

SCREEN REFINISHING

SCREENS REFINISHED. WORK EXECUTED IN theatre by factory experts; white or silver. WILLIAMS SCREEN CO., Akron, O.

GENERAL EQUIPMENT

REAL CHAIR BARGAINS. 1,000 OUTDOOR chairs 75c; other bargain in reconditioned chairs; parts for all chairs; newly covered spring cushions $1. ALLIED SEATING CO., 341 W. 44th St., New York.

BRAND NEW RCA AMPLIFIERS—WAY BElow cost—original factory cases—also speakers, soundheads, pickups, parts, sweeping discount. S. O. S., 1600 Broadway, New York.

CARBON SPOTLIGHTS $18; MAZDA SPOTlights $15; 1,000 watt spotlight; list $30, net $10; Olivettes $7; stands $3 additional; automatic colorwheel spots $10; bulbs additional. CROWN, 311 West 44th St., New York.

THEATRE CHAIRS, PARTS, ACCESSORIES. Firmastone, Path-a-seat. GENERAL SEATING CO., Chicago.

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WANTED TO BUY

MOVIE TRADE MAGAZINES BEFORE 1925. 2201 North Douglas, Oklahoma City, Okla.

HIGHEST PRICES FOR SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stocks liquidated. Strictly confidential. BOX 650, MOTION PICTURE HERALD.

SMALL PIPE ORGAN. NO AUTOMATICS. State price, make. HODGSON ORGAN CO., 313 West Freemason St., Norfolk, Va.

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WANT TO HEAR FROM TERRITORIAL SUPply dealers who are not affiliated with any other group to represent product of leading independent manufacturers! State everything in full in your reply as to present product representation and number of accounts being serviced. BOX 626, MOTION PICTURE HERALD.

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SOUND SERVICE MEN WHO ARE FREE lance agents and capable of servicing independent manufacturers' sound equipment. Liberal commissions paid for any sales closed from leads furnished by manufacturers. Send complete details in first letter including territory covered. BOX 627, MOTION PICTURE HERALD.

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EXTREMELY GRATEFUL FOR IT — SAY projectionists—frequency film, copyrighted instructions, 9,000 cycle, $1.50. Buzz and chopper track, $2.50. Combination of both, $3. S. O. S., 1600 Broadway, New York.

RCA PHOTOPHONE EQUIPMENTS. TWO PG31 all A.C. operated with two speakers, in perfect condition ready to install. Nothing else to buy. Formerly priced at $3,500. We are selling them at $1,200. We specialize in replacement parts for Photophone sound. Get our catalog and save money. AUDIO EQUIPMENT CO., 596 St. Marks Ave., Brooklyn, N. Y

"I SAY CINEMAPHONE SOUND SIMPLY superb," says Jack Day, Central Theatre, Harrisburg, Pa. "Very much satisfied." Priced low, but excels. Try it free! S. O. S., 1600 Broadway, New York.

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PROJECTIONIST — ELECTRICIAN. TWELVE years experience. Experienced in Western Electric and RCA. References. BOX 648, MOTION PICTURE HERALD.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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NOVEL CUTOUTS AND LOBBY FRONTS AVAILable on reasonable rental basis on all special features. If interested in this service on a yearly basis will quote special rate for direct service and save you dealer's profit. BOX 635, MOTION PICTURE HERALD.

VARIETY IN THE SHORT SUBJECTS THAT PUT THE BEST SPICE IN YOUR SHOW

Educational Pictures



FAST ACTION COMEDY

•

BUSTER KEATON

in

"THREE ON A LIMB"

"Fast all the way... Laughs come close together." *Variety*

MUSICAL COMEDY

•

NIELA **GOODELLE**

FRED **LIGHTNER**

NELL **KELLY**

in

"THANKS MR. CUPID"

Produced by Al Christie





CARTOONS • **"THE 19th HOLE CLUB"**

PAUL TERRY-TOONS

By Frank Moser and Paul Terry



SPORTS

•

"THE GAME OF JAI ALAI"

A TREASURE CHEST PRODUCTION

Story and Narration by Edward Thorgersen



DRAMA

•

"THE SEEING EYE"

The story of the almost human dogs that lead the blind

A TREASURE CHEST PRODUCTION

Story and Narration by Clinton Wunder

Presented by
E.W. HAMMONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by
20th Century-Fox Film Corporation

desire



"DESIRE" starring MARLENE DIETRICH and GARY COOPER

A Paramount Picture • Directed by Frank Borzage

Paramount

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

U. S. Asks Dismissal Of Distributor Suit

World Theatres Grow By 27,000 in a Year

124 Community Groups See Goodwill Shorts

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"ROSE MARIE I LOVE YOU!"



—that's what your patrons will be singing and your box-office will be SHOUTING!



BOX-OFFICE SWEETHEARTS! JEANETTE MacDONALD and NELSON EDDY!

There were cheers in the M-G-M Home Office Projection Room at the conclusion of the "Rose Marie" screening this week. We knew from Coast reviews and word-of-mouth that another great M-G-M hit was on the way. We sincerely believe it is even greater than "Naughty Marietta," the triumph that introduced MacDonald-Eddy, the screen's greatest singing sweethearts. And now as "Rose Marie" leaps into the box-office headlines we lift our hats to its stars, its director, W. S. Van Dyke, and its producer, Hunt Stromberg. Together they made "Naughty Marietta." And *now* they have repeated! And the M-G-M torrent of hits rolls merrily on!

All America Is

Going To Celebrate The

REUNION OF THE "CLASS" OF 1934



Personally Arranged and Supervised by

WARNER BROS.

The Stars of Of Human Bondage, the CLASS of 1934 Shows, REUNITED For the First Time



HUGE CASH PRIZES

for the best box-office answers to—"Will it top 'Captain Blood' and 'Ceiling Zero' records?"

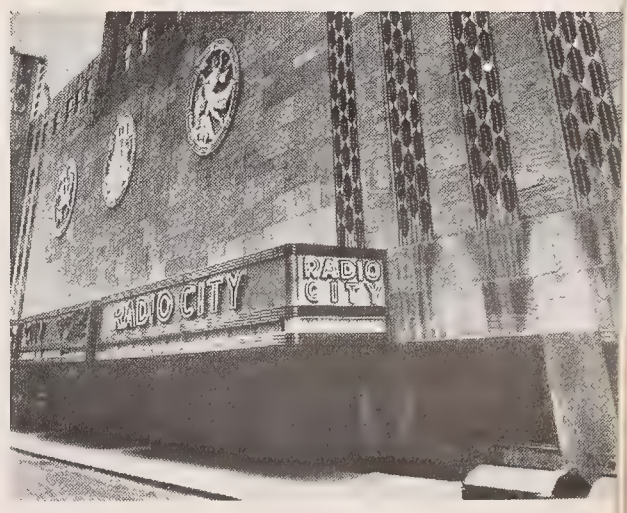
LESLIE HOWARD & BETTE DAVIS

"The Petrified Forest"

From the "exciting success" in which Leslie Howard starred for six months on Broadway!

With Genevieve Tobin • Dick Foran • Humphrey Bogart • Joseph Sawyer

Eddie Acuff • Directed by Archie L. Mayo



OPENING RADIO CITY MUSIC HALL FEB. 6th

20th CENTURY-FOX SHOWMEN DESERVE ANOTHER CHEER!

20th-Fox List 75% Finished, 26 Weeks

HOLLYWOOD, Jan. 21.—With the first 26 weeks of its fiscal year ended Twentieth Century-Fox has completed 75 per cent of its current schedule of 57 features, 12 of which are to be Twentieth Century films personally supervised by Darryl F. Zanuck. Forty-three features have been completed or are in production. Five of the most important pictures of the year are now before the cameras. They are: "The Prisoner of Shark Island," "The Country Doctor," "A Message to Garcia," "Everybody's Old Man" and "Under Two Flags.

From Motion Picture Daily

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Not only have those hustlers at the 20th Century-Fox studios been turning out hit after hit with unprecedented regularity, but they've been beating release dates by miles and miles. 20th Century-Fox exhibitors can count on the playdates they plan!

MOTION PICTURE HERALD

Vol. 122, No. 5 — February 1, 1936

POLITICS IN NEWSREELS

THE curse of the word is upon the newsreels in the current protests, made particularly articulate by the resolutions of Pennsylvania exhibitors, against the presentation of material bearing on political issues.

No such problem importantly arose in the pre-sound era when the newsreels were limited to pictures of what politicians looked like, with scant attention to what they had to say. And there were plenty of pictures of politicians, usually made up as statesmen. It is to be remembered that the late President Warren G. Harding in his days of candidacy, ably advised by Mr. Will H. Hays, made himself remarkably available, on the side porch, to the newsreel cameramen, and was the first candidate who knew what screen publicity was. President Woodrow Wilson's kindest comment on the newsreel was "I do not walk like that."

The resentments that arise from political matters on the screen have their origin in what the microphone brings to the theatre, not the camera.

The newsreel, it would seem, could be on surer ground of broad public interest by devoting its footage to showing persons eminent in the political news without at the same time affording them a rostrum.

By the printed page and the radio the public knows what the politicians have to say before they become important enough to be pictorial subjects. There is no necessity or service in having them say it again while being photographed.

It is clear enough that the motion picture audience seeks entertainment, and that, being of the great careless commonality, it is wary and resentful of the slightest suggestion that it is to be told anything about anything. It ought not to be necessary to set this down in 1936, but it is an axiom of showmanship that the customer is never properly and profitably to be called upon consciously to think. He just wants to feel and anything else is a waste of effort, destructive of patronage. Shirley Temple is not the Number One box-office star of the industry because she carries any message.

△ △ △

RUDYARD KIPLING

MR. RUDYARD KIPLING, dying in the same week as his King, has been committed to the twilighted peace of the poets' corner in Westminster, and time has come to consider a moment the somewhat curious status of the author with respect to the screen. So far, despite Mr. Kipling's tremendous world fame, he has come into little significant in the way of motion picture interpretation. The idea now occurs that those patriots of Wardour street, who have been a shade resentful of America's attentions to various British classics, might now find occasion to consider again the great treasure trove of Kipling material, which would seem to promise large international, world market, possibilities.

An early effort, marked by only mild success, was made by the American Pathe company with "Without Benefit of Clergy" and "The Light That Failed" in the early 1920's. Mr. Kipling was so pleased with Pathe's advertising that he wrote a letter to Mr. P. A. Parsons about it, but it is not recorded that he said quite as much for the art of the screen. Also for a while, rather more recently, Miss Maude Adams considered a project to produce "Kim," that being in some way related to her experiments in color photography of which much was heard and little seen. Hollywood production announcements have recently included the titles of "Gunga Din" and "Captains Courageous." Meanwhile Gaumont-British has "Soldiers Three" in the making, with the exteriors already completed in India. This may all promise a period of Kipling drama and an awakening of the audience of the modern screen to an enthusiasm kindred to that which swept the readers back at the turn of the century, in days when reading was a major entertainment.

Strangely there has indeed been a conveyance to the screen of that which was essentially Kipling and Kipling's India in the Hollywood story, done there under another author's title, "Lives of a Bengal Lancer," with marked success. There was directly nothing of Kipling in it, but the impress of his works was deep upon it.

△ △ △

HISTORY

MISS MOLLIE MERRICK, who writes about the motion picture from Hollywood for an important national syndicate, was on the air the other night with some historical notes, in the course of which she informed the radio world that the first motion pictures to be made in Hollywood were by Mr. Cecil B. DeMille and his associates in the Jesse L. Lasky Feature Play Company. Miss Merrick was in error by some five years. In Hollywood today she might interview William N. Selig about his activities in those parts in 1907 and she might look into the records concernng the period when Mr. Al Christie went to work in Hollywood. Let's get the record straight.

△ △ △

THE cruel, fine humor of Destiny comes to perfect flowering in the news from Chicago that some seventy depression-closed banking buildings there are to be converted into picture theatres. There are at least two New York banks which could use a projection room for the purpose of seeing what they got into.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

U. S. Drops Case

The Government's campaign to obtain relief for motion picture exhibitors claiming oppression by the large interests failed for the second time Wednesday when Judge Joseph West Molyneaux, on the Government's motion, dismissed the equity action in its fourth week in the federal district court in St. Louis.

The door was left open for a retrial, if the Government should elect to continue its move against Warners, Paramount and RKO and company officials on charges of alleged conspiracy complained of by the Ambassador, Missouri and New Grand Central theatres.

From Washington came word that the Department of Justice was planning a new action.

The story begins on page 13.

87,300 Theatres

Motion picture theatres throughout the world now total some 87,300, of which 51,700 are wired, reports the United States Government. Europe leads all other geographical divisions with 60,150 theatres; the United States has 15,378; Far East, 5,185; Central and Latin America, 5,044; Canada, 905; and Africa and the Near East, 637.

There were 27,000 more theatres at the end of 1935 than in 1934, and 11,000 more wired theatres. A statistical survey of the world's motion picture theatres in 1935, compared with the three previous years, starts on page 30.

Mexican Peace

by JAMES LOCKHART
Mexico City Correspondent

The four months strike by employees in Mexico City against eight American distributors, which started September 27, has ended. The settlement finally restores to Mexican exhibitors the sorely needed better grade American product, which has been completely shut off since the strike began. Immediately the distributors declared they would have an ample supply of pictures ready this week.

By the terms of the settlement, the distributors agree to meet the strikers' demand for a 25 per cent wage increase, effective last Monday, and to pay the strikers 80 per cent of their wages for the time they were out. Some $18,000 is due, half of it to be paid on the day of the strike settlement and the remainder in three equal monthly installments. A payment of $1,500 was made yesterday as "strike costs." Distributors are forbidden to create employes' unions and they must recognize the Cinematographic Employes' Union as the sole labor organization.

The settlement followed a long series of conferences under Government supervision. It is understood the settlement will help to straighten out the controversy on import duties and income taxes between the distributors and the Government.

To RKO

All Reliance pictures after "The Last of the Mohicans" will be released by RKO instead of by United Artists, it was stated in Hollywood late last week after the closing of a deal by Harry M. Goetz, president, and Edward Small, vice-president of Reliance, and RKO officials.

In the future all production of Reliance pictures will be done at the RKO Radio studio, where Mr. Small will become an associate producer as well as handle his own pictures. Among the new Reliance films to be made at Radio are Robert Donat in "The Robber Barons," "Gunga Din," "Son of Monte Cristo" and a series of Jack Oakie starring vehicles.

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Goodwill

Quietly the industry has been building up goodwill for the motion picture as an institution by placing at the disposal of educational, religious and sociological groups a series of short subjects to aid in raising the character of American youth. These films, excerpts culled from outstanding feature productions, are distributed gratis and already have reached educational screens in 24 states, immediate plans calling for expansion to embrace the rest of the country.

Some 21 well known pictures have been so treated to date, the abbreviated forms reaching out, through eight central distribution points, to some 123 organizations of all kinds in the field, which today are using 46 program units for 739 regular weekly discussions. The plan in detail, its aims and accomplishments and the reactions brought thereby both to the box office and the field it is serving are outlined on page 15.

Harley Director

Francis L. Harley has been appointed managing director for Twentieth Century-Fox in London by Walter J. Hutchinson, foreign manager of the company. The appointment follows conferences in Paris, where Mr. Harley has been managing director since last April. The new appointment is effective February 17.

Mr. Harley was born in North Wales and graduated from the University of Pennsylvania. He served in the war and joined Fox in 1926 as a salesman under Mr. Hutchinson in London. He was successively assistant to the managing director at Paris, Near East manager at Athens and managing director in Brazil before his Paris appointment.

Probes Ahead

Motion picture company attorneys in New York heard this week that an investigation of the score charge and music seat tax would be undertaken by a Congressional committee later this session. An inquiry into copyrights involved in the motion picture business has been announced by the House Patents Committee.

Action on the Duffy bill also is expected at the present session, and the MPTOA learned that the Government's suit to declare ASCAP an illegal monopoly would be resumed "in the near future."

Meanwhile Warners continue to bring infringement actions against unlicensed radio stations, 16 such suits having been filed by this week. The story is on page 22.

NEWS SUMMARY COVERING THE SCREEN WORLD

Duals' Fate

Double bills, dormant for months as a subject of industry controversy, took on new life this week when large distributors decided to extend their fight for the right to effect a ban by contract to the United States Supreme Court.

This caused Carl Laemmle to call on all companies to effect a truce. He suggested they admit that they have been licked in the courts.

The MPTOA considers the defeat of the distributors in the Perelman case to be a setback for all owners, inasmuch as it prevents the large companies from outlawing the practice by anti-dual clauses in contracts.

The double bill situation as it stands in its new form, together with the complete text of the important Perelman decision by the United States Circuit Court of Appeals, are told beginning on pages 23 and 36.

U.S. Censorship

Theatre and Washington circles were agitated this week over the issue of Government censorship, raised in the federal theatre project in New York.

The Works Progress Administration ordered drastic alterations in a dramatization of the Italo-Ethiopian war, in order to avoid international complications. Whereupon Elmer Rice, regional director, promptly resigned, charging "shabby politics." See page 18.

Exhibitor Elections

Lewen Pizor was re-elected president of the Philadelphia MPTO at a meeting attended by 75 exhibitors representing 190 independents and 18 affiliates.

Plans to merge the MPTO with IEPA were quashed by unanimous vote. Members also went on record as opposing triple featuring and the inclusion of political propaganda as a part of newsreels.

At the meeting the following officers were elected in addition to Mr. Pizor: Mike H. Egnal, A. R. Boyd, George T. Gravenstine, vice-presidents; George P. Aarons, secretary; Al Fisher, treasurer.

The board of managers includes: Abe Sablosky, Ed Jefferies, Ted Schlanger, Norman Lewis, Joseph Schwartz, Abe Rooner, John Monroe, Jake Fox, Ben Amsterdam, J. F. Corbett, Oscar Steifel, Louis Felt, William Hassner, Herman Coane, Max Korr, E. M. Connelly, Luke Farrell, Nate Sablosky, Luke Ring, Sam Kinto and Ben Bache.

Nominees who are to be voted upon at the annual election of the Connecticut MPTO February 4 are: President, Arthur H. Lockwood, Adolph G. Johnson, Harry L. Lavietes and Peter Parokas; vice-president, Adolph G. Johnson, Lawrence O'Neill, Ralph Pasho and Maurice Shulman; treasurer, Edwin S. Raffile; secretary, Edward G. Levy and Joseph Shulman.

Maurice Fleischman is expected to be the candidate to succeed Harry Brandt as president of the New York Independent Theatre Owners. Mr. Brandt has definitely announced his retirement from the post, but will continue activity in the organization.

Nominations will be made February 27th. Mr. Fleischman has been one of the most active members in the ITOA under Mr. Brandt. He operates a number of theatres in Brooklyn.

Option Extended

Carl Laemmle announced this week that an extension of six weeks on the option granted to Standard Capital Company, headed by J. Cheever Cowdin, and Charles R. Rogers to allow them the necessary time to complete their investigation and examination of Universal.

It is understood that the contemplated loan of $2,000,000 from British capital is not forthcoming because the latter wanted to be partners in the company instead of accepting debentures for the loan. Mr. Cowdin is currently in New York negotiating for a loan of the same amount.

Universal is reported as financially able to finish the present crop of pictures and to put three in work in February. Mr. Rogers is making his headquarters at Universal pending the close of the negotiations.

AMPA Approves

Plans for the presentation of annual awards to men in the advertising, publicity and exploitation departments of various home offices in New York for the best results as decided upon by a special committee were formally adopted last week at the regular weekly meeting of the Associated Motion Picture Advertisers at Jack Dempsey's Restaurant off Broadway.

The plans adopted, however, will in no way conflict with the annual Quigley awards which are limited to theatre personnel. It was further pointed out at the meeting that the Ampa awards will center about the importance of merchandising pictures. The first prizes will cover the work done for the year ending December 31, 1935.

Independent companies as well as major ones are to be embraced in the consideration of the awards.

Soviet Mission

In advance of large-scale orders to be placed here for motion picture studio and theatre euipment, three film engineers attached to the All-Union Motion Picture Trust of Soviet Russia are in New York to study American motion picture technic.

They are Gregory Irsky, Sergei Soloviev and Alexander Kalishkin, from Moscow. With Vladimir I. Verlinsky, president of Amkino Corporation, the Soviet film liaison organization here, they will confer with American manufacturers and technicians, and later may go to Hollywood.

While the Soviet film industry has been increasing its equipment purchases in this country, the present mission probably will pave the way for still larger orders, said Amkino. The purchases will be made on the basis of the delegation's report.

The delegation particularly will observe laboratory equipment and processes as well as recording and projection apparatus, and will gather ideas on improved methods.

Word came from Moscow this week that a 4,000-seat theatre, the largest in the Union, will be constructed there, incorporating the most modern design.

The second Soviet cinema festival, scheduled for next spring in Moscow, has been postponed until 1937.

Nathan Vidaver

Nathan Vidaver of the law firm of Vidaver, Loria and Martinson of New York, died late last week at his home in Pelham, N. Y., of a heart attack. He was born in Boston 64 years ago. Surviving are the widow, Mrs. Nellie Ruth Vidaver; a daughter, Mrs. Robert C. Buttolphe; a brother, Dr. Maxwell Vidaver, and five sisters.

In 1905 Mr. Vidaver was a candidate for the supreme court bench on the Murphy-Hearst fusion ticket and in 1907 the Independence League-Republican forces nominated him for general sessions. Early in 1908, as a Special Deputy Attorney General of the State, he prosecuted the Kissena Park investigation before the Queens County Grand Jury.

In later years Mr. Vidaver did not take part in politics or hold public office, but he continued to practice law, specializing to a large extent in theatrical cases. He had been, at various times, attorney for the World Film Corporation, the Thomas H. Ince Corporation, William A. Brady, David Belasco, Oscar Hammerstein and David Warfield. He also represented the photographers at the hearings in Washington during the formation of the motion picture code under the National Recovery Administration.

This Week in Pictures



IN MOURNING. (Above) The principal film building in Toronto draped in purple and black as a mark of grief at the death of King George V. The building houses the exchanges of RKO Radio, United Artists, MGM, Universal and a number of other distributors. This festooning also represents nearby exchanges.



QUEEN MARY AT PREMIERE. The present Queen Mother of England, with the Duchess of Kent, Sir Connop Guthrie of London Films, and diplomats at opening in London of United Artists' "The Ghost Goes West."



TO LOAF. For a spell, is Ginger Rogers, shown arriving in New York on a vacation following over a year of picture-making at Radio.



FASHIONS ARE NEWS. To her at left—Vyvyan Donner, who now is in complete charge of the styles for Movietone News.



(Cosmo-Sileo photo)

HOST TO FAN PRESS. Ben Lyon, in Republic's "Dancing Feet," at reception for "movie" magazine folk. L. to r. (seated): Helen Ludlum, Carl Schroeder, Ralph Daigh, Mary Spaulding, Lyon, Radie Harris, Tom Kennedy, Larry Reid; (standing) Francisco Ariza, Roberto Socas, James Reid, Margaret Waite, Samuel Kestenbaum and Edward F. Finney, publicity director.



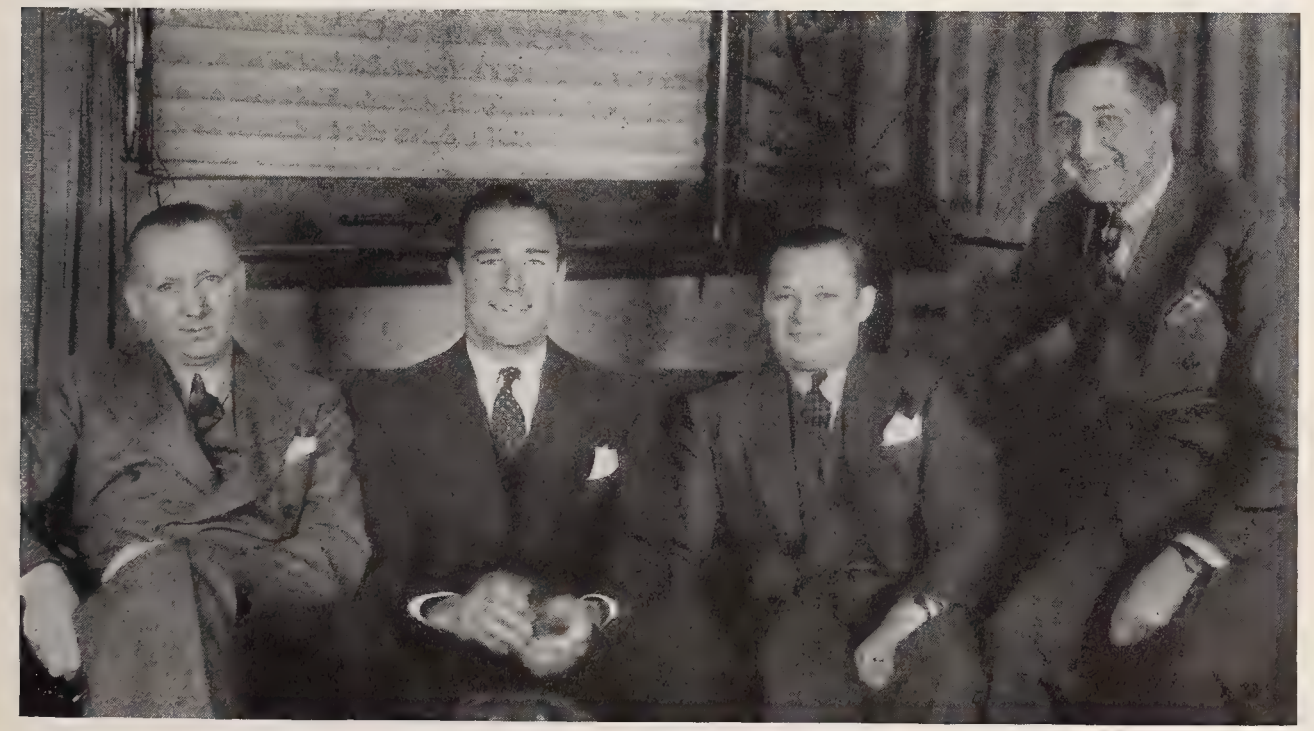
A CROWD? At any rate above are pictured four on a set for British & Dominion's "Two's Company." They are R. Norton of B & D, Mary Brian, featured player; Tim Whelan, director; and Paul Soskin, associate producer.



AT SALES MEETING. (Above) sales executives from Columbia's home office in Chicago attending special conference there on distribution plans. Left to right: Joe McConville, sales supervisor; Leo Jaffee, Abe Montague, general sales manager; Max Weisfeldt, short subjects sales supervisor; and Rube Jackter.



SIGNED ANEW. Harry Sherman (right), who has closed a new agreement with Paramount calling for six more "Hopalong Cassidys."



SOCIAL CONFERENCE EN ROUTE. A call upon the folks who contact the customers was the method employed by Randolph Scott, Paramount player, to use up his time between trains in Chicago. He is shown at the Paramount exchange with (at his right) Eddie Fontaine, district sales manager, and (at his left) Allan Usher and E. J. Barnard, Chicago executives.



NOT SO HOTCHA. Was how Helen Morgan found New York on arriving thus, after playing in Universal's "Show Boat."



IN AUSTRALIAN PICTURE. Helen Twelvetrees on a set of "Thoroughbred," Cinesound production in which she stars, at that company's large studio in Sydney. Also shown is the Rt. Hon. J. A. Lyons, Australian prime minister, who came to the studio to welcome her.

IN FULL FLIGHT. Has the camera caught Harriet Hoctor (below) in one of the dances she contributes to MGM's "The Great Ziegfeld," spectacular biography of the showman whose protegee she was.





FEATURED. George Curzon, English actor who is importantly cast in First Division's "The Living Dead," Alliance picture. He has been appearing on Broadway in "Parnell."



HER VOICE WON. Judy Garland, youngster of the vaudeville stage whom MGM has signed for roles exploiting what is called an unusual singing voice.



HOMECOMING AT THE JOE E. BROWN'S. For Mr. Brown himself, who upon returning from a trip East the other day, ran happily into this mass welcome conducted, without recourse to any outsiders, by members of his family. As the event is here pictured, there is Katherine Francis Brown in the Warner star's arms. Follows Mrs. Brown. Then Joe E., Jr. In front of dad is Mary Elizabeth Anne. And, finally, Donald. The star's next picture will be "Sons O'Guns," adapted from the Broadway show of some time ago.

U. S. DROPS ST. LOUIS SUIT BUT PLANS NEW ACTION

Prosecutor Charges That 'Great Generic Conspiracy' Among Distributors Will Require Calling of Many More Witnesses

The Government's second attempt since last fall to declare a conspiracy existing in connection with the film product situation in St. Louis exploded in the federal district court there on Wednesday when Judge Joseph West Molyneaux sustained the Government's motion to dismiss the equity proceedings without prejudice, halting the trial before the end of its fourth week.

The motion was urged by Russell Hardy, assistant United States attorney general in charge of the prosecution, in order, he said, that the case may be refiled naming many additional "individual actors in the conspiracy."

While Mr. Hardy had said that the case would be retried in the same jurisdiction, on Wednesday Government counsel was undecided when, where or how the new suit, if any, will be brought.

Thus came to a probable conclusion the campaign of the Department of Justice to hold Warners, Paramount and RKO and their subsidiaries and corporate officials, in violation of the anti-trust laws. The action was brought on complaint of Fanchon and Marco-Harry C. Arthur theatre interests that the defendants were illegally withholding from them first-run pictures. The Government had sought an injunction to prevent a continuation of the alleged conspiracy.

The same defendants were acquitted last November of criminal conspiracy charges involving identical issues.

Sees "Great Conspiracy"

The dismissal followed rejection by Mr. Hardy of an offer of Frederick H. Wood, of Warner counsel, on behalf of all defendants, to allow the Government to amend its petition to include as co-defendant all the company officials who were parties to the former criminal case. Mr. Wood urged that if this was not sufficient to allow the Government to proceed, then the defense should be permitted to give an immediate answer whether it would enter the appearance of any other defendant the Government might chose to name.

Mr. Hardy replied this offer would not meet the situation confronting the Government in "combating this oppressive combination," adding that this case involved "only a small segment of a great generic conspiracy" and that in order to obtain the relief the public and the motion picture industry are entitled to, it may be necessary to name 40 or more individuals as defendants.

Judge Molyneaux ruled the law left no discretion to the court as his study of existing cases and the arguments of counsel made the procedure plain that the plaintiff may, if he choose, dismiss at any time prior to a final decision without prejudice. The judge pointed out that this was the decision of the law, not of the court.

Mr. Wood had agreed the court could exercise discretion whether to allow dismissal, contending there never had been a similar situation in any of the cases decided previously and that the defendants should not be brought into court again in the same case.

Mr. Hardy's request took the defense attorneys by surprise at Tuesday morning's session. Judge Molyneaux indicated he might grant the motion, but gave the defense until 2 o'clock Wednesday to present its opposition.

Affidavits submitted by defense counsel pleaded for a continuation of the trial until judicial determination, showing hardships and injustices which they said would be imposed on the defendants if the Government is permitted to drop the case and start anew under an amended petition either in St. Louis or some other federal jurisdiction.

In granting the request of defense attorneys for further time to study court decisions bearing on the Government's motion, Judge Molyneaux said: "I am of the opinion that they (the Government) have the absolute right to dismiss. But, of course, I will hear you."

The court asked attorneys to make their arguments as brief as possible, because "if I do grant the request for dismissal I want to catch the 2 o'clock train."

Frederick H. Wood of Warner counsel informed the court that his study of authorities indicated there was no absolute right of dismissal, but that whether such a request should be granted with or without prejudice rested entirely within the court's discretion.

Mr. Hardy's request came at a point where the proceedings had taken a turn decidedly unfavorable to the Government's cause and followed a series of rulings by the court which were considered to have boosted the defense materially.

Evidence Narrowed Down

Judge Molyneaux on Monday eliminated a number of statements attributed to various officers of the defendant companies and virtually narrowed the conspiracy evidence down to correspondence that had passed when RKO and Paramount committed their 1934-35 product to Warner Brothers for St. Louis. By these rulings Judge Molyneaux removed from admissible evidence several important conversations between Harry C. Arthur and Jack Allen Partington, officials of Fanchon and Marco, and important executives of the defendant companies.

In presenting the motion to dismiss Mr. Hardy said:

"After serious and mature consideration of the rulings of the court yesterday I wish to state with the greatest deference and respect to the court that we feel an adequae and complete exposition of the facts in this matter requires that many individual actors in the conspiracy must be made defendants in the case.

"Therefore, I move the court to dismiss this case without prejudice, so that a new suit may be filed joining these individual actors as defendants."

Defense counsel indicated they had no objection to taking the case out of court, provided the Government would not be permitted to bring new proceedings based on the same facts and circumstances.

Mr. Hardy indicated, however, at that juncture, that the Government may institute a new suit against the same defendants. He said that if the case is refiled under an amended bill of complaint, it would be brought in the federal district court at St. Louis, since the affected properties are located there.

Witnesses En Route

Anticipating that Mr. Arthur would be the last Government witness, and that his cross-examination would end Tuesday, defense attorneys telegraphed for numerous out-of-town witnesses, and some were en

(Continued on following page)

JUSTICE DEPARTMENT PLANNING NEW SUIT

By FRANCIS L. BURT
Washington Correspondent

Moving to get into the record testimony which Judge Joseph West Molyneaux refused on Monday to permit as evidence, Department of Justice officials, following the dismissal without prejudice of the equity suit against distributors in St. Louis, immediately prepared at Washington to bring a new suit, naming a number of additional defendants.

The Washington announcement by department officials of their determination appeared effectually to quash rumors that the dismissal of the suit, asked by Russell Hardy, special assistant attorney general, was sought as a way out of a "difficult situation."

No dissatisfaction with Judge Molyneaux was voiced by the department at Washington, where it was said the new suit probably would be brought before him. Mr. Hardy is remaining in St. Louis to work out details.

U.S. CIVIL SUIT ENDS IN FOURTH WEEK

route to St. Louis when the prosecution filed its surprise motion.

In support of his motion, Mr. Hardy admitted none of the cases he had cited probably had proceeded as far as this one toward a final determination of the issues by the court. He added he could not believe that could alter the fundamental universal rule that the plaintiff retains the right to dismiss without prejudice, except under extraordinary circumstances, until the time the court passes on a suit.

The prosecutor contended that in the absence of many of the protagonists in the alleged conspiracy, he felt the Government would be precluded, largely for technical reasons, from obtaining the relief to which it was entitled "from this oppressive gigantic combination," and that it would encourage an act in restraint of trade. He insisted the defendants would lose none of their rights if the Government were permitted to bring entirely new proceedings.

Irving Lesser on Stand

Irving Lesser, managing director of the Roxy theatre in New York, under Howard S. Cullman, trustee, testified for the Government last Wednesday. Over objection of defense counsel he was permitted to tell of a conversation with Roy Haynes, Eastern district salesmanager for Warner Bros., relative to booking "Alibi Ike" for exhibition in the Roxy, and testified that he had read, after several delays, that the picture had been booked into the Cameo.

Milton Arthur of Los Angeles, president and general manager of Cabart Theatre Corporation, which has a number of theatres in California, Arizona, Nevada and Utah, and a brother of Harry C. Arthur, Jr., on Thursday told of difficulties in obtaining Warner pictures for his houses, and said his proposals for Paramount Pictures were rejected by that company's home offices.

Charles Caballero, Milton Arthur, Marco Wolff and Harry C. Arthur and his wife each own one-fourth interest in the Cabart Company.

Cross-examination by Frederick H. Wood, Warner attorney, revealed that Cabart eventually had obtained Warner pictures for the 1935-36 season on substantially the original terms submitted by Milton Arthur, though the houses were without these pictures from August 1 to December 24, 1935.

He testified that his company had to give up the Studio theatre, Prescott, Ariz., because of its inability to obtain Warner pictures at an early date in the 1935-36 season. He also said that Jules Levy, RKO general sales manager, had told him, "You had better interest yourself in that situation (St. Louis) if you know what's good for you."

Says Contracts Were Rejected

Mr. Arthur said he had signed a Paramount contract application but had been told later that the contracts had been rejected.

He gave the result of a conversation with John Otterson, president of Paramount at that company's Los Angeles studios on August 15 or 16 last. He said that he went to Otterson in an effort to get Paramount Pictures, and advised him that Peacock and Louis had both told him that they could not do business with him, and of how he needed the pictures to keep his houses in operation, and that Paramount had refused to sell him solely because of his brother's connection with the St. Louis cases, and he could see no reason why Paramount should refuse to sell him.

He quoted John E. Otterson, Paramount president, as saying, "If all that you say is true it would seem to me that you are entitled to the pictures." After a Government counsel question he added that he had never heard further from Mr. Otterson and hasn't obtained Paramount pictures.

Asked by Frederick H. Wood, Warner counsel, if he didn't know that the reason why Warner Bros. had insisted that his proposals for pictures be in writing was because they had found it was not safe for any of their executives to carry on a conversation with a representative of Fanchon & Marco unless somebody else was present, Mr. Arthur replied with some heat: "That's not true. Nothing of that kind was ever suggested to me by any Warner representative. On the contrary, the fact is that they always told me that they had no objection to me and wanted to do business with me if they could."

The cross-examination by Wood revealed that after the Government obtained its indictment against Warner, Paramount and RKO the Roxy theatre played four Warner pictures and rejected five other pictures.

Both sides were able to count up a few victories, more or less important, on Friday.

The Government scored when Judge Molyneaux allowed introduction of evidence in the form of income tax reports to show the assets of the Warner Bros., Paramount and RKO groups and their affiliated concerns.

The first point won by a defendant came when RKO counsel successfully argued that the evidence of Milton Arthur concerning the conversation with Jules Levy should be excluded on the grounds that at the time Mr. Levy was not engaged in company business.

When Mr. Hardy attempted to get into the record a list of the theatres owned by the Radio-Keith-Orpheum interests, Warner Bros., and Paramount, Judge Molyneaux in turn sustained objections by Jacob M. Lashly for RKO, Wood for Warners and Louis Phillips of Paramount counsel.

Hilles Testifies

It was then revealed that in response to a request from the Government Charles D. Hilles, who was trustee in bankruptcy for Paramount-Publix at the time that Marco Wolff and his sister Fanchon Simon had their conversation with Adolph Zukor at the Paramount studios in Hollywood concerning the St. Louis picture situation, voluntarily had come to St. Louis Friday morning.

Mr. Hardy had called Mr. Hilles to St. Louis in an attempt to show that at the time of the conversation with Fanchon and Marco, Adolph Zukor did have the authority to sell pictures for Paramount, but when Mr. Hilles completed his testimony Friday afternoon Judge Molyneaux stuck to his original ruling that this conversation could not go into the record.

Just prior to adjournment for the day Mr. Hardy reopened the argument on whether Judge Molyneaux should permit the goverment to present evidence touching on the profits and losses of the Shubert-Rialto and Orpheum theatres.

Saturday's session was called off when Judge Molyneaux informed the interested attorneys through the clerk of the court that he was being annoyed by a tooth and had found it necessary to visit a dentist.

Limited to Correspondence

The question of whether Warners, Paramount and RKO had conspired to violate the anti-trust law was almost entirely confined to correspondence between officials of the various companies involved in connection with commitments and actual contracts for Paramount and RKO films to the Shubert-Rialto and Orpheum for the 1934-35 season, by a series of rulings from the bench Monday.

The court sustained a defense objection to Government introduction of documentary evidence on the financial operations of the Shubert-Rialto and Orpheum under Warner management since March 31, 1934.

Judge Molyneaux sustained defense objections later, ruling out conversations with Herman Starr, Gradwell Sears and Abel Cary Thomas of Warners by Harry C. Arthur, F. & M. executive, and the Government's star witness.

Harold F. Collins, a special assistant to the attorney general, is assisting Russell Hardy. He replaced Walter Rice, who returned to Washington.

ST. LOUIS TRIAL COST UP IN THE MILLIONS

That the Government's equity suit at St. Louis against Warner Bros., Paramount and RKO, and subsidiaries and individual officers of the companies, will require an expenditure of $1,500,000 by the defendant companies in fighting this case, as well as the companion criminal proceedings in which they were acquitted, and the socalled Koplar suits against Skouras Bros. Enterprises and the St. Louis Amusement Company in 1932 and 1933, is the estimate of lawyers.

The $1,500,000 will include the fees for attorneys, loss of their time from other duties in the companies, their hotel expenses, railroad and plane fare, and the like.

Discuss New Films At Columbia Meet

Columbia product for 1936-37 was outlined and discussed at the company's regional sales meeting in San Francisco at the William Taylor Hotel over last week end. Abe Montague, general sales manager, and Jerome Safron, western division manager, presided. Managers and salesmen from Salt Lake, Los Angeles, Portland and Seattle attended. Arrangements were in charge of L. E. Tillman, branch manager in San Francisco, and Mel Klein, office manager.

Columbia is spending more than $1,000,000 in the building of new stages, offices and technical buildings at the studio in Hollywood.

INDUSTRY GOODWILL PLAN TO KEEP YOUTH WILL EMBRACE ALL OF U.S.

Subjects in "Secrets of Success" Series Shown in 114 Gatherings of Religious and Educational Leaders in 24 States

Free distribution by corporate members of the Motion Picture Producers and Distributors of America of short subject excerpts from outstanding pictures for the purpose of elevating the character of American youth has met with such success in winning over critics of the value of motion picture entertainment that the plan will be extended immediately to embrace eventually those states not now included among the 24 which have been serving as the field ground of a test.

Climaxing six years of effort—four spent on formulation, two on practice—the industry now feels that it has found in the character education series, known as the "Secrets of Success" series, a most effective implement for creating new attitudes toward the industry, breaking down many prejudices and establishing new friendly contacts among educational and religious leaders who have been adamant. The goodwill thus created stands to aid box offices.

From a large number of features examined periodically, certain ones are selected as containing life situations which would be conducive to constructive discussion among educational, religious and community groups. Pictures of these subjects are made available in abbreviated form, without cost, to institutions interested, but at no time may admission be charged.

Who Prepare Subjects

The subjects are prepared under the direction of the Committee on Social Values in Motion Pictures, set up through educational, sociological and industry effort, and constituted as follows: Dr. Howard M. LeSourd, dean of the Graduate School of Boston University, chairman; Dr. Florence Hale, editor of *The Grade Teacher;* Dr. Mark A. May, director of the Institute of Human Relations at Yale University; Dr. Miriam Van Waters, nationally known penologist; and Dr. Frank N. Freeman, professor of psychology at the University of Chicago.

From the cutting continuities of the selected pictures, scenes are selected which will show the desired situations for improving child character. Lavender prints are made from the original negatives of the scenes selected, and duplicate prints are then made from the lavenders after they have been edited to the desired footage (less than 1,000 feet each).

Prints are made from the duplicate negatives for use in the selected organizations in eight established zones, the dupe negatives remaining the property of the industry, and are deposited at the laboratories. The prints are also the industry's property, but remain in the various zone distribution offices where they are deposited.

Pictures finally accepted for treatment as part of the series are no longer being shown in theatres, the subjects of the series to date, in the order of their treatment, comprising the following:

HUCKLEBERRY FINN, Paramount, released August, 1931.
*BROKEN LULLABY, Paramount, February, 1932.
SIGN OF THE CROSS, Paramount, February, 1933.
CRADLE SONG, Paramount, November, 1933.
SKIPPY, Paramount, April, 1931.
SOOKY, Paramount, December, 1931.
TOM SAWYER, Paramount, November, 1930.
TOM BROWN OF CULVER, Universal, July, 1932.
LUCKY DOG, Universal, April, 1933.
ALIAS THE DOCTOR, Warners, March, 1932.
THERE'S ALWAYS TOMORROW, Universal, September, 1934.
WEDNESDAY'S CHILD, RKO, October, 1934.
HER SWEETHEART, CHRISTOPHER BEAN, MGM, November, 1933.
*YOUNG AMERICA, Fox, April, 1932.
GENTLEMEN ARE BORN, Warners, November, 1934.
NO GREATER GLORY, Columbia, April, 1934.
THE BAND PLAYS ON, MGM, December, 1934.
ONE NIGHT OF LOVE, Columbia, September, 1934.

Two subjects each were made from "Broken Lullaby" and "Young America."

Only five of the pictures treated were *Box Office Champions* as compiled by MOTION PICTURE HERALD from theatre admission grosses, indicating, perhaps, that through the use of the "Secrets of Success" subjects, distributors seek further to widen the appeal for the type of production selected.

These subjects are not specially prepared, but actually are excerpts from theatrical releases. Since the subjects are excerpts—never a complete story—it was felt that there are always large numbers among those who see the films who are moved to see the whole picture, thus stimulating the business of revivals. Too, "The Secrets" are said to have proved to have favorable effect on the current showings of pictures of similar value—all of which is important to the exhibitor in the community where the plan is working.

Subjects of the series have been shown to 114 assemblies of religious and educational leaders. These have been representative gatherings in 24 states, with delegates present from many others. This includes summer sessions at many leading universities, summer assemblies of clergymen and lay leaders, and showings in churches, school rooms and auditoriums, social service agencies, educational and women's conventions and the like. Some 123 organizations now are regularly using the series, involving thousands in the subsequent discussions.

There are 46 such program units in operation at the present time, with unknown thousands enrolled in 739 discussion groups, each group receiving their pictures on a regular schedule of bookings, holding the picture from one to three days, depending upon the number of showings demanded by their program. Since the opening of the school year this season, 236 additional bookings have been made, with a total of 658 new showings.

Typical of the types of leaders who have expressed interest in the plan are the following: Walter S. Bell, in charge of special services, Board of Education, Atlanta; Dr. A. N. French, director of the Institute of Juvenile Research, University of New Hampshire, Durham, N. H.; Dr. Edward D. Grant, executive secretary of publication, the Presbyterian Church of the United States, Richmond, Va.; Helen C. Davis, director of student teaching, Colorado State Teachers' College, Greeley, Colo.; Dr. John A. Thackston, dean, College of Education, University of Tennessee, Knoxville, Tenn.; Guy H. Purdy, secretary-treasurer, Albany Cathedral Summer School, Albany, N. Y.; W. S. Mills, president, Clements Paper Company and superintendent of the Sunday school of the First Presbyterian Church, Nashville, Tenn.; F. Ernest Johnson, executive secretary, Federal Council of the Churches of Christ in America, New York; Dr. Paul H. Vieth, Yale Divinity School, New Haven; Theodore F. Lentz, director of Character Research Institute, Washington University, St. Louis; Mrs. C. O. Cromer, president, Parent-Teachers' Association, State College, Pa.; Reverend John H. Kenne, rector, St. Thomas's Episcopal Church, Newark, N. J.; Professor Frederic M. Thrasher, associate professor of education, New York University, New York; Alan S. Hacker, Lower West Side Motion Picture Council, New York; W. T. Bolger, YMCA, Little Rock, Ark; Frank S. Hackett, headmaster, Riverdale Country School, Riverdale, N. Y.

Without regard to the ultimate value of the "Secrets of Success" series in accomplishing its objective, two additional significant aspects to the program are these: The series offers a very practical test of the use of motion pictures in education; it also constitutes a practical approach to character education through the motion picture.

HUTCHINS JIBES DRIVE FOR ALLEGIANCE OATH

If School teachers are to be required to take the oath of allegiance, so should motion picture players, radio performers and others who have equally great influence on the young, believes Dr. Robert Maynard Hutchins, president of the University of Chicago.

"Let us include newspaper men, and especially the designers of the comic supplements," he said. "Let us line up all the movie stars. Let us insist on an oath of allegiance from radio performers.

"If teachers are to take an oath, Amos and Andy should be compelled to salute the Flag and sing the 'Star-Spangled Banner' twice a day."

Increasing Interest of Community Leads in MPPDA's Free Subjects Culled from Releases Found Removing Prejudices

THIS MR. ADVERSE MORE DYNAMIC THAN IN BOOK

Translators of Allen novel give its passive hero a nip from the showman's flask



Fredric March and Olivia de Havilland

IN explaining why his company had chosen to make "Anthony Adverse," Jack L. Warner, production head of Warner Brothers, spoke the language of the exhibitor: "There are certain things that every audience wants. They are an absorbing story, lots of action, drama, romance, adventure and unusual settings. We found all this in 'Anthony Adverse,' so we decided to make it."

To make it has proved a big undertaking. Two years were spent in preparing the voluminous novel by Hervey Allen for shooting, which is now in progress.

Sheridan Gibney, who did the scenario, spent five months on the actual writing after a staff of a dozen research men had spent 21 weeks gathering authentic data. Gibney's attitude is indicated in this comment by him on the method pursued.

"In the novel, Anthony was a passive character," he pointed out, "yet everything happened to him. For the purposes of drama it was necessary to show him as a man who *sought* adventure, rather than a man to whom adventure came. He had to be made more dramatic, more active, more positive."

There is always the danger that in a production like "Anthony Adverse" its director may go "arty" and that in his attempts to do a class picture he will forget the good old principles of down-to-earth entertainment. Mervyn LeRoy, however, has been in the box-office lists for a long time. Pictures like "I Am a Fugitive," "Little Caesar," "Five Star Final," "Gold Diggers of 1933," "Oil for the Lamps of China" and "I Found Stella Parish" prove that he keeps his eye on the customers out front. However, declares Mr. LeRoy:

"This is the toughest picture I ever made, mainly because, for once in my career, instead of wondering if I have enough story, I have to be very careful not to neglect any part of my overabundance. I cannot understand why people speak of 'Anthony' as being so long. After all, 600,000 people bought the novel and an estimated 3,000,000 people read it, so length could not have mattered. It had popular appeal, and that's the best reason I know for making any story. After all, the only measure of a picture is whether the girl who works in a box factory in Kankakee and the boy who jerks soda at the corner drug store will like it."

Before a picture is made, the studio always prepares a "gross plot." Take the one on "Anthony Adverse" in LeRoy's office. It is a ruled chart with a list of sets and the order of their shooting across the top. Along the sides is a list of characters. By placing a check in the proper intersection of lines, it shows at a glance when and where each character works. According to this, there are 131 sets in "Anthony Adverse," more than double the number in the usual big feature.

▽ ▽

This necessitated an extensive building program. The African stockade, for instance, covers some 12 acres, including its approaches. There is an opera performance in Italy and one in Paris. An entire theatre interior was built for each, including stage sets, boxes, auditorium and foyers. Then there are the big docks and warehouses of Leghorn, Italy, a dock at Havana with a quarter-mile of business street; an African jungle covering about half an acre, to mention only a few of the larger sets. In addition, there is a monastery and wall built on the Warner ranch, a big chateau built at Busch Gardens in Pasadena, a snow-covered Alpine trail built on the lot, an American clipper ship built on the studio lake, and a Spanish tramp steamer erected at the Vitagraph pier.

Casting the picture was a three-month job, with nearly a hundred roles to be filled and every type, size and nationality needed. The selection of Fredric March for the title role is generally considered a good piece of casting. He proved himself as a dashing romantic type.

Olivia de Havilland, whose first big chance was in "A Midsummer Night's Dream," showed her versatility in "Alibi Ike," "The Irish in Us" and "Captain Blood." Claude Rains and Edmund Gwenn seem very sound selections also. As the old libertine, Don Luis, Rains should be at his best. Gwenn, in "The Bishop Misbehaves," "Sylvia Scarlett" and "The Walking Dead," demonstrated that he is one of the best character actors London has sent us. Gwenn has the role of Bonnyfeather. Louis Hayward plays the part of Dennis Moore, Anthony's father.

Others in the cast are Luis Alberni, Donald Woods, Pedro de Cordoba, Marjorie Gateson, Henry O'Neill, Ralph Morgan, Akim Tamiroff, Frank Reicher, Fritz Leiber, Joe Crehan, Clara Blandick, Mathilde Comont and J. Carroll Naish.

Leo Forbstein did the scoring and says it was a stimulating task because he had a variety of themes with which to work. In addition to five different national backgrounds, there are the first acts of two different operas, "L'Orpheo" and "La Duchessa de Farrara."

More than one million dollars already have gone into this production.



A HERALD PREVIEW » IN STILLS AND STORY

Opposite page:
IN CUBA: FREDRIC MARCH AS ANTHONY IN A SCENE WITH JOAN WOODBURY AND PEDRO CORDOBA

At right:
IN AFRICA: A SCENE SHOWING PART OF AREA OF TWELVE ACRES BUILT UP FOR JUNGLE SEQUENCES

Below:
ANTHONY EXTENDS HIS ADVENTURING TO A QUIET FRENCH STREET. HIS VICTIM IS DONALD WOODS





Scenes from Warner Brothers' "Anthony Adverse"

Still photography by M. MARIGOLD

WPA CENSORSHIP BRINGS CHARGE OF "SHABBY POLITICS" FROM RICE

Washington "Broke Word" in Deletions by Hopkins' Assistant in "Ethiopia" Script, Says Director, Resigning

Government censorship became a paramount issue this week when, climaxing months of discord, Elmer Rice, playwright, resigned as New York regional director of the federal theatre project.

Mr. Rice submitted his resignation when he learned that his first production, a topical presentation of the Italo-Ethiopian war, was to be censored. Charging "partisan politics," he raised the issue of freedom of speech and said that "Washington has broken its word."

The order to delete certain subject matter from the production, which was to have opened this week at the Biltmore, New York, was given by Jacob Baker, assistant to Harry L. Hopkins, WPA administrator. Washington officials felt the censoring was necessary in order to avoid international complications. The show was to have inaugurated "The Living Newspaper" unit, based on the same idea as "The March of Time" of radio and screen.

Philip Barber, who had served as assistant to Mr. Rice, was appointed acting regional director, and Mrs. Hallie Flanagan, national director, announced she would spend at least half her time in New York.

Trouble in Hollywood

Meanwhile, repercussions were expected in Hollywood where the screen guilds also have been questioning phases of the federal theatre project. Mr. Rice is an official of the Dramatists' Guild, closely allied with the Screen Writers' Guild through the Authors' League of America.

One of Mr. Rice's last official acts before resigning was to announce that admission prices for the WPA productions in the New York region would range from 15 cents to $1 top, with a 50-cent top for most shows. The federal admission tax will be added to all tickets over 40 cents, indicating, said Mr. Rice, that the Government will not eliminate its policy of taxing amusements even though the theatre is operated by the Administration. The thousands on the relief rolls will be admitted free Monday nights.

It was announced too, that the federal theatre in New York has 36 plays in rehearsal, 13 of which are original scripts representing the work of both known and unknown playwrights.

Seven Theatres Leased

Seven theatres have been leased in New York City and 12 halls and auditoriums engaged by the federal Government for the staging of these plays, in the production of which 4,017 actors, stage hands and technical workers will participate.

When appointed last October 11, Mr. Rice made known that in attempting to revive enthusiasm for the legitimate stage he would seek especially to create interest among the younger generation, "in order to let them know that there is a form of amusement other than motion pictures." His public pronouncements were critical of the dominant place won by the screen.

Mr. Rice's resignation came as the climax of a long series of wrangles over Uncle Sam's theatrical experiment. Postponements of productions have been repeated, the result of red tape and Government regulations, according to Mr.. Rice, who repeatedly denounced WPA bureaucracy.

CALLS U. S. PROJECT FUTILE "SIDESHOW"

Commenting on the federal theatre project controversy in New York, Brooks Atkinson, drama critic of the New York "Times," observed:

"The episode, which is silly in itself, shows how futile it is to expect the theatre to be anything but a sideshow under government supervision. . . . The first crisis shows what many of us foresaw, that a theatre paid for out of public funds cannot enjoy the freedom normal in private ventures. . . . What we all know now is that a free theatre cannot be a government enterprise."

It was learned that the dispute leading to the split had resulted from a letter by Morris Watson, managing producer of "The Living Newspaper," to Stephen Early, one of the President's secretaries, asking for a full transcript of the President's neutrality speech and permission to use it on the stage as part of the "Ethiopia" script.

The letter was turned over to the WPA which, in turn, investigated "The Living Newspaper" and made its ruling. Mr. Baker, acting for the Federal Emergency Relief Administration, directed that "no issue of 'The Living Newspaper' contain any representation of the head or one of the ministers of the cabinet of a foreign state."

Mr. Rice thereupon sent a telegram to Administrator Hopkins protesting the censorship and saying that the production was a "factual representation of actual news events containing no criticism or satire of any foreign power or official."

Mr. Baker came to New York last Thursday to see for himself. After attending a rehearsal of "Ethiopia" at which actors impersonated Mussolini, Emperor Haile Selassie, Premier Laval of France and others, Mr. Baker directed that "no one impersonating a ruler or cabinet officer shall actually appear on the stage." He intimated foreign nations may misconstrue the true intentions."

The order was given to Mrs. Flanagan. At the same time Mr. Baker wrote Mr. Rice as follows:

"When difficulties have arisen in the past in connection with the operation of the federal theatre project within the framework of the governmental structure, you have proposed either to resign or to take the difficulties to the press. Now that a problem has arisen in connection with a dramatization that may affect our international relations, you renew your proposal of resignation in a telegram to Mr. Hopkins. This time I accept it, effective upon receipt of this letter."

Mr. Rice hit back at a press showing of "Ethiopia" at the Biltmore on Friday. He said:

"The implied charge that a carefully documented factual presentation of public events could conceivably affect our international relations is absurd on its face and doubly ludicrous to anyone who has read the script or seen a rehearsal of the production. Mr. Baker is merely trying to raise a smoke screen to conceal the real issue. That issue is free speech. When I took this job last fall, I did so upon Mr. Harry Hopkins' emphatic and explicit assurance that Washington would not attempt in ny way to censor the productions of the federal theatre project. At my first interview in October, I informed the reporters that any attempt at censorship would be followed by immediate resignation. Washington has broken its word; I have kept mine."

Outburst from Screen Guilds in Hollywood Also Awaited; Philip Barber Succeeds Rice; Chicago Play Dropped

Chicago Play Pulled Off

The final decision to censor the production, continued Mr. Rice, did not come until after he had outlined to Mr. Baker some of the other productions, which included a play dealing with unemployment and another on conditions in the South, "in other words, hitting the Democratic party where it lives." Mr. Rice charged that Mr. Baker "has already called off one federal theatre project play in Chicago, because in the opinion of Mayor Kelly it was uncomplimentary to the Administration and to the Democratic party."

Mr. Rice said he regretted having to resign at this time "when so many of the carefully-laid plans of the federal theatre project are nearing fruition." Pointing out that for 15 years he has actively fought censorship in every form, he added, "I cannot conscientiously remain the servant of a Government which plays the shabby game of partisan politics at the expense of freedom and the principles of democracy."

Foreign News Dramatizing Dropped

Mr. Watson, an official of the New York Newspaper Guild, which staged the production with WPA actors, announced that unless the order were countermanded there would be no further dramatization of foreign news, and future shows would deal with domestic events. The next production will be on the farm situation, he said later.

Workers' groups connected with the theatre project and other WPA activities protested to Mr. Hopkins, asking him to repudiate Mr. Baker's acceptance of Mr. Rice's "enforced resignation" and demanding freedom from censorship. The City Projects Council, consisting of WPA workers, held a protest mass meeting Tuesday night.

Authors' League Joins Fight

With a telegram to Mr. Hopkins, the Authors' League of America joined the fight. Signed by Elmer Davis, vice-president of the league, the telegram asked whether Mr. Hopkins approved the action and "whether you have endorsed the policy that only such plays as your administration approves are to be presented."

Another telegram protesting censorship and upholding Mr. Rice went to Mr. Hopkins from the federal theatre project locals.

Meanwhile another theatre has been leased by the Government in New York. It is the Culture House theatre, seating 299, where German productions will be given.

THE HOLLYWOOD SCENE

How It Goes

Among the news items is the Paramount announcement that Eddie Sutherland will direct W. C. Fields in "Poppy." Therein is a story. Years ago, at the old Astoria studio in New York, some one decided to make a silent titled "The Old Army Game," with Fields as its star and Sutherland, who was just an ambitious kid, as the director. At the time Fields was one of the big features of a Ziegfeld "Follies." The picture was a flop and Fields disappeared from the screen.

Years later, Fields was making shorts for Mack Sennett and Eddie was was quite a way up the directorial ladder. They met on the golf course. The old "Army Game" feud was rehashed, with the result that a warm friendship sprang up. When Paramount decided to make "International House," Sutherland was assigned as director. Revamping the story, he insisted that Fields carry the comedy lead which, particularly in the desert scenes with Peggy Joyce and the tiny auto dashing wildly through the hotel, brought general commendation.

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From the News

"Jock" Whitney is back in town following a quick trip to New York. . . . Bill Wright, who is an assistant to Harry Cohn at Columbia, arrived on the same plane. . . . Within four months 20th Century-Fox will move its Hollywood studio production facilities to the Westwood lot. Construction on a special building at Movietone City to house the Sol Wurtzel staff will begin soon. The Western Avenue stages may continue to handle the overflow from the Westwood plant. . . . Thirty-five new members were added to the new Screen Directors Guild roster at a meeting attended by 125 of Hollywood's leading directors. . . . The Screen Actor and Writer Guilds held a joint meeting with teamsters and several other recognized labor unions to discuss plans for an industry labor council. Indications are that such a move will be held in abeyance. . . . Henry Potter, Samuel Goldwyn producer, planed to New York on a quest for new personalities. . . . Henry T. Sharp, Paramount cameraman who was injured in the "Annapolis Farewell" plane crackup, has sued TWA for $519,648 damages. . . . At a meeting of producers called by Will Hays, the social securities act was discussed in relation to studio loan arrangements. Borrowing studios will pay the tax, it was decided. . . . Cliff Reid has had his option lifted by RKO. . . . Jesse Lasky denied a reported rift in the Pickford-Lasky company, which is producing through United Artists. . . . Charles E. McCarthy and Sidney R. Kent are in town for a studio survey. . . . Constance and Joan Bennett took a plane for New York to the bedside of their father, Richard Bennett, who has been seriously ill.

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Hunters

The autograph hounds who dog Hollywood restaurants and previews have an ear close to the box-office, and sometimes are a step ahead. A case in point is that of Fred Stone, who has just completed a picture that will not be released for several weeks. Though a figure on the stage for almost a generation, Stone was passed up by the collectors here for several months. Then the word got out that "The Farmer in the Dell" has unusual promise. At once they started going after Stone.

A new group of younger players became the center in excitement when they appear at the luncheon spots, such as Julie Haydon, Errol Flynn, Nelson Eddy, Rosalind Russell, Luise Ranier, Ross Alexander, Robert Taylor, Fred MacMurray, who were unknown as recently as eight months ago. Not that the standbys, the Crawfords, Harlows, Gables and Colberts are ignored now. It's just that they have more company in their misery.

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Ten Films Start

Ten new productions got underway in the past week and four others were completed.

Two companies, Paramount and Republic, each put three pictures in work. At the first named studio "Brazen," a Walter Wanger production, and "Reunion" started, while work was resumed on "I Married a Soldier." In "Brazen" the cast is headed by Mary Ellis, Walter Pidgeon, Phyllis Barker and E. E. Clive. Edward Ludwig is directing. "Reunion," which Robert Florey is directing, will feature Herbert Marshall, Gertrude Michael and Lionel Atwill. The completely revamped "I Loved a Soldier" stars Marlene Dietrich with Charles Boyer and includes in the supporting cast Walter Catlett, Victor Killian, Samuel Hinds, John Miljan, Ted Oliver, Siegfried Rumann and Harry Cording. Henry Hathaway is directing.

At Republic studios work began on "Laughing Irish Eyes." The cast lists Phil Regan, Walter C. Kelley, Herman Bing, Evalyn Knapp and J. M. Kerrigan. Joseph Santley is directing. "House of a Thousand Candles" will present Mae Clarke, Phillips Holmes, Fred Walton, Bela Lugosi, Hedwiga Richer, Olaf Hytton, Rosita Moreno, Frederick Vogeding, Rafaela Storm and Mischa Auer. Arthur Lubin is directing. A third picture, "Red River Valley," features Gene Autry, Frances Grant, George Cheseboro, Smiley Burnette, Jack Kennedy and Eugene Jackson. B. Reeves Eason is directing.

Two pictures started at Warner Bros. "I Married a Doctor" will present Josephine Hutchinson, Pat O'Brien, Margaret Irving, Grace Stafford, Ray Mayer, Louise Fazenda, Guy Kibbee, Ross Alexander and Willard Robertson. Archie Mayo is directing. Also underway is "The Gentleman from Big Bend," with the cast headed by Warren William, June Travis and Barton MacLane. William McGann is directing.

With Robert Montgomery returning to the screen after a long absence, MGM started "Petticoat Fever," in which Montgomery is featured with Myrna Loy and Reginald Owen. George Fitzmaurice is directing.

Radio started "The Puzzle of the Briar Pipe," in which Helen Broderick and James Gleason are the featured players. Edward Killy and William Hamilton are co-directing.

Probably the most important picture in the completed group is "Little Lord Fauntleroy," first effort of newly formed Selznick International Productions and starring Freddie Bartholomew and Dolores Costello. The supporting cast lists Mickey Rooney, C. Aubrey Smith, Henry Stephenson, Jackie Searl, Una O'Connor, E. E. Clive, Ivan Simpson, Gilbert Emery, Walter Kingsford, Mary Beatty, Roger Imhof, Elsa Buchanan and Joe Tozer. John Cromwell directed.

"Everybody's Old Man" was completed at 20th Century-Fox. The cast numbers Irvin S. Cobb, Rochelle Hudson, Johnny Downs, Norman Foster, Sara Haden, Alan Dinehart, Maurice Cass, Warren Hymer, Donald Meek, Charles Coleman, Ann Moultry, Hilda Vaughn, John Miltern, Walter Walker, Frederick Burton and Hal K. Hall. James Flood directed.

Paramount finished "Sky Parade." The cast includes Jimmie Allen, Robert Fiske, Billy Lee, Benny Bartlet, Kent Taylor, Katherine DeMille, Dean Jagger, Betty Jane Rhodes, William Gargan, Grant Withers, Sid Saylor, Pat O'Malley, and Myra Marsh. Otho Lovering directed.

"G-Man of the Nineties" finished at Republic. Directed by Joseph Kane, the cast features John Wayne, Ann Rutherford, George Hayes, Al Bridge, Tom Brown, Lane Chandler, Greta McDaniels, Tom London and Snowflake.

New Paramount House Record

"Collegiate," at the Paramount on Broadway, broke the house record for first day attendance with 8,000 tickets claimed to have been sold by theatre officials. Mae West's "I'm No Angel" held the former record, with 6,000 admissions sold.

EVERY NIGHT WILL BE SATURDAY NIGHT WHEN YOU PLAY THIS!

The happiest, scrappiest family picture of the year! As "homey" as your bedroom slippers! As hilarious as the first pair of long pants! As tragic as breaking your wife's best china! And how it hits HOME!



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE



20th Century-Fox presents

The Jones Family

in

EVERY SATURDAY NIGHT

with

JED PROUTY • SPRING BYINGTON
JUNE LANG • FLORENCE ROBERTS
KENNETH HOWELL • GEORGE ERNEST
JUNE CARLSON • WILLIAM MAHAN

and Thomas Beck • Paul Stanton • Paxton Sisters • Kay Hughes • Phyllis Fraser

Associate Producer: Max Golden **Directed by James Tinling**

Screen play by Edward Eliscu. Based on the play by Katharine Kavanaugh

A FOX PICTURE

EXTRA!

Preview reaction was so tremendous that 20th Century-Fox has decided to make an "Our American Family" *series!*... four a season. The same featured cast in all. Remember how Mr. & Mrs. Sidney Drew pictures packed in the crowds?

CONGRESSIONAL PROBE OF SCORE CHARGES, MUSIC TAX IS SEEN

House Patents Committee Announces Investigation of Copyrights; Duffy Bill Deferred for Major Legislation This Session

A Congressional investigation of the score charge, which exhibitors have been protesting as an exorbitant exaction by film companies, is probable this winter, attorneys for motion picture companies in New York heard this week.

At the same time, the investigation will center on the music taxes paid for both recording in film and reproduction in theatres, it was said.

This information came on the heels of an announcement by the House Patents committee in Washington that it would soon launch a searching inquiry into copyrights involving every phase of the motion picture business. This committee has in hand the Duffy copyright bill, through which exhibitors and other music users hope for relief from the burdensome music fees collected by the American Society of Composers, Authors and Publishers to the extent of about $4,000,000 annually.

Other major developments in the music situation were:

Warner Brothers brought to 16 this week the number of federal suits filed against the radio stations and networks for unlicensed use of its music.

The Motion Picture Theatre Owners of America said Tuesday: "The Government's suit against ASCAP as an illegal monopoly, we understand, is going forward in the near future." The suit recently was postponed indefinitely, after previous delays.

Meanwhile, from Seattle it is reported that the threatened move of ASCAP in the state of Washington to take the state's injunction to the federal court of appeals, and to the United States supreme court if necessary, has failed to materialize.

In that state, ASCAP has been declared a monopoly and has been estopped from doing business by the superior court, and the federal district court has rejected ASCAP's appeal for want of jurisdiction.

Tracy Griffin, Seattle attorney and receiver for ASCAP, said that further moves in the state of Washington will hinge on developments in the Warner-ASCAP controversy. Meanwhile, music taxes in that state are being collected by the receiver.

No Exhibitor Suits

Whether Warners will require a seat tax from exhibitors will be determined after Herman Starr, Warners vice-president and president of Music Publishers' Holding Corporation, its subsidiary, returns from the Government's equity trial in St. Louis. Meanwhile exhibitors may continue to use Warner music, by orchestras or other means, without fear of litigation.

Warner's policy with respect to hotel performances also has not been formulated, awaiting conferences with counsel for the American Hotel Association. Warners have demanded a fee amounting to 40 per cent of what the hotels pay ASCAP, but this is subject to further negotiations, it was indicated. However, should the hotels refuse to enter the Warner fold, infringement suits will follow, the company said.

Action is being held in abeyance against night clubs, as well, although the Rainbow Room in Rockefeller Center, New York, is the only club of any prominence known to have signed for a license.

Having filed eight complaints against radio stations by last Wednesday, Warners since have brought eight additional actions, all in the federal district court in New York, and others are in preparation. A second suit was to be filed in Philadelphia late this week.

The actions filed by midweek aggregate $95,000, and ask $5,000 for each use of a number and injunction to prevent further infringements. Where a commercial sponsor is involved, an accounting of profits is also sought. Two such suits have been brought.

List of Suits

Wattenberg and Wattenberg, Warners counsel in music matters, announced these suits filed last Thursday:

Remick Music Corporation vs. National Broadcasting Company, Inc. (WEAF). For use of "Memories."

Harms, Inc., vs. National Broadcasting Company, Inc. (WEAF). Use of "Where Am I?"

M. Witmark and Sons vs. National Broadcasting Company, Inc. (WJZ). Use of "Painting the Clouds with Sunshine."

Remick Music Corporation vs. Knickerbocker Broadcasting Company, Inc. (WMCA), and Sally's Studio, Inc. (the sponsor). Use of "Avalon."

Additional filings on Monday were:

Remick Music Corporation vs. Bamberger Broadcasting Service, Inc. (WOR). Use of "My Isle of Golden Dreams."

Harms, Inc., vs. Columbia Broadcasting System, Inc. (WABC). Use of "Chansonette." A total of $15,000 is sought for three uses of the number.

M. Witmark and Sons vs. National Broadcasting Company, Inc. (WJZ). Use of "Blue Nights."

Remick Music Corporation vs. National Broadcasting Company, Inc. (WJZ). Use of "Congratulate Me." The same complaint names WEAF, for use of "Then You've Never Been Blue."

After weeks of compiling, Warners have sent to licensees, including some 250 independent radio stations, a catalogue comprising 25,000 of its numbers. These do not include all titles to the different arrangements, which would increase the figure to about 32,000. Such a list of Warner music has been demanded by CBS and NBC, for identification of the music over which Warners claim to exercise licensing rights. Warners' attitude is they are under no obligation to furnish this information to non-licensees.

From Washington came word that fate of the Duffy copyright bill is uncertain at this session, since major legislation sponsored by the administration must first be disposed of.

Late last week it was reported that the Senate indicated no desire to expedite action on the measure when, being called up in the regular course of business, it was passed by. However, action and probable passage later in the session is confidently anticipated by the motion picture industry.

ASCAP Fights Bill

Another factor is the extent to which Secretary of State Hull will push this legislation, and this in turn hinges on the urgency he feels for entry in the Berne copyright convention. Sponsored by the state department, the bill eliminates the minimum penalty of $250 now provided for unlicensed performance of music. Chiefly for this reason, ASCAP and the Music Publishers' Protective Association are exerting tremendous pressure to have the bill killed or weakened by amendments.

While favoring the legislation from an exhibitor standpoint, motion picture companies have not unanimousy decided to support it, and there is a difference of opinion as to whether the changes provided would bring about sufficient benefits in the broad copyright situation, which is extremely complicated.

WARNERS DENY SALE OF MUSIC FIRMS

Warner Brothers this week denied reports current in New York that it was negotiating for the sale of its music subsidiaries, thus paving the way to healing the breach with ASCAP.

No negotiations could be under way, it was pointed out, because Harry M. Warner, president of the company, and Herman Starr, vice-president in charge of music, have been in St. Louis under subpoena in the Government's civil suit.

It is known, however, that prior to the Warner-ASCAP split, Columbia Broadcasting System negotiated for the purchase of a half interest in the music companies, but the network was unwilling to meet the demanded price. The deal fell through, and Columbia now claims the right to broadcast Warner music regardless.

MPTOA Says Anti-Trust Suit on ASCAP Will Be Resumed; Warners File 16 Suits for Infringements by Broadcasting Chains

FATE OF DUAL BILLS MAY REST IN HANDS OF SUPREME COURT

Highest Tribunal Will Be Asked to Settle Issue for All Time If Appeals Court Refuses Plea of Distributors for Rehearing

Large distributors will call upon the Supreme Court of the United States to determine for all time the fate of double bills—for years the subject of bitter controversy in and out of the industry—in the event that they fail to move the United States Circuit Court of Appeals to rehear their previously denied plea for the right to contractually prohibit exhibitors from engaging in the practice.

Determination of their persistence to fight the issue to the highest tribunal in the land, after having been flatly defeated last week in the Perelman case in Philadelphia, caused Universal Pictures on Tuesday to broadcast, over the signature of Carl Laemmle, president, an appeal to all producers who oppose duals to call a truce on the controversy and admit that the independent exhibitor and independent producer proponents have "licked" them on the issue in the courts. (Complete text of Perelman ruling starts on page 36.)

The right of an independent owner to show two features on a single program without interference by large distributors seeking to restrict them contractually, was upheld in the Perelman case by the United States Circuit Court of Appeals in the Philadelphia district. This was the second time within a year that the federal courts ruled distributors may not effect contractual prohibitions against the practice.

Decision a Setback, Declares MPTOA

Arriving almost simultaneously with Carl Laemmle's protestation against a continuance of the fight came a bulletin from national headquarters of the Motion Picture Theatre Owners of America, Ed Kuykendall, president, declaring that the court's decision "for the promoters of double billing handed the exhibitors of the country a setback" and "placed another legalistic obstacle in the way of constructive plans."

Directly involved in the outcome of the court fight are, as estimated, 7,000 exhibitors now pursuing the dual policy; indirectly involved are most of the remaining 8,000 competitive theatres.

Sustaining the findings of the lower court, the three appellate judges in Philadelphia decreed that the distributors' clause in the rental license agreement binding exhibitors not to dual feature was in violation of the Sherman anti-trust law. The large distributors—excluding Columbia, Republic and Universal, which have not been set against duals—had pinned their hopes on this court test to effect a national contractual ban on the practice with a resultant increase in rental revenue—all other strategy having previously failed.

Following a study of the decision, the large distributors this week concluded that the Circuit Court of Appeals did not clarify the question of double bills, but rather ruled on the question of the majors' alleged attempt to put independent producers out of business, or at least those independents depending on duals for bookings.

"The language of the decision is entirely too loose; there are too many implications," declared a distributor spokesman on Tuesday. "The decision does not answer the question of what a distributor can and can not do in laying down conditions for a limited license on a copyrighted product. The theory of the court was that the independent producer is entitled to protection, and not that large distributors act illegally or legally when they attempt to halt duals by inserting clauses against the practice in their contracts."

In order to obtain a rehearing of the case before the Circuit Court of Appeals, it was pointed out, the distributors must convince two of the three presiding judges that the case was not thoroughly heard. In the event that the Philadelphia appeals division refuses their motion, or, in rehearing the case, again rules against them, the issue will be taken to the United States Supreme Court. It would mark the first time in industry history that the high tribunal was asked to rule on such motion picture practice.

Last week's Circuit Court decision upheld the original finding of Federal Judge George A. Welsh in the Perelman case against large distributors, and was written by 82-year-old Judge Joseph Buffington, who declared the contract clause against duals is not only illegal, but amounts to restraint of trade on both independent exhibitors and independent producers.

The effect of the distributors' clause is to seek to prohibit the showing of a second feature on the same program with the pictures covered by the specific contract. Clauses of this nature were embodied in the contracts of Paramount, Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO, Warner-Vitagraph and United Artists.

Mr. Laemmle's "open letter to motion picture producers" frankly admits that "double features hurt Universal just exactly as much as they help," but, it adds, "the court upholds double features," and "why quibble about it? why quarrel about it? why not be decent about it?"

"You have tried to lick the independent theatre by gobbling up all the first runs. He licked you with double features. Then you tried to lick him by running double features yourself. In many cases you amazed yourself with excellent results. In others you 'flopped'. Then you tried to get help through the courts and you tried to outlaw double features. Why not admit that the other fellow has as much right to live as you have?"

That was the message Mr. Laemmle sent to competitive distributors, "especially those who own and operate theatres."

"Lick your competitor if you have brains enough, but don't rely on brawn," Mr. Laemmle told the managements of the large corporations. "Play fair," he urged them, because, "in these days the courts won't stand for anything else. Don't lead with your chin. Don't be too darned smart."

Continuing, Universal's president urged the heads of the distributing companies to "forget your hatred of certain exhibitor organizations—and I mean even such organizations as are headed by men who make a fat living out of stirring up trouble between producers and exhibitors.

"Practically, you realize that there is no real argument against the use of double features. If the movie fans want them, they are going to get them, no matter what the court says. If the movie fans don't want them, they won't live, still regardless of court decrees," Mr. Laemmle added.

Courts Unable to Comprehend?

"While we do not intend to criticize the court's *legal* reasoning," the MPTOA bulletin declared that its decision "seems to be another striking example of the inability of the courts to fully comprehend, appreciate or understand and determine *economic* problems of any particular industry.

"Perhaps they could not be expected to realize the harm and destruction such a decision ultimately leads to, as from the *evidence* presented in a case such as this they get only a fraction of the *facts* involved," the MPTOA bulletin pointed out, adding, "It again significantly shows the futility of trying to solve economic problems by litigation.

"The court apparently assumed that because several of the producers of the more expensive pictures did not want their choice productions cheapened by double feature billing in conjunction with inferior pictures, thereby forcing the public that wants to see them to endure an equal dose of second or third rate entertainment in order to do so, that there must be an actual conspiracy between these distributors to put the independent distributors out of business," the bulletin continued.

"The court ignores the essential structure of

(*Continued on page 26*)

PATRONS VOTE FOR DOUBLES

The latest expression on the subject of double features to be voiced by the paying public—always the last word in determining theatre policy—is in favor of the practice.

In Detroit, patrons of six Ben and Lou Cohen theatres, in widely scattered sections of the city, are voting heavily in favor of a continuation of double features, according to Ben Cohen.

Mr. Cohen said the vote in favor of duals probably would exceed three to one, upsetting predictions of both producers and exhibitors in diagnosing the public's true attitude toward the bargain policy.

Carl Laemmle Calls Upon Large Companies to Admit They've Been 'Licked' in Their Attempt to Enforce Contract Dual Ban

TOGETHER..

"You've never been out of my mind . . . and you've never been within my reach. But now you are . . . and I'm reaching out!"



IT HAD

The "Rendezvous" girl . . . more exciting than ever . . . as an upper-crust beauty who learns that love is no respecter of society taboos!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

they make the romantic sparks fly!

It had to happen! Someone had to team these high-tension lovers . . . and give the screen a new, electric thrill! But 20th Century-Fox thought of it first . . . as usual!

George RAFT • Rosalind RUSSELL

in

TO HAPPEN

with

LEO CARRILLO

ARLINE JUDGE
ALAN DINEHART
ANDREW TOMBES

a

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Based on a story by Rupert Hughes. Screen play by Howard Ellis Smith and Kathryn Scola.

Directed by Roy Del Ruth



"Pooh! for the pretty face . . . she costs you plenty!"

MPTOA OPPOSES RULING

(*Continued from page 23*)

runs in a metropolitan center whereby succeeding runs are enabled to show exactly the same attraction at gradually reducing retail (admission) prices, securing them at corresponding reductions in film rentals, thus finding an expanding market for the same 'merchandise' as the price goes down, and jumps to the conclusion that 'theatres which are operated by persons who lack connections or resources to display "first run" motion pictures are able to exist *only* by offering to the public something other than novelty. A common means of attracting audiences has been to offer an exhibition of two full length motion pictures at one performance and for one admission.'

"This in the face of the innumerable subsequent run theatres who have existed for years and years without using any double feature programs, and the considerably larger number of subsequent run theatres that use double bills only part of the time, but do right well with the better pictures on single feature bills," commented the MPTOA.

"We gather that the court was under the impression that the right to double and triple feature was the exclusive privilege of the small theatres playing last run, that this decision would protect them in a competitive advantage over the larger prior run theatres charging a relatively higher admission for single feature programs, and that in some mysterious way the larger theatres would be prevented from using double or triple features.

"To an intelligent exhibitor this is stupid," observed the MPTOA. "Experience in innumerable cities and towns shows that double feature competition in the absence of any control or restrain inevitably and quickly spreads from the smaller theatres to the larger theatres, that exhibitors who fully realize the demoralizing influence of such cutrate competition are forced to retaliate with the same practice in self-defense regardless of their own objections and their alleged 'right to determine their own theatre policies.'

"After all or most of the theatres are forced to adopt double features, where does the advantage lie? Certainly not with the little fellow, whose competitor now offers *two* better pictures than he can afford *for one* admission, and clearly not with the larger independent who divided the product with a circuit house, and who now is squeezed back into a later run on the best pictures. And certainly not with the independent exhibitor whose more powerful competitor buys *and uses* all of the major product to feed the double feature bookings.

Cites "Fallacious Conclusions"

"But the primary reason for the decision (of the court) seems to be not any particular concern for the exhibitor but to protect the alleged interests of the independent or state rights distributor and producer. Instead of relying on the merit of their productions to secure business, it seems they must rely on this scheme to give an artificial circulation to their pictures, not justified by their box office or entertainment value. Frankly, we don't believe this and think the independent producers make a mistake in tacitly insisting that their pictures are always inferior. In many instances they are the best money makers for the exhibitor.

"As everyone inside the industry well knows, the facts do not justify the belief that double featuring increases the number of independent features made. Before the widespread practice of double featuring in recent years, several times as many independent features were made, and such producers prospered, as evidenced by the fact that they grew to be major companies. Even today in zones where double featuring is not prevalent, independent distributors do relatively just as well, if not better, than in solid double feature territories.

"We all know that the major studios can turn out cheap features for double featuring just as easily as the independents, perhaps easier, and certainly in greater volume.

"Short Subjects Cheapened"

"The court ignores the fact that the spread of double feature competition tends to destroy the market for producers of short subjects, comedies, travelogues, novelties, scientific and educational subjects. The short subject producers, many of whom owned their own studios and maintained a year-round payroll, have all but been wiped out by double features. Have they no right to exist?

"We contend that the management of the theatres in each city or competitive area should be allowed to determine for themselves whether they should use double and triple features or not. If a substantial majority of such exhibitors desire double features without restraint, they should not be interfered with. But if a substantial majority should want it restrained, they should be allowed to voluntarily cooperate with each other for the best interests of their business without interference of selfish promoters of double feature competition.

"We do not favor the unrestrained and arbitrary control of this matter by the producers. But this decision (of the court) places an obstacle in the way of a distributor who wants to cooperate with the local exhibitors in such matters. We are inclined to believe that the distributors should use some judgment and discrimination in their contract clauses. Every company has some pictures that may not be worthy of single billing," the MPTOA's bulletin concluded.

DUALS LOSE GROUND IN TWO PLACES

In contrast to the vote by Detroit patrons expressing an overwhelming preference for two features on a single program, the practice is losing ground in certain locations in Kansas City and Seattle.

After dual billing for three months, Kansas City's first run Fox Uptown last week returned to singles and lowered admissions, because duals did not produce enough additional business to justify the added rental expense. On the other hand, duals have not gotten the hold in Kansas City that they have in some other cities.

In Seattle, the Hamrick-Evergreen circuit is beginning to waver on its recently announced dual bill policy for every one of its properties. The length of programs under the new order is understood to be causing concern.

Kennedy Submits Recapitalization Plan to RCA Board

A plan for recapitalization of Radio Corporation of America was formally presented to the members of the board of directors at a regular meeting late last week.

President David Sarnoff said another meeting of the board would be held at an early date to study Mr. Kennedy's recommendations and that until then no details would be given out.

Mr. Kennedy, however, said that in his study of the capital structure and the various plans submitted to deal with dividend arrears on the Class B preferred stock and the general situation with respect to recapitalization, he had carefully considered the status, rights and nature of each class of stock, which comprise one common and two preferred issues.

Wall Street reports, on the other hand, were to the effect that the proposed plan suggests an offer of cash and a new five per cent preferred issue to holders of the present seven per cent cumulating Class A preferred, which is callable at $55, and the issuance of four per cent preferred and $7 cash to an exchange for the $5 Class B preferred and accumulated dividends, which amounted to $11.50 on January 1.

Preferred A is now selling at about a half a point over its call price of $55. The Class B, on which no dividends are being paid, has been selling around $88. It is callable at $100.

Edward Schnitzer Joining Republic

Edward M. Schnitzer, at present Columbia Pictures branch manager in New York, has resigned to become eastern district manager for Republic Pictures. Mr. Schnitzer will assume his new duties within the next few weeks.

Before joining Columbia, Mr. Schnitzer was affiliated with Fox and other major companies. His appointment fills the vacancy created by the recent resignation of Budd Rogers, who is now vice-president and general manager of Alliance Films, the British International Pictures subsidiary in New York.

Change of Address Set For Radio, Ltd., of India

RKO Radio Pictures, Limited, of Calcutta, India, has moved to the RKO Building, 98-E Central Avenue, South, Calcutta. The postal address remains P. O. Box 454, Calcutta, and the telegraphic address remains ARKAO, Calcutta. R. Armour is managing director of the company.

McLucas Heads Omaha Board

D. V. McLucas, branch manager for United Artists, has been reelected president of the Omaha Film Board.













"Let's Face The Music And Dance"

with

FRED
ASTAIRE

GINGER
ROGERS

IN RKO-RADIO'S SUPERDREADNAUGHT
OF MUSICAL SHOWS

"FOLLOW THE FLEET"

WITH
RANDOLPH SCOTT, HARRIET HILLIARD, ASTRID ALLWYN

Directed by MARK SANDRICH

A PANDRO S. BERMAN PRODUCTION

Founded upon the play "Shore Leave" by Hubert Osborne



Music and Lyrics by
IRVING BERLIN

WHO FIRES A BROADSIDE OF SEVEN NEW SONG HITS:
"Let's Face the Music and Dance"—"Let Yourself Go", America's newest ballroom sensation; "We Saw The Sea"—"I'd Rather Lead a Band"—Here Am I, But Where Are You?"—"Get Thee Behind Me, Satan"—"I'm Putting All My Eggs in One Basket"

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

"Old Faithful" is a piano, a piano that has had the longest active war service on record. It was in the training camp at New South Wales when the World War was declared; it then went aboard the troopship *Ceremic,* and was used by the various regiments carried in her, being moved from deck to deck for religious services, concerts, singing accompaniment and the like, as needed. Next it was landed in Alexandria, and saw a year's service in Egypt. In 1916 it traveled across the Mediterranean, narrowly missing a sea grave from a German torpedo. Then it stayed three years in France, doing double duty in rest camps and improvised concert halls for the military. She's now serving the Australians and is ready for service in Africa on a moment's notice if Mussolini does not believe John Bull is in earnest.

▽

Kenneth Force, Quigley Publications correspondent, writes from his post in Kansas City about the three young men, who, considerably under the weather because of too many libations, dashed frantically through the Union Station a few afternoons ago and down through the train sheds toward a train about to depart Californiaward.

They ran breathlessly to climb onto the steps of the observation car, which had been winking its read tail light goodby to them. Two of the inebriates made the steps, and rode on, but the third stumbled and sprawled along the right of way.

Up dashed two burly redcaps who picked up the unfortunate chap, brushed him clean of clinkers, and commiserated with him.

"Too bad, boss, you missed dat train," they sympathized. "Your pals caught it, though," one comforted.

"Yesh?" came the dazed answer. "Well do you know—they were down here to shee me off!"

▽

Producer Jock Whitney, no respecter of the Maker's handiwork, ordered two oxen bleached and painted from their natural dark brown to a golden hue for the benefit of his Technicolor cameras filming "Dancing Pirate." The beasts now bolt in terror on the Radio lot every time they see each other.

▽

Metro may go into the fish business any day now. Company copyrighted "Sea Queen tuna," mentioned in "Riffraff"—a study of life among West Coast tuna fisheries—to spare law suits, and now finds itself with a first class canning business on its hands.

▽

The Palace theatre in New Orleans boldly advertises "Stepin Fetchit in Steamboat 'Round the Bend." Will Rogers appeared in "Steamboat," too.

▽

Richard Thorpe, MGM director, was in Missouri's Jefferson City the other day, picking up prison atmosphere for the Lionel Barrymore starring story, "The Voice of Bugle Ann." While visiting the penitentiary, so Lowell Lawrence tells us, Mr. Thorpe talked with a convict who is such an ardent movie fan that he subscribes to most of the film trade papers. The fellow said he was particularly interested in Barrymore's new "Bugle Ann," based on a story of feuds and fox hunting in the Missouri Ozarks, and asked Director Thorpe when he would be able to read reviews in the trade press of the new production. "Oh, it will be six or eight months before the film is ready," Mr. Thorpe replied.

"That consoling," answered the convict. "I'll still be here."

When King Edward Met William Fox

THE ACCESSION to England's throne of the Prince of Wales recalls to Jim Loughborough, now in Government service, the visit made by Prince Edward to the old Academy of Music, in New York, then owned by William Fox, in 1920.

Mr. Loughborough, serving at the time as Fox press agent, observed in the newspapers an item that told how the Prince of Wales had arrived from England on Canada's shores at Halifax, aboard HMS *Renown,* intent on a visit in the Dominion and later in the United States. Jim knew that when King Edward VII, Wales' grandfather, was Prince of Wales and visited New York he attended a grand ball at the Academy of Music. The hilarity was great. Some Sons of Erin in the balcony threw flower pots at the old Prince and a free-for-all melee followed, in which Wales' grandfather took part valiantly.

So Mr. Loughborough wired a message to the commander of the battleship *Renown,* inviting Wales to the Academy to carry out the family "tradition" established by old King Edward. Fox's general manager at the time, one Winfield Sheehan, advised Loughborough on the procedure. Next day came a reply from the commander telling the Fox lieutenants to communicate with the British Mission in Washington. There, arrangements were made to have the Prince include the Academy in his itinerary. Of course there was great excitement around the Fox offices in New York. John Zanft was appointed master of ceremonies. Plans were effected to rig up a camera with kleig lights in the theatre lobby to "shoot" William Fox greeting the royalty. Mr. Fox was told he would have to wear a dress suit and his yes-men and scenarists began rehearsing him on the speech he was to make. Mr. Fox, however, was unsuccessful in mastering the polished message of welcome and blew up. "The hell with that speech!" he shouted. "I'll agree to wear a dress suit if I can make my own speech."

Meanwhile the British Embassy became dreadly fearful of the Prince's visit to 14th Street and Irving Place, where bolshevists and their bombs were rampant. They tried to talk the Prince out of the visit, but to no avail.

Came the big day. There was a parade a mile long down New York's wide Fifth Avenue—Scottish bag-pipers, British war veterans, Irishmen with their Sunday shillalahs, American soldiers. The Prince rode in a taxicab. Arriving at the theatre he was startled at the lavishness of the movie mogul's reception. William Fox was there in his dress suit and boiled shirt. Jim Loughborough was wearing a uniform of a captain in the United States Army, with two foreign service stripes. Jim had met the Prince on the Ypres front, where he saw him try to "crash" the front line. A British major compelled him to go back, issuing his orders on the ground of military superiority. The next day Prince Edward returned in the uniform of a colonel and *ordered* the Major to take him over the front line, which was done with a true British sense of the power of a colonel over a major.

Anyway, at the Academy of Music the Prince spotted Loughborough, walked over to him with an extended hand and whispered: "For the love of Pete, have you got a 'ball?'"

The Fox crowd was in a tough spot. Prohibition was in effect. No provision had been made for liquor. Loughborough stormed over to Bill Fox. Fox became panic stricken. "Get Zanft," he bellowed. Zanft got the liquor.

Almost at the same hour that King George V was breathing his last, United Artists' home office in New York submitted to MOTION PICTURE HERALD, through the regular publicity channels, a picture of Queen Mary, the Duchess of Kent, Sir Connop Guthrie and members of royalty and the diplomatic corps at the Leicester Square theatre, London. It was the last public appearance of Queen Mary before the death of her husband and King. They saw "The Ghost Goes West."

▽

The world down through the ages has and will acclaim Louis Pasteur for discovering virus to cure rabies, a cure for anthrax, and that the fermentation of wines and beer is due to germs. Monsieur Pasteur was quite a boy. But Warners think their Paul Muni, now starring in "The Life of Louis Pasteur," rates high, too. The motion picture is the occasion of Mr. Muni's tenth starring effort, and the company, in its press book to exhibitors, suggests that for purposes of exploitation, theatres playing the picture celebrate together the anniversaries of Mr. Pasteur's great scientific discoveries and Mr. Muni's tenth production.

▽

Irvin Cobb reports in First Division's latest Newslaugh the following advertisement in the Westport, Idaho *Times*:

MISS ALLERAN. Oriental Hugs.
1000 W. 24th St. Open evenings.

▽

On the strength of his Scripps-Howard columnification, General Hugh (NRA) Johnson's application was presented for membership in Washington's National Press Club of reporters, but was hectically thumbed-down and the General's proffer of a $6 initiation fee and dues in lieu of the customary two dollars was held in abeyance. Some of the reporter members wanted the black-balling kept secret but the boys talked loudly and long.

▽

A sharply interested little old lady was along on one of the Rockefeller Center Guided Tours the other day. She enjoyed everything with animated appreciation—the Sert and Brangwyn murals, the Music Hall and Center theatres, the Great Hall in the International Building, the Palazzo d'Italia, the RCA towers housing National Broadcasting and Universal Pictures, La Maison Francaise, the RKO building, holding RKO Pictures, Republic and others. When the tour through the $250,000,000 *city of buildings ended and the guide started to leave, she clutched him by the arm. "It's all very wonderful," she feebly observed, "but what will they do with the buildings when the Exposition is over?"*

▽

Janet Hough, Drake University beauty contest winner, had been in New York six months trying to break into pictures. Returning home for a brief spell to visit her parents at Newton, Iowa, she literally did break into pictures—she sat on one. A physician had to remove the splinters.

▽

Warners' break with ASCAP and the radio stations was good news for one down-trodden industry. If you want to hear Victor Herbert now, you'll have to buy phonograph records.

87,300 THEATRES IN WORLD

The United States Government this week reported the existence of 87,299 motion picture theatres throughout the world, an increase of approximately 27,000 over 1934, located as follows: Europe, 60,150; United States, 15,378; Far East, 5,185; Central and Latin America, 5,044; Canada, 905; Africa and Near East, 637.

Compiled by Nathan D. Golden, chief of the motion picture section of the Bureau of Foreign and Domestic Commerce, Thomas Burke, in charge, the report, made annually, shows the tremendous strides being made in exhibition everywhere, especially in Russia.

The 87,299 theatres throughout the world, geographically and by countries, at the end of 1935 compare with the three previous years as follows:

THEATRES THROUGHOUT THE WORLD

Territory	Grand Total 1935	Grand Total 1934	Grand Total 1933	Grand Total 1932
Europe	60,150	39,547	29,693	30,623
United States	15,378	10,143*	19,000	19,042
Far East	5,185	4,718	4,639	4,922
Latin-America	5,044	5,002	5,270	5,546
Canada	905	823	1,100	1,100
Africa, Near East	637	689	645	691
TOTALS	87,299	60,918	60,347	61,924

** Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals. Regardless, the industry's own Film Boards of Trade last week reported a total of 18,263 theatres in the United States, and 15,378 open, as concurred in by the government's total above for 1935.*

EUROPE

Country	1935	1934	1933	1932
Russia	29,691†	9,987*	2,000	3,200
England	5,070	4,897	4,672	4,950
Germany	4,782	5,100	5,100	5,071
Italy	4,221	3,794	2,500	2,500
France	4,000	4,000	3,900	3,300
Spain	3,450	3,252	2,600	2,600
Czecho	1,833	1,955	2,024	1,900
Sweden	1,581	843	1,100	1,100
Belgium	790	750	650	750
Austria	779	850	850	850
Poland	498	728	759	900
Hungary	400	380	633	505
Denmark	344	340	350	300
Switzerland	340	320	310	325
Yugoslavia	336	319	338	300
Netherlands	305	308	255	253
Rumania	301	380	350	400
Finland	242	232	220	220
Norway	225	241	220	235
Portugal	210	250	250	400
Irish Free State	181	...	...	...
Greece	142	122	100	100
Turkey	110	100	80	80
Bulgaria	94	128	145	145
Latvia	86	107	107	80
Lithuania	63	60	80	77
Esthonia	62	94	93	82
Albania	14	10	10	...
TOTALS	60,150	39,547	29,693	30,623

** Includes all halls, converted churches and other local places of exhibition.*
†This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

THE FAR EAST

Country	1935	1934	1933	1932
Japan	1,634	1,600	1,699	1,485
Australia	1,334	1,050	1,050	1,500
India	675	675	685	685
New Zealand	435	366	335	397
Philippines	313	273	300	300
China	300	276	238	200
Neth. India	248	192	180	180
Siam	77	68	68	68
British Malaya	57	58	45	40
Straits Settlements	..	48	..	..
Chosen	43	43	..	..
French Indo-China	40	40	40	40
Ceylon	18	18	18	16
Fiji Islands / Society Islands	11	11	11	11
TOTALS	5,185	4,718	4,639	4,922

LATIN AND CENTRAL AMERICA

Country	1935	1934	1933	1932
Argentina	1,493	1,604	1,634	1,608
Brazil	1,351	1,200	1,125	1,600
Mexico	701	701	701	701
Cuba	300	225	400	400
Colombia	200	170	385	220
Chile	171	243	215	212
Peru	141	110	100	100
Uruguay	137	137	127	125
Porto Rico	100	127	112	112
Venezuela	88	134	134	125
Panama	44	38	33	33
British West Indies	..	42	42	42
Costa Rica	35	29	27	21
Guatemala	32	28	28	28
Ecuador	31	29	22	23
Salvador	30	36	47	47
Honduras	29	14	18	26
Nicaragua	24	22	21	21
Bolivia	24	23	25	17
Dominican Rep.	21	36	20	25
Trinidad	17	..	..	..
Fr. West Indies	15	..	..	..
Jamaica	14	14	14	11
Paraguay	11	9	9	9
Bermudas	9	9	9	13
Haiti	7	7	7	9
Br. Guiana	5	5	5	5
Neth. West Indies	5	4	4	4
Bahamas	4	4	4	5
Barbadoes	3	..	..	..
Br. Honduras	2	2	2	2
TOTALS	5,044	5,002	5,270	5,546

AFRICA AND NEAR EAST

Country	1935	1934	1933	1932
South Africa	300	350	291	350
Algeria	130	130	150	150
Egypt	90	89	89	87
Iran	30	30	30	33
Tunisia	30	..	..	..
Palestine	27	22	25	19
Syria	24	26	20	20
East Africa	13	19	17	9
West Africa	12	12	12	12
Iraq	4	4	4	4
Madagascar	4	4	4	4
TOTALS	637	689	645	691

51,700 HOUSES ARE WIRED

Europe leads all countries in the world in advancing the position of sound motion pictures, sound theatres there increasing from 23,460 in 1934 to 27,956 at the end of 1935, when total wired theatres everywhere approximated 51,697, leaving some 35,602, both open and closed, still to be wired. Estimates of the increase in wired theatres in the United States can not be made because of incompleteness of the 1934 total.

The 51,697 sound theatres throughout the world, geographically and by countries, at the end of 1935 compare with the three previous years as follows:

SOUND THEATRES IN WORLD

Territory	Grand Total 1935	Grand Total 1934	Grand Total 1933	Grand Total 1932
Europe	27,956	23,460	20,934	17,822
United States	15,378	10,143*	15,000	14,000
Far East	3,712	3,362	2,539	2,147
Latin-America	3,338	2,783	2,208	1,830
Canada	833	710	710	777
Africa, Near East	480	411	432	379
TOTAL	51,697	40,869	41,823	36,955

** Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals. Regardless, the industry's own Film Boards of Trade last week reported a total of 18,263 theatres in the United States, and 15,378 open, as concurred in by the government's total above for 1935.*

SOUND THEATRES IN EUROPE

Country	1935	1934	1933	1932
Germany	4,780	4,489	4,000	3,700
England	4,712	4,608	4,414	4,228
France	3,300	2,900	2,550	1,450
Russia	3,000†	1,800*	2,000	3,000
Italy	2,724	2,095	1,079	1,000
Sweden	1,581	843	750	750
Spain	1,550	1,333	1,500	500
Czecho	1,343	1,025	818	640
Belgium	725	650	400	250
Austria	706	650	570	435
Poland	467	428	353	110
Hungary	362	315	267	198
Switzerland	330	310	302	200
Denmark	312	325	303	200
Rumania	298	300	350	165
Netherlands	291	252	240	233
Yugoslavia	246	174	184	100
Finland	214	120	120	111
Norway	205	204	175	107
Portugal	170	168	107	88
Irish Free State	160	..	..	..
Greece	112	107	100	70
Bulgaria	89	88	109	109
Latvia	86	107	87	56
Turkey	85	60	52	37
Esthonia	54	58	44	39
Lithuania	43	44	53	46
Albania	11	7	7	..
TOTAL	27,956	23,460	20,934	17,822

** Includes all halls, converted churches and other local places of exhibition.*
† This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

SOUND THEATRES IN FAR EAST

Country	1935	1934	1933	1932
Australia	1,334	999	999	1,050
Japan	827	877	450	216
India	500	506	340	220
New Zealand	435	366	324	306
Neth. India	192	172	131	104
China	178	157	120	90
Philippines	121	127	105	105
British Malaya	57	50	36	28
Straits Settlements	..	48	..	..
Chosen	24	24	..	..
Fr. Indo-China	18	18	18	12
Siam	10	12	12	6
Ceylon	10	9	7	6
Fiji Islands	3	3	3	2
Society Islands	3	3	3	2
TOTAL	3,712	3,362	2,539	2,147

SOUND THEATRES IN LATIN AND CENTRAL AMERICA

Country	1935	1934	1933	1932
Argentina	1,000	600	542	580
Brazil	906	800	525	330
Cuba	225	150	131	123
Mexico	200	350	265	265
Chile	150	148	160	85
Peru	122	85	77	40
Uruguay	122	118	110	110
Colombia	120	120	60	30
Porto Rico	100	93	87	87
Venezuela	85	75	44	24
Panama	44	36	25	25
Costa Rica	35	26	26	9
Ecuador	31	27	22	20
Honduras	29	14	18	10
Salvador	24	24	11	7
Nicaragua	23	15	14	12
Dominican Rep.	21	13	14	15
Bolivia	19	20	19	8
Trinidad	17	..	..	..
Guatemala	17	16	12	9
Jamaica	14	14	8	3
Bermudas	9	9	9	13
Paraguay	5	5	6	4
Haiti	5	5	3	2
Neth. West Indies	5	2	2	1
Bahamas	4	4	4	5
Barbados	3	..	..	..
Br. Guiana	2	2	2	1
Br. Honduras	1	1	1	1
Fr. West Indies	..	..	..	..
Br. West Indies	..	11	11	11
TOTAL	3,338	2,783	2,208	1,830

IN AFRICA AND NEAR EAST

Country	1935	1934	1933	1932
South Africa	200	200	195	180
Egypt	90	72	72	70
Algeria	60	60	95	..*
Tunisia	27	..	..	..*
Palestine	27	22	16	16
Iran	25	..	..	..
Syria	24	23	20	7
East Africa	12	13	13	4
West Africa	7	7	7	5
Iraq	6	6	6	4
Madagascar	2	2	2	2
Persia	..	6	6	6
TOTAL	480	411	432	379

** Motion Picture Section's figure for 1932 listed North Africa with 85 installations. This is assumed to have embraced Algeria and Tunisia, listed separately in the survey for 1935.*

338 NEW BRITISH COMPANIES IN YEAR CAPITALIZED AT 18 MILLION

Steady Increase in Film Investments Reflected; Rapid Studio Extensions Mean Large Equipment Orders for U. S.

by BRUCE ALLAN
London Correspondent

Official details of the new company registrations in Great Britain in 1935 indicate a continuance of the steady increase in film investments. The new companies connected with the industry numbered 338, representing a capital issue of £3,677,440 or, in round figures, $18,387,200. These included 12 public companies and 326 "private" registrations; the former took £664,500 ($3,322,500) and the latter £3,013,000 ($15,065,000).

Theatre companies registered were 162 and the total capital involved £587,465 ($2,837,325). Seven public companies took £257,000 ($1,235,000) of the money.

Of outstanding interest among the bigger issues were:

National Provincial Cinemas, Ltd. Capital increased from £100,000 to £750,000. This company is a subsidiary of Union Cinema Co., Ltd.

Gaumont Super Cinemas, Ltd., £400,000. Floated to absorb the H. & G. Kinemas, Ltd.

Technicolor, Ltd., £160,000.

The total registrations show a big increase over the figures for 1934, which were £1,257,335 for 259 companies.

More in 1936

The proportion of new trade capital which has been raised without an appeal for public money is a significant feature of the figures just given, and seems likely to characterize at least the first stages of expansion in 1936.

The first month of the year has seen several interesting registrations. Denham Laboratories, Ltd., with a nominal capital of £10,000 ($50,000) has been formed for the purpose of erecting a processing plant on a site neighboring the new London Films studio at Denham, with Sir Connop Guthrie, Alexander Korda, D. Oliver and S. Warburg as directors. It means that London will have a complete plant at its disposal for the production of films from the first negative shot to the completion of the last theatre print. Also, the capacity of the plant will be such as to provide a further extension of film processing services for independent producers.

Another £10,000 company, Worton Hall Studios, Ltd., indicates that the plant at Isleworth occupied by London while its own plant was building will be used chiefly by another United Artists affiliate, Criterion Productions, Ltd. A. S. Cunningham-Reid, M. P., Douglas Fairbanks, Jr., and Marcel Hellman, directors of Criterion, are also directors of the new studio company; the other director, Paul Czinner, is Elisabeth Bergner's husband and director; he at present is making "As You Like It," for Inter-Allied at B&D studio for Fox-Twentieth Century release.

Amalgamated Plan Advanced

New studio plans are announced almost daily, but there have been few on the scale of the Amalgamated plan, already described in the HERALD. This £500,000 plan has advanced to the stage that contracts with the builders stipulate for completion of the entire plant by early August, and Major Chas. H. Bell, O. B. E., one of the principal promoters, is sailing to New York in mid-February, with the intention of putting in 10 days there and three weeks in Hollywood, for the purpose of investigating the latest developments in studio equipment. Major Bell informs me that a large part of the Amalgamated equipment will definitely be American.

New Policy on Sunday Opening

Indications are that general trade policy on Sunday shows may veer around to the point of view of those who have opposed the local vote and the Charity levy on principle. Speaking at an Odeon circuit convention luncheon this week, Earl Winterton, M. P., declaring himself an out-and-out opponent of the principle of local option as applied to one interest only, offered to support a movement for Parliamentary action to remedy matters.

A later development, announced by one of the "trade M.P.'s"—Norman Hulbert, the news theatre chief—at the Manchester CEA dinner, is that a deputation is definitely to wait on the Government.

▽

British & Dominions, under its long term contract with United Artists, will continue to produce the films for that company at its own studios at Boreham Wood, according to Captain Richard Norton, director of the B & D corporation. Capt. Norton said that all the pictures made for United Artists for the American market have been released there. A limited number of the productions for United Artists are intended for release in the States. Paul Soskin will produce for and in association with B & D three of the company's pictures for release through United Artists

"Disillusion" Publicity

The general secretary of the Cinematograph Exhibitors' Association has made an approach to British and American producing companies protesting against the issue of publicity stories or stills which illustrate the methods by which various screen effects are obtained. There has been a feeling for a long time—and not only among exhibitors—that the public has been told a great deal too much of model work, trick photography and "background faking."

'OPERA' BECOMES 'OPRY' FOR CHARLOTTE HOUSE

The management of the Carolina Theatre, Charlotte, N. C., feared that the word "opera" in the title of MGM's Marx Brothers comedy, "A Night at the Opera," would keep many away from the box-office, since "arty" pictures have a reputation for faring not so well in the Carolina metropolis. A hurried staff conference was called and some bright young man suggested changing one word in the title. As a result, "A Night at the Opry" appeared on the marquee and the picture had a good run.

162 Theatre Concerns Absorb Nearly $3,000,000; Deputation for Sunday Shows to Wait on the Government

Catholic Council And Bureau Will Select Film List

Appraisal of product for the single nationwide list supplanting sectional classifications to be published by the National League of Decency, the first to be dated February 6th, will be made under the direction of the New York Archdiocesan Council of the Legion of Decency with the cooperation of the Motion Picture Bureau of the International Federation of Catholic Alumnae.

Alfred E. Smith is chairman of the Council. His associates on it are William F. Bleakley, Martin Conboy, George L. Cook, James A. Donnelly, James F. Dwyer, James A. Farrell, William T. Fetherston, George MacDonald, John E. Mack, John P. O'Brien, Morgan J. O'Brien, Arthur T. O'Leary, Martin Quigley, John J. Raskob and Alfred J. Talley. Rev. Joseph A. Day is executive secretary.

Mrs. James F. Looram is chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae which will analyze the product and prepare the three classifications into which films will fall. Mrs. Thomas A. Bannin and Mrs. Richard Auspitzer are her running mates. Consultors for the bureau are Dr. Francis W. Baldwin, Rev. John M. Costello, Dr. Paluel J. Flagg, Rev. Philip J. Furlong, Carroll Hayes, Rev. Conrad I. McCoy, Frank J. Murphy, Raymond H. Reiss and Ignatius M. Wilkinson.

The classifications follow:

A (1)—Unobjectionable for general patronage.
(2)—Unobjectionable for adults.
B—Objectionable in part.
C—Condemned.


ANN HARDING and
HERBERT MARSHALL
"THE LADY CONSENTS





The piercing heart-cry of a million women who love—and fear!...ringing through a screen drama notable for the fine portrayals of its distinguished cast . . . its sheer excellence of productional quality . . . and its amazing success in combining class atmosphere with sure-fire emotional appeal!

ANN HARDING *and*
HERBERT MARSHALL
in
"THE LADY CONSENTS"
with
MARGARET LINDSAY . . WALTER ABEL
EDWARD ELLIS . . HOBART CAVANAUGH . . ILKA CHASE

Directed by
STEPHEN ROBERTS

R K O RADIO PICTURE

Court Rulings on Replacement Parts Bear on Erpi Issue

In view of issues and litigations concerning the use of unauthorized replacement parts in the maintenance of Western Electric theatre sound systems, two recent and seemingly related court decisions, one in the motor industry and one in the shoe machinery trade, are interesting the official staff of Electrical Research Products, Inc. In substance it appears that the courts hold to the notion that manufacturers are within their rights in contractual provisions against substitute parts.

These decisions tend to bear on the issue now pending before Judge Nields in Wilmington concerning the validity of the renewal and replacement parts clauses of the Erpi leases.

On Dec. 19, 1935, the circuit court of appeals for the seventh circuit handed down a decision in the action brought by Pick Manufacturing Company against General Motors Corporation, Chevrolet Motor Company and Buick Motor Company, in which the plaintiff charged violation by the defendants of the provisions, particularly Section 3, of the Clayton Act.

It appears that in each contract of Chevrolet Motor Company with a distributor of, or dealer in, Chevrolet cars and replacement parts, there is included the following provision:

"Dealer will agree that he will sell genuine, new Chevrolet parts and accessories at not more than the current list price issued by seller. Dealer will agree that he will not sell, offer for sale, or use in the repair of Chevrolet motor vehicles and chassis, second-hand or used parts or any part or parts not manufactured by or authorized by the Chevrolet Motor Company, division of General Motors Corporation. It is agreed that dealer is not granted any exclusive selling rights in genuine Chevrolet parts."

A similar provision is found in like contracts of the Buick Company.

The plaintiff contended that the inevitable effect of the above provisions is to prevent dealers in General Motors cars and replacement parts from purchasing and using for General Motors cars replacement parts manufactured by plaintiff and other independent makers of parts; that competition in the sale of replacement parts is and will be substantially lessened and decreased, and that, therefore, the above provisions are in violation of the Clayton Act.

The circuit court of appeals, however, found that General Motors gives each purchaser of its cars a warranty against defects in material and workmanship for ninety days or until the vehicle has been driven 4,000 miles, whichever event shall first occur, and that the warranty does not apply to any vehicle which shall have been repaired or altered so as, in the judgment of the manufacturers, to affect its stability and reliability.

By this decision, the circuit court of appeals for the seventh circuit adopts similar reasoning of the trial court in the second United Shoe Machinery case.

CHANCE GAMES WIN IN TWO TESTS, LOSE ONE

Maine and Iowa Courts Sanction Bank Nights; Massachusetts Judges Say Illegal

The courts of Maine and Iowa this week gave complete victories to Bank Nights and such forms of box-office procedure, but Massachusetts' judges declared the practice illegal, and the St. Louis municipal government effected a ban against it, while the fate of the practice hung in the balance in the courts of New York.

What amounted to a virtual victory for Bank Night took place in Maine this week when the courts at Bangor refused to hand down a decision on anti-lottery charges brought by County Attorney Ralph Dale. Following the court's action Mr. Dale indicated he would press the case no further. Therefore, inasmuch as the litigation, which involved the M. and P. Theatres Corporation as the operators of the Opera House in Bath, was a test case, the discharge is held to be a victory for the chance game.

Further south, in Boston, on the other hand, Bank Night was declared illegal in the state of Massachusetts by a supreme court jury in the test case there and Judge Thomas H. Dowd fined James Wall, manager of the Fellsway theatre, Medford, $200 for violation of the lottery law. The jury was out less than five minutes after being instructed by Judge Dowd to return a verdict of guilty if they found Bank Night involved an element of chance for a consideration directly or indirectly.

In an opinion rendered by the Iowa supreme court, however, it was held that Bank Night does not constitute a violation of the state's anti-lottery laws and as a result it was reported that 270 houses would return at once to use of the device.

In St. Louis, Circuit Attorney Franklin Miller declared that the practice of giving away cash prizes or automobiles at motion picture theatres or other places of amusement, etc., constitutes an illegal lottery and has insisted upon police department coperation in preventing the practice. Fanchon and Marco houses and the neighborhood theatres only will fall under the proscription for other first run theatres had not entered the field.

Three Cases in New York

The future of chance games in the metropolitan theatres of the Loew's circuit in New York is contingent on the outcome of three cases pending against the circuit in special sessions court, The Bronx.

Two of the complaints filed by the district attorney are against the Elsmere and Grand and are scheduled for hearing on February 21. The third involves the Paradise, de luxe house, which is slated to be heard on February 28. Screeno is the game being used in the three theatres.

Last week the appellate division of the supreme court in Brooklyn upheld a decision of special sessions court in that borough. The case involved the Winthrop, an independent theatre, which was the respondent, and Farmer Miller was the name of the game. In affirming the lower court's verdict, the appellate court held that prizes awarded as a result of spinning a wheel in a theatre are a violation of the lottery laws. Weisman, Quinn, Allen and Spett, which represented the exhibitor, plan to seek leave to file an appeal with the court of appeals.

Owners Filing Suits

Concurrent with the various court cases to test whether or not Bank Night violates anti-lottery laws, Affiliated Enterprises, Inc., owners of the game, are continuing to file suits charging infringement of its copyright. Kansas City is the scene of the latest action with the filing of an equity suit in the federal court there against E. S. Young, theatre owner; Frank Bowen, supply man; W. Edgar Orndorff, attorney, and members of the Independent Theatre Owners operating a Sweepstakes Night pool. Unfair competition is charged through the resemblance of Sweepstakes to Bank Night and an accounting, damages and a restraining order are asked.

In Chicago Affiliated dropped its infringement case against six houses of the McCollum circuit when the operator of the houses agreed to use the Bank Night plan instead of his Cash Night idea. Suits against the Alger and Anderson circuits, scheduled to be heard soon, are expected to be settled in the same manner.

In Bangor Affiliated was declared the victor in the $2,500 suit brought by Harry Berman of Rockland, who alleged the amount was due him as commissions for selling the game in Maine.

Kleckner Heads New Motiograph

At the annual meeting of Enterprise Optical Manufacturing Company, held this week in Chicago, the name of the company was changed to Motiograph, Inc., along with the election of Joseph B. Kleckner as president and general manager. Francis E. Matthews, Mr. Kleckner and Arthur T. Spring were chosen directors. Other officers picked were E. J. Wienke, vice-president in charge of production, and W. R. Hirschfield, vice-president in charge of sales.

Records of the company show that during the last six months there has been 100 per cent increase in sales and that new distributorships have been arranged.

Engine Subject of Short

The construction, operation and care of the internal-combustion engine is the subject of a newly-revised two-reel silent picture, "The Power Within," prepared under the supervision of The Bureau of Mines, Department of the Interior.

THE PERELMAN DECISION

IN THE UNITED STATES CIRCUIT COURT OF APPEALS FOR THE THIRD CIRCUIT

No. 5841 October Term, 1935

VITAGRAPH, INC., RKO DISTRIBUTING CORPORATION, PARAMOUNT PICTURES DISTRIBUTING CORPORATION, METRO-GOLDWYN-MAYER DISTRIBUTING CORPORATION, FOX FILMS CORPORATION, UNITED ARTISTS CORPORATION, Defendants-Appellants, vs. HARRY PERELMAN and LOUIS PERELMAN, Individually and as Co-Partners, Plaintiffs-Appellees.

APPEAL FROM THE UNITED STATES DISTRICT COURT FOR THE EASTERN DISTRICT OF PENNSYLVANIA

OPINION

(Filed January 16, 1936)

Before Buffington, Davis and Thompson, Circuit Judges

Buffington, Circuit Judge

This is an appeal from a decree of the District Court in a suit in equity under sections 12 and 16 of the Clayton Act for an injunction to restrain violations of sections 1 and 2 of the Sherman Act and section 3 of the Clayton Act. The District Court held that the appellants, hereinafter called defendants, as they were below, had violated certain provisions of those acts and entered a decree restraining them from further violations.

The appellees, Harry Perelman and Louis Perelman, hereinafter called plaintiffs, are the owners and operators of two motion picture theatres in Philadelphia.

The defendants, Vitagraph, Inc., RKO Distributing Corporation, Paramount Pictures Distributing Corporation, Metro-Goldwyn-Mayer Distributing Corporation, United Artists Corporation, and Fox Films Corporation, are distributors of motion pictures in interstate commerce. The Fox Films Corporation is the only one of the defendants who also produces motion pictures.

Definitions

Motion pictures are exhibited either in theatres which are controlled in some fashion by producing companies or their subsidiaries or in theatres operated by persons who are not connected with producers or their subsidiaries such as the two theatres owned and operated by the plaintiffs. The first group of exhibitors is called "affiliated theatres" and the second "independent theatres."

There are a number of affiliated theatres in Philadelphia. With their connections, they are able to display the earliest exhibitions of motion pictures released by the largest producers through their distributors. Naturally this gives to them a considerable advantage.

Theatres which are operated by persons who lack the connection or resources to display "first-run" motion pictures are able to exist only by offering the public something other than novelty. A common means of attracting audiences has been to offer an exhibition of two full length motion pictures at one performance for one admission.

The group of producers which the defendants represent furnish considerably more than half of all the motion pictures exhibited in the United States. The remainder of the pictures are produced by a few other large producers, not defendants here, and a group of small companies, sometimes called "independent" or "minor" producers.

The independent theatres are required by necessity to purchase motion pictures from the defendant. They would be unable to remain in business without offering such exhibitions and the defendants and their connections derive a large share of their income from these theatres.

The right of an independent exhibitor to show two feature pictures on a single program without contractual interference from large distributors was upheld last week for the second time in a year by the United States circuit court of appeals in Philadelphia in the so-called Perelman case. That the distributors may carry the case to the U. S. supreme court is noted in the story on page 23.

The independent theatres, including the plaintiffs, purchase motion pictures for the purpose of exhibition from the major producers or their distributors by contract for a period of time in anticipation of their needs. The method used is known to the industry as "block booking." At the time the contracts are made, the motion pictures are not identified, the contracts simply call for a supply of films to fill the number of exhibitions anticipated.

In the case of the plaintiffs, the contracts with the defendants contain a clause in which the plaintiffs agree not to display another full length motion picture or feature with the one supplied by the contract. The clauses prohibiting double featuring are worded differently but are contained in one form or another in the plaintiff's contracts with all of the defendants. The following clauses appear to be typical of those used:

"Exhibitor agrees not to exhibit any other pictures of feature length."

"The exhibitor agrees not to exhibit any of the feature photoplays licensed for exhibition hereunder at the same performance with any other photoplay of feature length, that is, as part of a double feature program: that upon volation hereof distributor shall have the right to terminate this agreement and recover from the exhibitor as damages for such violation the license fee payable in respect of all photoplays not theretofore exhibited hereunder."

"Exhibitor agrees not to exhibt any of the photoplays licensed for exhibition hereunder at the same performance, with any other photoplay of feature length. That is as part of a double feature program and that upon violation hereof distributor shall have the right to change or modify the run, availability and/or protection herein provided for."

The plaintiffs base their suit on the clauses in their contracts prohibiting double featuring.

Contract Requirements

The district court found as facts that in order to obtain feature motion pictures which are necessary to the continued existence of the plaintiffs and other independent theatres, they must sign the contracts in the form offered by the defendants, that they cannot survive by exhibiting features produced solely by minor producers; that the double feature clauses cause such independent theatres to purchase fewer feature films and lessens the production of such films by minor or independent producers; that double featuring increases the production of full length films.

The court further found as facts that the prohibiting of double featuring tends to create a monopoly in the production and distribution of pictures in the defendants and their affiliates and connections in the motion picture industry; that it tends to lessen competition by restricting such independent theatres from purchasing from the defendants' competitors; that the restrictive clauses are the result of an agreement among the defendants and the other major interests in the industry; and that the insertion of the restrictive clauses in the contracts is the result of a combination and conspiracy among the defendants and other major companies in the industry.

The court concluded as a matter of law that the restrictive double feature clauses were inserted in their contracts with the plaintiffs as the result of a combination and conspiracy in restraint of trade and commerce among the several states, and that the combination or conspiracy lessens competition and tends to create a monopoly of interstate commerce and trade, and that by placing such clauses in the contracts, the defendants have violated section 1 of the Sherman Act and section 3 of the Clayton Act and that the plainiffs are entitled to an injunction. These sections provide as follows:

Section 1 of the Sherman Act

"Section 1, Trusts, etc., in restraint of trade, illegal; penalty. Every contract, combination in the form of trust or otherwise, or conspiracy, in restraint of trade or commerce among the several States, or with foreign nations is declared to be illegal. Every person who shall make any such contract or engage in any such combination or conspiracy, shall be deemed guilty of misdemeanor, and, on conviction thereof, shall be punished by fine not exceeding $5,000 or by imprisonment not exceeding one year, or by both said punishments, in the discretion of the Court. (July 2, 1890, c 647 Sec. 1 26 Stat. 209) 15 U. S. C. A. 1.

Section 3 of the Clayton Act.

"14. Sale, etc., on agreement not to use goods of Competitor. It shall be unlawful for any person engaged in commerce, in the course of such commerce, to lease or make a sale or contract for sale of goods, . . . on the condition, agreement or understanding that the lessee or purchaser thereof shall not use or deal in the goods, wares, merchandise, machinery, supplies or other commodities of a competitor or competitors of the lessor or seller, where the effect of such lease, sale or contract for sale or such condition, agreement or understanding may be to substantially lessen competition or tend to create a monopoly in any line of commerce. (Oct. 15, 1914, 323 Sec. 3, 38 Stat. 731)" 15 U. S. C. A. 14.

The defendants contend that there is no evidence of a combination or conspiracy among the defendants concerning the double feature clauses contained in the plaintiffs' contracts and that if the evidence supported such a finding, the restrictive clauses constitute neither a violation of the Sherman Act nor of the Clayton Act.

The first question is whether or not the defendants have as a fact combined and conspired to prohibit the exhibition of double features. We have no power to disturb the finding of the district court if there is any substantial evidence to support it.

It is admitted that double featuring has been a serious problem in the industry. In some sections of the country it is a common practice in motion picture theatres. In certain urban districts, small theatres generally independently owned have resorted to the practice to enable them to compete with the larger, more luxurious theatres which enjoy the privileges of exhibiting first run motion pictures and other attractions. Without enlarging on that condition in the industry, a great many implications immediately arise.

The testimony bears them out despite the insistence of the defendants by a greater number of witnesses that they have neither combined, nor conspired nor agreed to destroy the practice of exhibiting double features.

There is testimony to the following effect:

The defendants are connected with the strongest interests of the industry. They dis-

DISTRICT COURT RULING IS BINDING

(*Continued from preceding page*)
tribute more than half of the annual production in which the artists who command the largest audiences are displayed. Their productions are the most comprehensive and pleasing. While they compete among themselves, they have a common interest in confronting the minor or independent producers who lack the resources to manufacture exhibitions on their scale. The independent theatres require their productions in order to continue in business. But to improve their business and to permit them in some fashion, other than by offering lower prices of admission, to carry on in the face of the de luxe theatres, they must exhibit double features. The independent theatres generally purchase the second full length film from the independent producer but they are prohibited from exhibiting double features, as in the case of the plaintiffs, by their contracts with the major producers. Thus, they purchase less films from the independent producers.

With such a situation existing in the industry, one might logically be struck with the idea that it is more than mere coincidence that the defendants who represent a large majority of the major producers are in unanimity in prohibiting double features in their contracts. The fact that this unanimity of purpose is not carried out formally in the same language does not destroy the inference. Coincidence in form as well as purpose might have been fatal; while here the plaintiffs are required to bring forward other evidence to establish their case.

The finding of the district court that a combination and conspiracy existed among the defendants is binding upon us in view of the testimony of the plaintiffs' witness, (I. E.) Chadwick, an independent producer, and (Ed) Kuykendall, the president of the largest organization of independent theatres.

Chadwick testified as to the development and growth of the double featuring which led to the prohibition of the practice by the defendants in their California contracts in 1930. That resulted in a consent decree to the effect that the defendants had entered into a conspiracy violating the Sherman Act. Dissatisfaction with the injunction caused the industry in 1932 to agree voluntarily to discontinue double featuring. On May 1, 1934, at a meeting of exhibitors, producers and distributors in Los Angeles at which the defendants were represented, an executive of one of the defendants purported to speak on behalf of the defendants and stated that a method had been devised to stop the exhibition of double features and that the distributors could take and had taken steps to remove the menace. He further stated to the meeting that the practice had been stopped in Chicago and if the theatres wanted features, they must use "our features and not use double features."

Kuykendall, a witness for the defendant, testified how he and the association which he represented repeatedly urged the defendants to stop double featuring and that they agreed to cooperate with his association to that end.

Admitted as Fact

The testimony as to the consent decree was not admitted as, or intended to be, prima facie evidence against the defendants in this case, but was simply admitted as a fact in showing the activity of the defendants to prevent double featuring and as such the testimony was admissible.

The defendants argue that Chadwick's testimony concerning the statements made at the meeting in May, 1934, by the executive who purported to represent the defendants there present was inadmissible. Their contention is based on the rule that agency cannot be proved by the declarations of an agent. That is so,

ACCENTS ARE CHANGED FOR FOREIGN AUDIENCE

Ashton Dearholt, vice-president in charge of production of Burroughs-Tarzan Pictures, has inaugurated a new practice in recording pictures that will be released in England as well as in this country. He makes the pictures with two sound tracks, with the accents placed on various words in the right places for use in the British Isles and where they should be so as not to grate upon American ears.

but the speaker was the president of the distributor's organization and he was introduced in the presence of the defendants to speak and did speak on their behalf. Furthermore, this is not a question of agency, but was simply a statement by one of the conspirators in the presence of the other conspirators of what they had done and intended to do to stop double featuring.

The defendants point to the fact that a number of their witnesses who were either officers or managing agents in the Philadelphia district of one or another of the defendants, testified to the effect that there was no conspiracy or concerted action between the defendants in reference to the double feature provisions of the contract. They further testified that in every case, such provisions were the result of independent judgment.

As we have stated heretofore, we cannot retry this case for the defendants. The authorities they cite are inapplicable here. Ariasi v. Orient Insurance Company, 50 Fed. (2d) 548 (C. C. A. 9); Arnall Mills v. Smallwood, 68 Fed. (2d) 57 (C. C. A. 5); Pennsylvania Railroad Company v. Chamberlain, 288 U. S. 333. The District Court did not arbitrarily reject the defendant's testimony. It chose rather to accept as probable the plaintiffs' case which was built on a background of direct and circumstantial evidence. That is the right of the trial court.

The defendants pointed out that the plaintiffs argued that the testimony of the executives and the managers was inherently improbable because they testified that the defendants had not discussed the matter of double featuring with one another. The defendants go on to say:

"Everybody in the motion picture industry knew the rule laid down by the Supreme Court in the Paramount Case (Paramount Famous Lasky Corporation v. United States, infra) and every one of these large organizations understood that it must act in the formation of its policies according to its independent judgment and without conference or agreement with its competitors. This is the perfectly obvious reason why the men in the various defendant companies did not discuss this question of policy with each other, but acted on their own judgment."

That argument in itself has been seized upon, with some justification, by the plaintiffs to bring the defendants within the rule that a conspiracy may be made out without express words or writings but simply by working toward a common purpose through a tacit understanding or agreement. (Thornton, On Combinations in Restraint of Trade, page 492 and the cases cited therein.) The defendants might have refrained from discussing openly in conference the question of double featuring for the obvious reason of avoiding violations of the principles laid down in the Paramount Famous Lasky Corporation v. United States, 282, U. S. 30.

In that case, the supreme court held that an agreement of the ten competitors controlling 60 per cent of the motion picture industry to refuse to contract with exhibitors except on a standard form which provides for compulsory joint arbitration violated section 1 of the Sherman Act. The court said therein:

"It may be that arbitration is well adapted to the needs of the motion picture industry; but when under the guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their action becomes illegal."

The second question is whether or not the restrictive double feature clauses in the defendants' contracts wth the plaintiffs resulting from a combination or conspiracy between the defendants violate section 1 of the Sherman Act and section 3 of the Clayton Act.

Section 1 of the Sherman Act makes contracts, combinations and conspiracies in restraint of interstate trade or commerce illegal. Section 3 of the Clayton Act outlaws contracts in which a party agrees not to use the goods of a competitor.

Appalachian Coal Case

In Appalachian Coals, Inc. v. United States, 288 U. S. 344,359, the court said:

"The purpose of the Sherman Anti-Trust Act is to prevent undue restraints of interstate commerce, to maintain its appropriate freedom in the public interest, to afford protection from the subversive or coercive influences of monopolistic endeavor. As a charter of freedom, the Act has a generality and adaptability comparable to that found to be desirable in constitutional provisions. It does not go into detailed definitions which might either work injury to legitimate enterprise or through particularization defeat its purposes by providing loopholes for escape. The restrictions the Act imposes are not mechanical or artificial. Its general phrases, interpreted to attain its fundamental objects, set up the essential standard of reasonableness. They call for vigilance in the detection and frustration of all efforts unduly to restrain the free course of interstate commerce, but they do not seek to establish a mere delusive liberty either by making impossible the normal and fair expansion of that commerce or the adoption of reasonable measures to protect it from injurious and destructive practices and to promote competition upon a sound basis. The decisions establish, said this Court in Nash v. United States, 229 U. S. 373,376, 'that only such contracts and combinations are within the act as, by reason of intent or the inherent nature of the contemplated acts, prejudice the public interests by unduly restricting competition or unduly obstructing the course of trade.'"

The double feature clauses undoubtedly reduce the production of full length motion pictures. So great is the public demand for the defendants' films that independent theatres must exhibit them in order to stay in business. If they do exhibit features of one of the defendants they must agree not to display at the same time a feature of another producer. This naturally prevents exhibitors from purchasing films from producers who are in competition with the defendants and destroys the opportunity of those independent producers to produce and sell more films. The necessary and inevitable tendency of the conspiracy or combination is to produce a material and unreasonable restraint on interstate commerce. Paramount Famous Lasky Corporation v. United States, 282 U. S. 30.

Business necessity forces the exhibitors to buy from the defendants. It is true that they need

(*Continued on following page*)

FINDS LAW IS VIOLATED

(*Continued from preceding page*)

not deal with the defendants, if they do not wish to do so, but if they do not do so, they would be driven out of business. The effects of the double feature clauses naturally result in strengthening the position of the defendants and weakening that of independent competitor.

The defendants contend that the double feature provisions were adopted for the best interests of the industry, their customers and the public and that the effects and motives of the defendants are important in determining whether or not there is an undue restraint of trade. For this, they rely upon the case of Appalachian Coals, supra.

"No Undue Restraint"

In that case, the supreme court carefully considered evidence relating to the economic conditions existing in the bituminous coal industry to determine whether or not an agreement among coal producers to eliminate competitive and destructive practices was illegal. The court concluded that under the facts of that case, there was no undue restraint of competition and commerce and no violation of the Sherman Act. The court said that "the question under the Act is not simply whether the parties have restrained competition between themselves but as to the nature and effect of that restraint."

But the court was emphatic in stating that good motives or intentions or benefits to the industry must give way to the law and if there is an undue restraint of commerce and impairment of fair competitive opportunities, the statute must be applied.

The court did not intend that the Appalachian Coals case should change its interpretation of the anti-trust laws. The test laid down in NASH v. UNITED STATES, 229 U. S. 373,376 (quoted in the Appalachian case) has been restated, approved and applied time and again. Maple Flooring Association v. United States, 263 U. S. 403; Paramount Famous Lasky Corporation v. United States 282, U. S. 30.

In this case the district court found that the defendants had combined or conspired to outlaw the exhibition of full length motion pictures. The evidence of the conditions in the industry leads to the conclusion that the inclusion of those provisions in the contracts between the defendants and independent exhibitors seriously affects the exhibitors and the smaller producer. This tends to reduce production and stifle competition. Whether or not the defendants intended to suppress competition, we do not need to know; the fact is that their contracts operated to that effect.

Declares Law Violated

It may also be said for the same reasons that in practical effect, the restrictive clauses relating to the exhibition of double features result in contracts not to use the goods of competitors and that such clauses both substantially lessen competition from independent exhibitors and producers and tend to create a monopoly in the defendants or their connected interests. United Shoe Machinery Company v. United States, 258 U. S. 451.

The plaintiffs brought suit under sections 1 and 2 of the Sherman Act and section 3 of the Clayton Act, but the district court found that the defendants had violated only section 1 of the Sherman Act and section 3 of the Clayton Act. The proofs unquestionably show that the defendants violated section 1 of the Sherman Act which entitles plaintiffs to injunctive relief under section 16 of the Clayton Act. It becomes unnecessary to determine whether or not the defendants also violated section 2 of the Sherman Act. It may be that section 3 of the Clayton Act was also violated, but as there is some question as to the sufficiency of the pleadings to support such a finding, we do not determine that question here.

Warner Brothers Pictures, Inc., First National Pictures, Inc., and Paramount Publix Corporation were declared as parties in the bill of complaint in this case. They are producers outside of the jurisdiction of the trial court and were not served. While their names appear in the caption on appeal, they were in fact not proper parties and consequently have been omitted from it.

The decree of the district court is affirmed.

A true copy:

Teste:

Clerk of the United States Circuit Court of Appeals for the Third Circuit.

File Amended Complaint In New York Trust Action

A second amended complaint is now on file in Lockport, N. Y., in the $750,000 anti-trust suit of Reliance Theatres, of Lockport against Schine Chain Theatres and other defendants. Actual damages of $250,000 and punitive damages of $500,000 are sought by the plaintiff, operator of the Palace, Lockport, on the plea that the defendants conspired to prevent it obtaining motion pictures from major producers.

Peter Grafiades, Reliance president, is the complainant. Defendants are J. Myer Schine, Louis W. Schine, John A. May, Vitagraph, Inc., First National, Fox, Paramount, United Artists, Columbia, Universal, and RKO.

500 Expected to Attend Reviewers' Conference

About 500 delegates are expected at the 12th annual conference of the National Board of Review to be held at the Hotel Pennsylvania in New York, February 5 to February 8. On the morning of the opening day they will be guests of the Committee on Exceptional Photoplays and will see "The Life of Louis Pasteur."

During the afternoon and evening they will meet newspaper critics, Young Reviewers and 4-Star Club representatives for an exposition of the juvenile viewpoint on motion picture trends.

Complaints Filed in Two A T & T Suits

Complaints in two suits seeking triple damages of $10,500,000 from American Telephone and Telegraph and subsidiaries were filed in Federal court in New York last week. The complaints allege a monopoly in restraint of trade in the sound equipment field.

The actions were instituted about six months ago by Thomas F. James, assignee of a claim by the Granger Manufacturing Company, and by Bernard R. Gogle, assignee of a claim by Standard Sound Recording Corporation.

Blaufox Joins Paramount

Jay Blaufox has joined the Paramount publicity department in New York. He will handle pressbooks.

$2,000,000 Worth of Chaplin Fun on Screen Wednesday

Charles Spencer Chaplin will span 23 years of motion picture comedy next Wednesday evening with placement of $2,000,000 worth of Chaplin pantomime and farce on the screen of the Rivoli theatre on Broadway, in the form of "Modern Times." Mr. Chaplin will charge New York's white-ermined, top-hatted first nighters $5.50 admission to see the "world premiere" performance of his "tramp" becoming involved in the cross-currents of Cosmopolitan life.

Loew Bid Wins

The Rivoli opening is principally United Artists ballyhoo. From there the picture will go to work, first at the Loew theatres in New York. After unusual spirited bidding among New York circuit executives for the rights to the first general showing, Loew's looked like the best bdder and mndway during the negotiations Mr. Chaplin personally concluded the sale by long distance telephone from his studio in Hollywood. Both sides say that the rental price is a "humdinger."

The picture itself has been coming along now for some 18 months, Mr. Chaplin having spent a quarter of a year polishing and cutting from the rough and another two-months determining when and where he would place it for the public's first glimpse. The interest stirred up in the meanwhile has taken such invaluable tangible form in the printed page and rotogravurewise that Mr. Chaplin's return to the screen after five years, almost to the day, has been a challenge to the security of Mr. Mickey Mouse as the record holding "space grabber." (Charles Chaplin lighted theatre marquees with "City Lights" in February, 1931).

Tickets for the premiere performance—no others are scheduled at the moment—went on sale Wednesday morning at the Rivoli with much banner waving by the home office of United Artists, which company distributes. A special box office was set up at the Rivoli for this purpose and the nearby Times Square police station notified to be ready with reserves. Seats may be secured for as low as $2.20—far in the darkness of the neck-craning balcony regions.

Starting Thursday morning, "Modern Times" will be shown in continuous performances at popular prices, with midnight showings nightly.

Chaplin Composed Music, Too

Mr. Chaplin, as usual, not only starred, but wrote the story, produced, financed, prepared, directed, and supervised the production—and even composed the music. Carter De Haven and Henry Bergman assisted him directorially, Alfred Newman recorded, Rollie Totheroh and Ira Morgan photographed and Charles D. Hall designed the settings.

Most of the supporting players have been with Chaplin since his earliest days—Hank Mann, Louis Natheux, Henry Bergman, Chester Conklin, Stanley Sandford, Allen Garcis.

"Modern Times" represents the first production made by Mr. Chaplin from a prepared script. Usually he takes two years to shoot "off the cuff."

Coincident with the premiere, the publicity department at United Artists is sending to every chief editorial writer in the country a 12-page booklet with pictures explaining the personalities, statistical data and other facts on the production. This procedure is a new one in publicizing motion pictures, and will embrace 1,500 editorial writers on all newspapers with a circulation of 5,000 or more.

Marvelous

MARGARET
SULLAVAN





We told you so, and now vast crowds at Radio City Music Hall are confirming it . . . You NEVER were more glamorous, more heart-touching than you are in Universal's triumphant production of Ursula Parrott's greatest story!

CARL LAEMMLE PRESENTS

MARGARET SULLAVAN

in Her Greatest Triumph

URSULA PARROTT'S

Most Famous Best-Seller

NEXT TIME WE LOVE

with JAMES STEWART • RAY MILLAND

GRANT MITCHELL • ROBERT McWADE

ANNA DE METRIO • RONALD COSBEY

Produced by PAUL KOHNER

Directed by EDWARD H. GRIFFITH

A UNIVERSAL PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 7.—(A) What is meant by "feed-back"? (B) What is the effect of too much tension at the projector aperture? (C) What is the primary purpose of transformers? (D) What is a Maxwell?

Answer to Question No. 3 (New Series)

Bluebook School Question No. 3 was: (A) What is important with regard to the immediate surroundings of the screen? (B) What two kinds of trouble are caused by imperfect contacts in amplifiers? (C) May anything less than a No. 14 wire be used inside a theatre? (D) In what conductor of electricity does resistance decrease with rise in temperature?

The following answered sufficiently well to justify credit being given: C. Rau and S. Evans; D. Danielson; H. Edwards; A. L. Cooper; B. DeVietti; J. R. Prater; C. Umphrey; H. I. Moseley; W. C. Brown; P. and L. Felt; P. Howard; H. C. Goodman, Jr., G. Johnson and L. R. Spooner; C. H. Toidte; D. L. and M. Rice; H. C. Goodman and N. N. Gray; T. W. Williams; M. and J. Devoy; J. T. Stanhope; L. A. Dodson and H. T. Todd; D. M. Lutz; O. R. Jones; V. G. Purvis; M. M. Sitman; L. D. Hill; P. Gregeson, H. T. Matley and J. Tomkins; D. J. Murphy and M. D. Fowler; M. L. Cummings; B. H. Thaller; T. W. Peterson and E. W. Ford; B. L. White; G. N. Guidotti, F. L. and N. Savlor; H. D. Sankey and F. R. Thomas; E. R. Muller; D. L. Simmons; C. O. Bartlett, D. Carille, P. L. Perry and W. Williams; L. U. Davis; S. T. Rogers; D. Emmerson; T. L. Bradbury; D. Allen and M. Spencer; N. Prane and B. R. Mills; T. H. Morton, F. H. and L. Klar; D. U. Granger and L. B. Proctor; R. and K. Wells; T. L. and G. Daniels; M. Spencer and D. Allen; T. R. Bougeson; T. R. Cotty; W. Burns and T. R. Fanning; T. T. Davidson and R. G. Crews; J. McGuire; J. Hawkins; L. B. McCabe; J. Dixon; H. Kalis; J. A. O'Connell and R. Jones; R. R. Hamill, B. L. Long and P. Mendelson.

(A) Evans and Rau say, "Immediate surroundings of screen should be toned so that the picture will stand out and the eyes not be distracted by objectionable spots of light."

A. L. Cooper says, "It is important that screen surroundings be such as will not distract the eye while the screen is in use. By using a black border and dark drapes on the stage, excellent results are obtained, though it is quite permissible to shade off from the black border into a lighter color."

B. DeVietti says, "When looking at the picture the only thing consciously visible to the eye should be the picture itself. If truly realistic results in presentation are to be attained that must be the condition."

J. R. Prater says, "For best results immediate screen surroundings must be plain and dark, therefore inconspicuous. Preferably the edging of the picture should be non-glossy black for several inches, then shading gradually through perhaps three feet to match surroundings, with no point light enough to distract the eye, and of course no glare spots of light."

D. Danielson says, "It is highly important that the screen be made the one and only center of attraction during a screen presentation. This can only be accomplished by eliminating all distracting lights and objects from the spectator line of vision. The best way is to border the screen with non-glossy black and then work gradually out, shading down to the auditorium tones."

(B) H. Moseley says, "I believe this question is rather limiting. Imperfect contacts, which may include soldered connections, will invariably cause noise and raise resistance values, perhaps to such a point that sound values will fall to a lower level."

P. Howard says, "Bad contacts in an amplifier and its component parts can cause more trouble and happen more often than any other one trouble in a projection room. Its two most common and serious results are (1) loud, hashing, intermittent noises, noticeable to an extent that is very annoying, (2) very bad contact in certain circuits may cause the loss of sound entirely, necessitating stoppage of the show until the trouble is located and repaired. The number of points where bad contact may occur are very numerous in any sound system. Very careful attention should be given all moving contacts, spring clips, spring contacts, binding posts, tube sockets and bases, soldered connections and other points where bad contact may develop."

H. G. Goodman and N. N. Gray say, "Imperfect contacts will cause (1) noises in the sound, (2) if bad enough, complete loss of sound on one or both projectors."

C. H. Toidte (if that is the correct spelling of the name) says, "Bad contacts in amplifiers result in rasping noisy sound issuing from the speakers. A very poor contact, as for example a poorly soldered connection or a loose spring clip in a tube socket or volume control, poor contacts between switch points, etc., may result in total loss of sound, or if it (as may be the case) be a make and break, then the sound loss will be intermittent."

(C) There were more than 600 who said nothing smaller than a No. 14 may be used inside a theatre and keep within fire underwriters' rules.

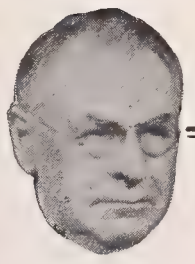
(D) D. Danielson says, "Carbon is the only exception to the rule insofar as has to do with electrical conductors. With carbon, the rule that resistance increases as temperature rises is reversed."

W. C. Brown says, "The resistance of all electrical conductors except carbon rises with the temperature. With carbon the resistance decreases as temperature rises. With insulating materials the resistance usually decreases with decreasing temperature. I performed an experiment, as follows: Wires were fused into each end of a rod of glass, which then was connected to a power supply source and an ammeter. The glass was heated and when it neared the fusing point it was found to be a very good conductor."

Any one may join the Bluebook school at any time merely by sending in answers to the questions, addressed to F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y. However it is necessary to place your name and address and the number of the question being answered at the top of the first page of each answer.

—

O. L. Daris appends the following to an answer: "I have been through the school course once, but intend to stick. I find that I forget some things and get rusty on others. The school, I find, keeps me brushed up on knowledge and on my toes. It has helped me more than I could tell you, Dad, and I'm going right through again. My compliments! The new book is a humdinger. Didn't think you could ever do anything better than you did in that fifth edition, but you did! It has all other projection books (and I guess I've seen them all) looking like plugged nickels. Dad, you're the youngest old feller I ever heard of—more power to you!"



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CHICAGO EXPOSITION COMPETITION DENIED

Chairman Says Permanent Fair Will Help Theatres; Project Eliminates Entertainment Films

by BILL CROUCH
Chicago Correspondent

Walter L. Gregory, vice-president of the Palmer House and chairman of the permanent Chicago Exposition Commission, addressed the members of the Chicago Amusement Publicists Association (CAPA) last week and told of the plans being made for this forty million dollar venture.

Mr. Gregory pointed out that the establishment of a permanent fair or exposition would be a boon to local amusement interests rather than a handicap. The forms of recreation and entertainment to be offered would be of a nature non-competitive to theatres and of a type that would bring thousands of outsiders to Chicago, he said.

Basing his statement on figures taken from statistics compiled by Century of Progress officials, Mr. Gregory said that bringing thousands of persons to the Loop area during the fair had brought a great amount of revenue to outlying districts as well. He revealed that more than 200,000 additional persons had been employed in the loop area as a result of the increase in business brought by the exposition and in turn these persons had spent their wages in the outlying neighborhoods where their homes were. The same would hold true with the permanent fair, Mr. Gregory believes.

The lake front area from 12th street to 23rd street, which is known at Burnham Park, and the Northerly Island area would be the site for the permanent exposition. More than $7,000,000 in WPA funds is being spent to beautify and landscape this section. The site will then be ready for any permanent structures the commission plans to erect.

Some of the types of recreation and amusement now being tentatively planned include bathing beaches, roller and ice skating rinks, for winter and summer use, a huge convention hall, outdoor and indoor amphitheatres for opera and concerts, a huge medical research laboratory, an agricultural and horticultural building for experimental and educational purposes and many other similar projects.

The impression many have that the exposition will be a form of "Coney Island" is absolutely incorrect, according to Mr. Gregory. No such types of concessions are being contemplated and will never be accepted, he feels.

The showing of motion pictures as entertainment will have no part in the plans for the fair, either, Mr. Gregory said. He feels that this phase of entertainment is well taken care of in both the Loop and outlying sections and the theatres in Chicago are of such high caliber that it would be foolish for the exposition to try to compete with them in any way.

An admission price will be charged to enter the exposition grounds at all times, thus averting unfair competition.

▽

L. J. Bennett, owner of the Rialto theatre in Pekin, is planning to build a new 1,400-seat house there this spring. Plans are now being drawn up for the house which will be modern in every respect and will be ready to open late next fall.

▽

James Coston, Warner theatre executive, leaves this week for Mexico City for a few weeks vacation.

▽

The Chicago *American* and the Chicago *Daily News* have been staging a fight for theatrical advertising lineage. The *American* last week ran ads for 124 theatres, which they claim is a record. All ads were for three lines or more. Special emphasis was placed upon their statement that all advertising of this nature was paid for and not run gratis. Reports are that theatre advertising in some local newspapers of late has not all been sold, but donated in some instances in order to get a higher representation.

▽

Travelers arriving from sunny California on the Santa Fe Chief the past few days included Ginger Rogers, Lionel Barrymore, Edmund Lowe and Katherine DeMille. Those who came through here headed for California via the Chief were: N. M. Schenck, Eddie Farley and Mike Riley, Mrs. William Randolph Hearst, and Max Gordon.

▽

While in Chicago between trains, Ginger Rogers failed to attend the Chicago theatre where her first husband, Jack Pepper, was appearing on the stage. Ginger spent her time visiting with two of her aunts.

▽

A switch in bookings placed the Jackie Coogan-Betty Grable stage unit, "Hollywood Secrets," in the Uptown theatre ahead of the Oriental. The unit will play the Loop after the Uptown engagement. Others in the show are Walter McGrail, Josephine Dix, Dick Winslow, Chiquita and the California Collegians. More than $60,000 worth of film equipment is carried by the unit, which features the making of talking pictures on the stage as part of the entertainment.

▽

Sam Morris is adding a new feature to his daily column in the *American*. Periodically Sam will run a "Forum for Fans," and let those who want to throw brickbats, do so.

▽

Ben Samuels, president of the Yellow Cab Company of Chicago, is in Hollywood. In a letter to friends here he reports that he was the guest of Fred Stone on the "Farmer in the Dell" set at Radio.

▽

Changes in the Warner Theatre staffs the past week include the following: Alex Meskis, from the Beverly here to the Warner theatre in Milwaukee as assistant manager. G. Carpenter from the Warner theatre to the Capitol here and John Hood from the Avalon to the Beverly as chief of service.

▽

A thermometer that for the past 10 days has registered below the zero mark has played havoc with theatre grosses in and around Chicago. This inclement weather is so severe that late shows at night have played to practically empty theatres, this despite the fact that film offerings are the best in many months. Were it not for the fact that last week the American Canners held their national convention here, the grosses for that period would have been exceptionally low. This did much to help the Loop. Neighborhood houses, in outlying spots where most of the trade comes from those who drive or ride to the theatre, were hard hit. One 3,000-seat house with a good stage and screen attraction played to an average of 75 persons on the last show, for three nights last week.

▽

Red Hodgson, who wrote "The Music Goes 'Round and Around," met the Twentieth Century the other morning to have a word or two with the lads who made the song popular, Eddie Farley and Mike Riley. The trio posed for newspaper pictures. After they had compared notes on the weather, Hodgson started to ask the lads some pertinent questions about their film contract with Columbia, but the eastern lads refused to talk. They made a date with Red for later in the day, between shows at the Chicago where Red was appearing, but missed it. Now, Hodgson plans to start an injunction against Columbia's using the title of the song for the picture as well as the song. His lawyer is purported to be basing his claims on the statement that the composer has priority rights on a copyright.

▽

John Balaban and family and the W. K. Hollanders, who have been in Mexico City for the past month, are expected home as soon as the cold spell breaks.

▽

Nate Platt of B&K is another who plans a trip to sunny climes. He leaves this week for a West Indies cruise.

▽

Fred Waring and his Gang open at the Chicago this week. He brings his entire radio troupe with him for the engagement of two weeks.

▽

The Tivoli, one of Chicago's ace neighborhood houses, will celebrate its fifteenth anniversary on February 7th. Elaborate plans are being made to make this event one of the most noteworthy in the city's theatrical history. For one week the theatre will be garbed in gala decorations and special events of interest to steady patrons and visitors will be staged daily.

Manager George Brandt has booked an outstanding film for the week, "Magnificent Obsession" and on the stage Major Bowes' Amateurs, Unit No. 5, will provide the entertainment. The entire Balaban and Katz staff is also centering its attention on the Tivoli's fifteenth birthday. Special advertising and publicity are being arranged. Many novel advertising tieups have been arranged.

Displays of things that were popular 15 years ago and those now in use will be one of the many interesting sights in the huge lobby. Eddie Solomon is in charge of the publicity for the event at the theatre that John Balaban managed personally when it first opened.

▽

Aaron Saperstein, as soon as he can get the new exhibitor-operators contract signed, sealed and delivered, will head for Florida for a few weeks of well earned vacation. Exhibitors insist they will not pay a 20 per cent increase.

▽

Wilding Pictures, Inc., is now in the old Essanay studios. The producers have thoroughly remodeled the place and have new offices, sound stages, laboratories, and a grill. They were formerly at 624 South Michigan Ave.



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in

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THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The Garden Murder Case

(MGM)

Murder Mystery

An S. S. Van Dine "murder case," of which there have been seven others, the role of the famous detective Philo Vance, previously interpreted by William Powell, Basil Rathbone, Warren William and Paul Lukas, is here shouldered by Edmund Lowe. Many times a detective, producers are convinced that he has the suave manner, the way-with-women deportment, and the master-of-the-situation attitude, that will establish him as an ideal Philo.

The story, typical Van Dine material but given many new twists and situations and leading to a new killing idea, already has been published in book form and was a serial in *Cosmopolitan Magazine* a few months ago. The fact that it undoubtedly was widely read automatically serves as an interest creating angle, which is effectively substantiated by cast selections.

Virginia Bruce, sharing the lead with Lowe, also has a part in the romantic elements of the story, and in addition to being the girl whom Lowe saves from being accused of a series of murders also saves his life. With Nat Pendleton in the role of Sergeant Heath, a part he previously has filled, Etienne Girardot will be seen as Doremus. As practically all the supporting parts are feature roles, unusual care has been taken as far as name value is concerned and no doubt with an eye to the personalities being adapted to the parts in which they appear. They are Benita Hume, Douglas Walton, Gene Lockhart, H. B. Warner, Kent Smith, Grant Mitchell, Frieda Inescourt, Henry B. Walthall, Jessie Ralph and Charles Trowbridge.

Naturally semi-sophisticated in atmosphere, but embracing the element of comedy that gives mass appeal, the story involves three killings. One is just a journeyman job of murder; the other two are the result of hypnotic suggestion. In this premise, plus the events and incidents surrounding them, there is much mystery, an essential quality which in relation to its accompanying ingredients is promising of unique entertainment possibilities and tricky showmanship trends.

Showboat

(Universal)

Musical Dramatic Romance

As presented as a stage show originally in 1926 in New York and later London, revived for Broadway in 1932 and in the meantime having been made by Universal as a sound treated silent in 1929, and later to become a radio theme feature, "Showboat" has demonstrated its entertainment and commercial worth.

Based on a novel and serialization by Edna Ferber, with screen play by Oscar Hammerstein II who collaborated with Jerome Kern on the original stage version, the story is essentially dramatic romance embellished by the Kern music, Hammerstein lyrics and dances directed by LeRoy Prinz.

Being produced by Carl Laemmle, Jr., earnest effort has been made to capture all the spirit of musical gayety and dramatic romantic charm that characterized the original. To that end, Charles Winninger and Helen Morgan, who appeared in the original, will again be seen in their same roles. While Winniger has carried the "Showboat" tradition as Captain Andy through a period of years, Miss Morgan also has been seen in several pictures. For the leading roles, Laemmle selected Irene Dunne, currently in "Magnificent Obsession," and Alan Jones, who has had a rapid rise via "A Night at the Opera" and "Rose Marie." The singing abilities of both are recognized. Additional solo music will be provided by Paul Robeson, noted Negro baritone, and Clarence Muse, also by a Negro chorus of 200 voices.

Among others who will be seen in the cast are Helen Westley as Winninger's wife and Miss Dunne's mother, Hattie McDaniels, Marilyn Knowlden, Arthur Hohl, Queenie Smith, Charles Middleton, Donald Cook and Maidel Turner.

Opening with the river Showboat sequences, the picture plunges into the dramatic romance of Miss Dunne and Jones and covers a period of fortunate and unfortunate years while their child grows up. Then it tells of Jones' desertion, the struggle encountered by Miss Dunne, who, in rising to theatrical stardom, finds her child following in her footsteps to score a stage triumph that reunites her father and mother.

The Moon's Our Home

(Paramount-Wanger)

Comedy Romance

This is high-geared comedy romance, telling the story of a fast and furious courtship, a hectic married life and a surprise reconciliation, featuring a pair of stars and a supporting cast that the producer believes will be gleefully welcomed by patrons and exhibitors. With many novel twists it is spun out of elements that often have demonstrated their entertainment and box-office worth.

Based on a published story by Faith Baldwin, who currently has several features in production including "Wife vs. Secretary," the yarn was adapted by Isabel Dawn and Boyce DeGaw. Direction is by William A. Seiter.

Margaret Sullavan, recently in "So Red the Rose" and soon to be seen in "Next Time We Love," and Henry Fonda, whose recent screen success in "Farmer Takes a Wife" and "Way Down East" is a matter of record, are teamed in the leads. The chief supporting character is Charles Butterworth, whose comedy antics in "Magnificent Obsession" are still fresh in mind. Among other more familiar names in the supporting cast are Beulah Bendi, Margaret Hamilton, Henrietta Crosman, Dorothy Stickney, Lucien Littlefield, Walter Brennan, Brandon Hurst and Spencer Charters. Lesser known names are Margaret Fielding, Corbet Morris, Thelma White, Antoinette Lees, Monte Vandergrift and Richard Powell.

Modernly timed, localed in New England and New York, Margaret Sullavan, temperamental exotic screen star, and Fonda, famous author explorer, meet and fall in love while both are traveling incognito. Taking each other for what they are without benefit of fame or notoriety, they get married—and on the wedding night immediately start brawling. The bride disappears, but later, when each comes to know just who the other is, they meet again only to quarrel worse than ever. Bent on sailing to Europe for divorce and marriage with her childhood sweetheart, Butterworth, Fonda catches up with his fleeing mate and convinces her to make a sea voyage a honeymoon trip.

Treachery Rides the Range

(Warner)

Western Adventure

Action, adventure, thrills, heroism, villainy, romance, drama and comedy, plus stirring song numbers, are the elements of which this production is being woven. True to its title significance, it's a story of renegade white man inspired war between whites and Indians in the days when the West was young and wild. It presents Warner's singing western star, Dick Foran, previously in three features of similar character and now in "The Petrified Forest" in the leading role.

Being geared to whet and sate the appetites of outdoor thrill action fans with a particular eye to satisfying the youngsters, the yarn is an original screen play by William Jacobs. Direction is by Frank McDonald, maker of the recent "Backfire" and "Broadway Hostess."

In the story, renegade whites, contrary to military restrictions, slaughter vanishing buffalo herds, chief food and clothing supply for the Indians. A chief's son is killed. The hampered hero, escaping from jail, is captured by tribesmen, is unable to prevent the heroine from treading dangerous paths. About to be tortured and slain, a friendly Indian intercedes. Yet while the girl, who later has been captured, is held as hostage, the hero falls into the hands of his white enemies. Then the U. S. Cavalry ride up.

With Foran starred, romantic contrast of the story is carried by Paula Stone. The supporting cast lists many wellknown screen names, notably Monte Blue, Craig Reynolds, Jim Thorpe, Don Barclay, Carlyle Moore, Jr., and Milt Kibbee. Others included are Henry Otho, Frank Bruno, Monte Montague, Gene Alsace, Tom Wilson, Bud Osborne and Dick Botiller.

The Prisoner of Shark Island

(20th Century-Fox)

Historical Drama

Darryl F. Zanuck considers this the most important picture he has been associated with since "The House of Rothschild." Essentially drama, it reveals a side of history that heretofore has been deliberately concealed. As such it can be expected to arouse as much public excitement as such controversial features as "I Am a Fugitive from a Chain Gang." It is the story of Dr. Samuel Alexander Mudd, an innocent Virginia physician who for the crime of ministering to the wounds of the assassin of President Lincoln was, in company with other political prisoners, confined to a prison on Shark Island off the Florida keys, where, with every means of escape forever barred, every means was taken to bring about the death of Mudd and the other prisoners. Realistic fact, the horror of which has been a carefully guarded secret

(Continued on following page)

NEW FILMS IN THE CUTTING ROOM

(*Continued from preceding page*)
for more than 70 years, is the atmosphere of the production.

Among the big sequences in the picture, all of which have historical fact and are faithfully and authentically reproduced, are the assassination of Lincoln in Ford's Theatre, the court-martial of Booth's accomplices, the execution in the Washington prison, the arrest and trial of Dr. Mudd, Fort Jefferson on Shark Island with its moat filled with starved sharks, the pursuit and capture of Booth, suppression of the Negro soldier rebellion of the sunbaked islands and the naval bombardment of America's "Devil's Island."

Based on a compilation of original governmental reports and files which were analyzed and whipped into screen form by Nunnally Johnson, the picture is being directed by John Ford, whose "The Informer," now coming into real appreciation, is indicative of his ability to handle such vigorous material.

Warner Baxter will be seen as Dr. Mudd with Gloria Stuart as his wife. Claude Gillingwater is Baxter's relative, whose tip leads to Mudd's capture, but who tries to atone for this by helping him escape. Frank McGlynn, Sr., is Abraham Lincoln and Francis MacDonald is John Wilkes Booth. Other players re-creating the characters who were part of the Mudd chapter in American history are Arthur Byron, Harry Carey, O. P. Heggie, Francis Ford, John McGuire, Douglas Wood, John Carradine, Joyce Kay, Fred Kohler, Jr., Ernest Whitman, Paul Fix, Frank Shannon, Leila McIntyre as Mrs. Lincoln, Etta McDaniel, J. M. Kerrigan, Arthur Loft, Paul McVey and Maurice Murphy.

Palm Springs

(Paramount-Wanger)

Comedy Romance

Bearing a title that's probably as familiar as the name of anybody's home town, this production is not a story of Hollywood folk in their favorite winter playground. Rather it is a story of a girl and her romantic ambitions, the deception her father practices upon her, and the manner in which he upsets her plans to marry the wrong fellow and fixes things up for her to be with the boy he knows she really loves. Located in Palm Springs and currently timed, it naturally is photographed against scenes and backgrounds with which the general public is familiar.

A Walter Wanger production, the story is an original by Myles Connolly, adapted by Joseph Fields and directed by Aubrey Scotto. Frances Langford, Sir Guy Standing, Spring Byington and David Clive, names that are well known, with Smith Ballew, are the principal players. Ballew, making his picture debut here, has for years been one of New York's foremost orchestra leaders. As a pioneer radio entertainer, preceding any of the currently popular air wave stars by several years, he is undoubtedly known to many. He appears to have the looks and talents that make for screen popularity. Listed among the supporting cast are Ernest Cossart, E. E. Clive, Sterling Holloway, Grady Sutton, Maidel Turner, David Worth, Grace Goodall, Sarah Edwards, Lee Phelps, Eddie Tamblyn, the Brudie twins and Etta McDaniel.

As the story goes, Frances Langford, believing her father wealthy, aspires to marry the rich David Niven. Expelled from school, she goes to Palm Springs to be with her father Standing. Finding that instead of being a wealthy man, he and his valet, Cossart, are gambling house croupiers, Miss Langford is more determined than ever to marry Niven. But she falls in love with dude ranch owner Ballew, and Standing is just the man to steer her clear of Niven into the arms of Ballew, while he works out his own regeneration.

Says the New York *Sun*, prefacing its extended comment on the *Herald's* "Money Making Stars" canvass:

"While this little group and that scramble to announce their list of the year's best pictures, Motion Picture Herald *has gotten together a survey that actually means something.*

"The results of its annual canvass of the motion picture boxoffice, based on each week's receipts of independent theatres all over the country, between September 1, *of* 1934 *and the same date in* 1935, *reveal Shirley Temple heading the money-making stars. Next comes Will Rogers, last year's leader. After him are Clark Gable, Fred Astaire and Ginger Rogers, Joan Crawford, Claudette Colbert, Dick Powell, Wallace Beery, Joe E. Brown and James Cagney."*

The Voice of Bugle Ann

(MGM)

Dog Story

The story on which this production is based is a current literary sensation. Written by MacKinley Kantor, published in several editions, the comparatively short novel has been read by thousands. These constitute a ready-made audience awaiting the picture. The character of the story, its deep human interest theme, the class of production which it is being given, plus the name values of the players to be presented, afford exhibitors opportunity for a unique publicity campaign, which the producers believe will result in the picture coming into wide popular favor.

The story is of a man and his dog; the great love the man had for it and the dog's devotion to his master. Yet it is not an ordinary dog story, rather one in which the various elements of romance, drama and light contrasting comedy touch the deepest human sentiments. It tells of a man who killed when he thought another had killed his four-footed friend. It further tells of how he went to jail, was pardoned, returned to his home to hear the familiar bugle baying, found that his pet had lived all the time he was in jail, but before dying after an accident had been mated to a prize dog and become the mother of a litter, one of which carried on the strain of his mother's noble character. Through it all runs a love interest story involving the son of the killer and the daughter of the man who was slain.

Importance attached to the appeal of the story is reflected in the selection of the cast. Lionel Barrymore, last in "Ah Wilderness," is the hero. Dudley Digges, currently in "Three Live Ghosts," is his victim. Eric Linden again is Barrymore's son as he was in "Wilderness," and Maureen O'Sullivan is Digges' daughter. The supporting cast includes Spring Byington, Charles Grapewin, featured in the forthcoming "Petrified Forest"; Henry Wadsworth, William Newell and James Macklin. Direction is by Richard Thorpe.

An original, completely out of the groove story idea, the yarn is completely American in tone. The locale is the upland country of Missouri and Kansas. Among the spectacular action features are several incidents colorfully portraying fox-hound hunting.

Captain January

(20th Century-Fox)

Character Comedy Drama

According to the producer this is the most lovable story Shirley Temple has ever had. It is also one of her funniest. In it little Shirley does everything her legions of admirers expect her to do. Besides two numbers, "At the Codfish Ball" and "Early Bird," especially written by Lew Pollock and Sidney Mitchell, she sings "Asleep in the Deep" and a bit of grand opera. She dances a spiral lighthouse stairway number, a sailor's hornpipe, a hula hula and one with a trained crane. Watching her work while making the picture one cannot feel otherwise than that she is a comedy dramatic genius.

The motivating story is based on the famous book of the same title by Laura E. Richards. The screen play is by Sam Hellman, Gladys Lehman and Harry Tugend. David Butler, who handled Shirley in four previous pictures, is directing.

With Guy Kibbee in the title role, it is the story of a child saved from shipwreck by the old lighthouse keeper. Growing up, she worships him from the bottom of her heart. The menace, in the guise of a truant officer, comes to take Shirley away to break up the great association. Shirley's relatives are found. Planning an ocean tour, Shirley is overjoyed to find that "Captain January" is master of the luxurious yacht. As the story unfolds it takes in pathos, drama, melodrama, comedy, young love interest, intrigue, plot and counterplot, song and dance, as it tells the joys and tragedies of human Maine fisherfolk living their everyday lives.

Supporting Miss Temple and Kibbee, Slim Summerville will be seen as the captain's crony, Nazro. June Lang carries the youthful romance angle. Sarah Haden will be seen as the truant officer. Buddy Ebsen, who was in "Broadway Melody of 1936," dances with Shirley. Jane Darwell, previously with Shirley in "Curly Top," is the boarding house keeper who has designs on Kibbee. Nella Walker and George Irving are Shirley's relatives. Others in the cast are Jerry Tucker, Shirley's youthful trial and tribulation, James Farley, Si Jenks and John Carradine.

Theatre Arts Anniversary

Theatre Arts Monthly celebrated its twentieth Anniversary last week with the publication of the February issue. The magazine for the past two decades has been active in recognizing the work of playwrights and scenic designers. It has aided the theatre in many ways, including the revising of building code legislation, organization of the National Theatre Conference and the publishing of plays and books on the theatre and its allied arts.

Warner Club Ball February 22

The Warner Club plans its seventh annual ball at the Waldorf-Astoria Hotel in New York on February 22d.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Murder of Dr. Harrigan

(First National)

Mystery

Against the background of a hospital, two murders are here committed and several others attempted to provide audiences with what sums up in the final analysis to be merely fair mystery melodrama. Added to this is a cast of such wellknown names as Ricardo Cortez, Mary Astor, John Eldredge, Phillip Reed and the newcomer, Kay Linaker. All of these, it it must be admitted, turn in commendable performances, but the material with which they had to work was not worthy of their talents and the situations all appear a bit too obvious.

Showmen, however, have much with which to exercise their exploitation talents. The hospital background itself should lend much to help create that atmosphere so necessary to pictures of this type. Then again, another weapon for their campaign is handed them in the form of the reason for the cinematic crimes, a new drug that has the same anesthetic effects as ether but lacks its harmful qualities.

One of the film's redeeming qualities is the hilarious comedy centering around a merry mix-up in the hospital between a nervous patient and an inebriate, roles played by Don Barclay and Johnny Arthur.

The direction of Frank McDonald helps in keeping the identity of the murderer secret until near the picture's end, but the treatment of the material as a whole leaves something to be desired.

In the story Peter Melady, head of a drug company, has a formula for a new anesthetic called Slaepan and he plans to cheat several doctors who have worked on it with him out of their share. He is about to be operated on by Dr. Harrigan, one of the wronged men, despite the protests of his daughter, Agnes, who fears for his life. Sally Keating, a nurse, following Dr. Harrigan's instructions, goes to the operating room to assist him only to find the surgeon's body with an operating knife in his heart. At the same time it is discovered that Mr. Melady had disappeared.

As the police arrive several persons are suspected: Ina Harrigan, the doctor's wife, because she hated her husband and had been carrying on with another man named Ladd; the latter because he fled the hospital the night of the murder down a fire-escape; Lillian, a nurse and divorced wife of the dead man; Sally because she took the Slaepan from Melady's room, and Agnes because she sent for the drug.

Dr. Lambert, in love with Sally, decides to clear her of suspicion and starts searching for Melady. He finds his body in the police morgue where it had been sent by a trick. When this is revealed Sally tries to leave the hospital and is attacked on the stairs. Dr. Lambert and the police chase the attacker up to the roof where he is captured and revealed as an orderly, Simon, former assistant to Melady and one who also claimed a share of the new drug.

From this point on, after Simon confesses to the two murders, all the other hazy points about where so-and-so was at such-and-such a time are all cleared up and the romantic way is cleared for Dr. Lambert and Sally.

Where mystery fans are not too discriminating this has elements for fairly satisfactory entertainment.—BAEHLER, New York.

Produced and distributed by First National. Directed by Frank McDonald. Screen play by Peter Milne and Sy Bartlett. Story by Mignon G. Eberhart. Dialogue by Charles Belden. Photographed by Arthur Todd. Film editor, William Clemens. Art director, Robert M. Haas. Running time, 65 minutes. Release date, January 11, 1936. General audience classification.

CAST

Sally Keating ..... Kay Linaker
Dr. Lambert ..... Ricardo Cortez
Lillian Ash ..... Mary Astor
Lieut. Lamb ..... Joseph Crehan
Dr. Coate ..... Frank Reicher
Agnes ..... Anita Kerry
Simon ..... Phillip Reed
Peter Melady ..... Robert Strange
Ina ..... Joan Blair

Colleen

(Warner)

Comedy Drama

Where names alone are the primary consideration to patrons and exhibitors this picture is not lacking. Where entertainment worthy of the producing company's reputation as makers of colorful romantic musicals and the prestige of the players is a consideration, it's a horse of another color. The picture affords much that showmen welcome; at the same time, it erects handicaps and demolition of which undoubtedly will require the application of much astute exploitation.

The picture is long in running time. The theme plot becomes involved and complicated in including all its substantiating romance, drama, comedy, and establishment of relationships and situations of the various players, as well as permitting the introduction of solo singing and dancing and massed spectacular embellishing production effects. On several occasions to succeed in getting over its comic contrasts it descends to the level of low theatre comedy. In this angle there is definite possibility that in certain quarters questions may arise as to its moral value. These features are the incidents that undoubtedly will necessitate shrewd showmanship analysis.

Briefly, nutty Cedric Ames and his energetic modern young business executive nephew Donald, manage an estate housing many commercial enterprises. Among them is a rapidly failing modiste show owned by Carlo, but in which Colleen is the only one with any sense. Until Joe Cork, who is in love with Colleen, happens along, Donald contrives to keep Cedric safely caged. Cork, after taking Cedric on a tour of the Ames properties, convinces him that he should take over the modiste shop and place in charge Minnie, a candy factory goddess who has aroused that strange feeling in Cedric's breast. That brings Don into the picture to fall in love with Colleen. Naturally resentful that some one should try to steal his girl, Cork goes to work to make things tough for everybody. With Cedric in wrong with Alicia, Don estranged from Colleen, and Minnie scampering around so that she's always in Cork's way, the musical and dance spectacle numbers are rung in. Don gets a chance to square things with Colleen. Alicia takes Cedric in tow, and Minnie and Cork wind up together.

Previewed in Warner's Hollywood theatre. While the audience found quite a few occasions to laugh as well as admire Powell's singing and the dancing of Ruby Keeler and Paul Draper, they also found occasion to do a little eyebrow lifting.—MCCARTHY, Hollywood.

Produced and distributed by Warner Bros. Directed by Alfred E. Green. Numbers created and staged by Bobby Connolly. Screen play by Peter Milne, F. Hugh Herbert and Sig Herzig. Story by Robert Lord. Music and lyrics by Harry Warren and Al Dubin. Supervisor, Robert Lord. Assistant director, Jack Sullivan. Photographed by Byron Haskin and Sol Polito. Art director, Max Parker. Film editor, Terry Morse. Gowns by Orry-Kelly. Orchestral arrangements by Ray Heindorf. Vitaphone orchestra conducted by Leo F. Forbstein. P.C.A. Certificate No. 1782. Running time, when seen in Hollywood, 100 minutes (to be cut). Release date, March 7, 1936. Adult audience classification.

CAST

Donald Ames, 3rd ..... Dick Powell
Colleen Reilly ..... Ruby Keeler
Joe Cork ..... Jack Oakie
Minnie Hawkins ..... Joan Blondell
Cedric Ames ..... Hugh Herbert
Alicia Ames ..... Louise Fazenda
Paul Gordon ..... Paul Draper
Mabel ..... Marie Wilson
Carlo ..... Luis Alberni
Noggin ..... Hobart Cavanaugh
Logan ..... Berton Churchill
Pop Reilly ..... J. M. Kerrigan
Schuyler ..... Addison Richards
Butler ..... Charles Coleman

The Milky Way

(Paramount)

Comedy

Here is gold-plated amusement which at the preview provoked more laughs than it's possible for anyone to clock. It's nonsensical farce hokum foolishness, cleverly and cleanly set down in action, dialogue and situations.

Any attempt to describe all that happens would be silly, so let it be understood that "The Milky Way" is all comedy, and all in it, no matter what their previous screen character, are comedians in words and actions.

The fun starts at the beginning, gets funnier as the picture progresses, and winds up with such a burst of ridiculous foolishness, relevant and irrelevant to the theme, that just chopping it off is an act of kindliness and charity. The whole thing is about a meek milkman whose fighting propensities have been limited to an ability to duck. Protecting his sister from a couple of mashers, he awakes to find out that he is accused of knocking out the world's middleweight champ. Snagged by the champ's manager, he is carried through a series of set-up victories under the guidance of the champ's manager, that eventually make him a challenger. In the big fight the champ is given a sleeping potion, accidentally, of course, by the champ's dumb second, and the milkman retires undefeated to play pollyanna to all who did him well, also to those who did him dirt.

That's the story. It doesn't for a second attempt to describe all the fun that Harold Lloyd, Adolphe Menjou, Verre Teasdale, William Gargan, Lionel Stander, George Barbier, Helen Mack, Dorothy Wilson, Marjorie Gateson and all the rest in the cast contribute, whether their parts are important or just interluding bits. It doesn't tell about Lloyd and his horse; Stander trying to teach Lloyd how to fight; Teasdale training him in footwork to waltz music strains; Gargan's attempts to pulverize Lloyd; Lloyd's experiences in the ring with tankers; the show-her-how-to-duck epi-

(Continued on page 48)

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the story of a gallant lady ...lips sealed by betrayal... defying the prison of her memories for one last grasp at happiness!

RUTH CHATTERTON
in
LADY OF SECRETS

OTTO KRUGER · LIONEL ATWILL
MARIAN MARSH · LLOYD NOLAN · ROBERT ALLEN

FROM THE STORY BY KATHERINE BRUSH. SCREEN PLAY BY JOSEPH ANTHONY AND ZOE AKINS.
A B.P. SCHULBERG PRODUCTION. DIRECTED BY MARION GERING

A Columbia Picture



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"Your men rule my life. I want a chance to live and love—to banish forever my yesterdays!"

A glorious screen triumph reaching deep—deep into your heart!

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in
LADY OF SECRETS
with
OTTO KRUGER · LIONEL ATWILL
MARIAN MARSH · LLOYD NOLAN · ROBERT ALLEN

FROM THE STORY BY KATHERINE BRUSH.
SCREEN PLAY BY JOSEPH ANTHONY AND

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Ruth Chatterton
in
LADY OF SECRETS
with
OTTO KRUGER · LIONEL ATWILL
Marian Marsh · Lloyd Nolan
Robert Allen
Story by Katherine Brush
Screen play by Joseph Anthony & Zoe Akins
A B. P. Schulberg production
Directed by Marion Gering

■

Another **BIG ONE** *from* **COLUMBIA** *where great stars shine brightest!*

sode with Marjorie Gateson, or one-tenth of the dozens of other nutty gags and situations.

A treat and event for any kind of audience, the picture is also a showmanship and exploitation gold mine, as just about everything that's said and done in the show can be readily adapted to sock exploitation and ballyhoo. Don't worry about it being a prizefight picture, it's a comedy concoction from opening sequence to final fadout.

Previewed in Los Angeles Paramount Theatre, downtown first-run deluxer. It so hit the preview audience that its continued roaring laughter resulted in their inability to hear half of the picture.

—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by E. Lloyd Sheldon. Directed by Leo McCarey. Assistant director, Harry Scott. From play by Lynn Root and Harry Clork. Screen play by Grover Jones, Frank Butler and Richard Connell. Sound, Earl S. Hayman. Film editor, LeRoy Stone. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by Al Gilks. P.C.A. Certificate No. 1735. Running time, when seen in Hollywood, 85 minutes. Release date, February 7, 1936. General audience classification.

CAST

Burleigh Sullivan.....Harold Lloyd
Gabby Sloan.....Adolphe Menjou
Ann Westley.....Verree Teasdale
Mae Sullivan.....Helen Mack
Speed McFarland.....William Gargan
Polly Pringle.....Dorothy Wilson
Wilbur Austin.....George Barbier
Spider Shultz.....Lionel Stander
Willard.....Charles Lane
Landlady.....Bonita
Oblitsky.....Bull Anderson
Mrs. Winthrop LeMoyne.....Marjorie Gateson
O'Rorke.....Jim Marples
Referee.....Larry McGrath
1st Reporter.....Milburn Stone
2nd Reporter.....Paddy O'Flynn
Doctor.....Henry Roquemore
Cop.....A. S. "Pop" Byron

The Calling of Dan Matthews

(Columbia)

Drama

The militant clergyman of Harold Bell Wright's novel is here brought to the screen in a modernized version of that story published some thirty years ago. The picture concerns the minister, Dan Matthews, in his efforts to clean up Old Town, a currupted amusement center and hotbed of vice, outside the town of Corinth, and his love for Hope Strong, daughter of J. B. Strong, Corinth's leading citizen. Matthews' crusading efforts are successful in cleaning up Old Town, but only after a setback in the person of J. B. Strong, who, although innocent, was involved in Old Town's corruption.

In the modernizing process the story has lost much of the punch and sincerity of the original story. The title and the name of Harold Bell Wright are familiar to adults but comparatively unknown to the younger generation, necessarily making the exploitation campaign of a twofold nature. Richard Arlen plays the minister, Dan Matthews; Charlotte Wynters as Hope Strong, makes her debut in motion pictures, and the cast includes Douglass Dumbrille, Donald Cook, Mary Kornman and Frederick Burton.

In the story, Dan Matthews, as pastor of the Strong Memorial Church, launches a campaign to rid Old Town of vice. In this he has the support of Hope Strong, who accompanies him on a tour of inspection. Word of their coming has preceded them, however, and nothing they see in Old Town can be construed as contrary to the law. But Matthews continues his campaign through the medium of the radio and newspapers. J. B. Strong offers to help Matthews in his crusade.

Hardy, vice overlord of Old Town, becomes worried over the campaign and calls on Strong. He convinces Strong that the contract Strong has signed with him involves the town's leading citizen as much as it does him (Hardy) if not more so. Strong, fearful of his reputation, withdraws his support from Matthews. As Strong controls the radio station and the newspaper Matthews' hands are tied. Matthews convinces Strong that his attempt to save his reputation will not solve the situation. Matthews succeeds in getting the contract from Hardy after a struggle. Hardy is run out of town and Matthews and Miss Strong declare their love for each other.—Mooney, New York.

Produced and distributed by Columbia. Directed by Phil Rosen. Story by Harold Bell Wright. Screen play by Dan Jarrett, Don Swift and Karl Brown. Assistant director, William Scully. Photography by Allen G. Seigler. Film editor, Robert Grandall. Sound engineer, Hal Bumbaugh. Art director, John DuCasse Schulze. P. C. A. Certificate No. 1,689. Running time, 65 minutes. Release date, December 10, 1936. General audience classification.

CAST

Dan Matthews.....Richard Arlen
Hope Strong.....Charlotte Wynters
Hardy.....Douglass Dumbrille
Kitty Marley.....Mary Kornman
Blair.....Donald Cook
J. B. Strong.....Frederick Burton
Hypo.....Lee Moran
Herman.....Tommy Dugan
Partington.....Edward McWade
Tommy.....Carlyle Blackwell, Jr

Call of the Prairie

(Paramount-Sherman)

Western

The fact that this is a Hopalong Cassidy story completely establishes the character and atmosphere of this production. It's a thrill action adventure of those two pals, Cassidy and Johnny Nelson. As it appears on the screen, there is ample evidence indicating that the producer has made strong efforts to make this a worthy entertainment and showmanship successor to the previous pictures in the series. The entertainment angle being understood, a yarn of the West when the West was wild and woolly and men were he-men, contrasted by romantic love interest and occasional bits of comedy and highlighted by musical interludes, the showmanship is that that capitalizes those elements and makes use of the William Boyd-Jimmy Ellison name value.

In the yarn, Nelson gets mixed up with bad company. Though innocent, circumstances make it appear that he is member of a gang that tried to loot Peter's ranch house. Fleeing, intent upon vindicating himself, Nelson's trail is picked up by Hopalong, who fears but is unwilling to believe his young pal is guilty. Shadowing the Sam Porter gang which includes Shanghai, Hoskins and Slade, Nelson in turn is trailed by Hopalong. A bank holdup frustrated, Hopalong personally accounts for the various bandits. In the meantime Nelson meets and falls in love with Linda and ensues the music tinged romance. With Linda taking a hand in establishing Johnny's innocence, it turns out that she is a daughter of one of the gang members and possessor of information that completely clears her Romeo of any complicity to re-establish him with Hopalong and the other Bar 20 boys.

As the various elements are well blended, there being plenty to create interest in action, dialogue and situations, the picture is well acted and directed. With natural appeal for western fans and youngsters, selling it for exactly what it is should produce the best box-office results.

Preview in studio projection room.—McCarthy, Hollywood.

Distributed by Paramount. Produced by Harry Sherman. Directed by Howard Bretherton. Associate producer, George Green. Clarence E. Mulford's "Call of the Prairie," adapted from "Hopalong Cassidy's Protege," by Doris Schroeder. Screen play by Doris Schroeder and Vernon Smith. Sound, Earl Sitar. Film editor, Edward Schroeder. Lyrics and music by Tot Seymour and Vee Lawnhurst. Art director, Lewis Rachmil. Photographed by Archie Stout. P. C. A. Certificate No. 1,927. Running time, when seen in Hollywood, 62 minutes. Release date, March 6, 1936. General audience classification.

CAST

Hopalong Cassidy.....William Boyd
Johnny Nelson.....Jimmy Ellison
Linda McHenry.....Muriel Evans
Shanghai.....George Hayes
Sandy McQueen.....Chester Conklin
Sam Porter.....Al Bridge
Tom.....Hank Mann
Wong.....Willie Fung
Buck Peters.....Howard Lang
Slade.....Al Hill
Arizona.....John Merton
Hoskins.....Jim Mason
Chill Wills and his Avalon Boys

Frasquita

Gypsy Love Song

(DuWorld)

Operetta

Quietly delightful entertainment abundant with the tuneful music of Franz Lehar, whose stage "hits" are almost innumerable, is the foundation for showmanship application to this Vienna-made and languaged production. Superimposed titles (albeit not very skillfully handled, what with repetitions of wording in some spots and too literal translations in others) make the following of the story no problem whatever.

For exploitation a specialty is the prelude and epilogue appearance of Lehar himself—it's called his first—conducting the Vienna Philharmonic. The composer makes an excellent appearance, but the footage allotted is too generous.

To the musically-eared and minded, another factor of importance is the starring of Jarmila Novotna of the Vienna Opera as Frasquita, the gypsy girl and center of the action. While the angle of closeup shots militates against the youthful role of the star, the cameraman has more than compensated with the scenic shots of the hilly shore road along the Mediterranean.

Considerable action has been inculcated. The comedy, carried by Hans Moser and Rudolph Carl, is typically Continental.

Hans Heinz Bollman is motoring to meet his bride-to-be, Charlotte Daudert, at the estate of her father, the Count Max Culstorff. With Bollman is his friend Heinz Ruhmann. While they vainly try to repair a broken spring, beautiful singing is heard down the road. It's a gypsy band—and Miss Novotna. Bollman is attracted to her, and when Ruhmann goes on ahead he finds a romantic urge for his friend's fiancee. She has the same idea. Bollman notes that his cigaret case is missing and circumstances point to the gypsy girl. Ruhmann meanwhole has arranged an audition for the girl and she becomes a star overnight. Bollman finds that he wrongfully suspected her of the theft.

Count Max has been entirely blind to the direction that love has taken and tells Miss Novotna that Bollman is to marry his daughter on the morrow. But Ruhman takes care of that, as do the bungling servants, and elopes with Miss Daudert. Ruhmann explains to Miss Novotna and she comes to the castle for the permanent reconciliation with her sweetheart.—Rovelstad, New York.

Distributed by DuWorld Pictures, Inc. An Atlantis Vienna production. Directed by Carl Lamac. Operetta by Franz Lehar, conducting the Vienna Philharmonic and The Wiener Saegerknaben. Running time, 87 minutes. Release date, January 17, 1936. General audience classification.

CAST

Frasquita.....Jarmila Novotna
Harold.....Hans Heinz Bollman
Hyppolit.....Heinz Ruhmann
Count Elmer.....Max Culstorff
Dolly, his, daughter.....Charlotte Daudert
Jaromir, Harold's servant.....Hans Moser
Karl, Count Elmer's servant.....Rudolp Carl
Juan.....Franz Schafheitlin

Freshman Love

(Warner)

Comedy

Basically this is a rollicking, rousing comedy of college life, athletics and love, set up on a story idea by George Ade and fitted to a musical background. It isn't a pretentious picture by any means, but it does afford more than the usual amount of entertainment found in films of this type, particularly because of the efforts put forth by those to whose hands have been trusted the principal roles.

Exhibitors are presented with material in abundance with which to work since the films' collegiate background naturally entails those extra-curriculum activities, athletics and romance. The producers have also inserted enough music, and a special dance, "The Col-

legiana," so that there is again something here for showmen to use as they plan exploitation.

The cast, although not composed of players of exceptional name value, nevertheless boasts of such actors and actresses as Patricia Ellis, Frank HcHugh, Warren Hull, Joseph Cawthorn and George E. Stone, all of whom are familiar to audiences, particularly so in the case of McHugh and Cawthorn, who stand for comedy plus in most cases and doubly so here.

Director William McGann never allows the action to lag at any point and drains every laugh from every possible sequence, of which there are plenty. The photography by Sid Hickox is good, and the inserted rowing sequences fit the action of the story accurately.

In the story Speed Hammond is in the "doghouse" with the student body and trustees of Billings College because of the miserable showings of the crew he coaches. As a result he conspires with Joan Simpkins, daughter of the college president, to get a real crew for the coming year on the strength of the latter's feminine charms.

By using obvious methods Joan succeeds in luring Tony Foster and Bob Wilson to Billings, along with E. Pendergrast Biddle, son of a former great coxswain. Biddle, however, is more interested in the rhythm of a dance band he leads than in a racing shell. Meanwhile, Speed and Squirmy, a coed, send out coy invitations to prospective rowers, inclosing Joan's picture and signing her name.

After the usual complications when all the oarsmen arrive at Billings, more intent on winning Joan than a place on the crew, Speed boats eight men and is getting fine results with Biddle as a musical coxswain who plays to the crew for an even and fast stroke.

Tony fails in his studies and is dropped from the crew, thus making a place for Wilson in the boat. Undaunted, Tony asks Joan to marry him and when she refuses he stumbles on the scheme used by Speed to recruit rowers and spills everything to Wilson, whom Joan really loves. The two of them desert Billings, and only after an appeal over the radio made possible by Wilson's father does Wilson return to stroke the boat to victory and himself into Joan's arms, following a race that is packed with laughter for audiences.

The comedy, for the most part, is of the situation type, except on the part of Cawthorn, whose style is wellknown, and showmen might do well to see this picture for themselves before mapping out their campaigns.—BAEHLER, New York.

Produced and distributed by Warner Brothers. Director, William McGann. Screen play by Earl Felton and George Bricker. Based on a story by George Ade. Music by M. K. Jerome. Lyrics by Jack Scholl and Joan Jasmyn. Photographed by Sid Hickox. Film editor, James Gibbons. Art director, Esdras Hartley. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Release date, January 18, 1936. Running time, 65 minutes. General audience classification.

CAST

Speed Hammond ..... Frank McHugh
Joan Simpkins ..... Patricia Ellis
Bob Wilson ..... Warren Hull
Wilson, Sr. ..... Joseph Cawthorn
E. Pendergrast Biddle ..... George E. Stone
Squirmy ..... Mary Treen
Pres. Simpkins ..... Henry O'Neill
Sandra ..... Alma Lloyd
Tony Foster ..... Walter Johnson
Coach Kendall ..... Joseph Sawyer
Mrs. Norton ..... Florence Fair
Eddie ..... Spec O'Donnell

Pirate Party on Catalina
(MGM)
Good

Built along other shorts of this type, this one takes audiences behind the scenes and shows intimate shots of such stars as Marion Davies, Cary Grant, Virginia Bruce, John Gilbert, Lee Tracy, Errol Flynn, Lili Damita, Sid Silvers, Eddie Peabody, Leon Errol and others. Chester Morris acts as master-of-ceremonies as Buddy Rogers and his Band play several numbers. The background of the picture and the excuse for the comedy is a pirate party on Catalina Island. It should fit in on most any program. Running time, 20 minutes.

A Thrill for Thelma
(MGM)
Interesting

This, the latest of the series, follows the pattern set by earlier members of the "Crime Doesn't Pay" group. Here, however, it is shown how a girl, desirous of silks, satins and jewels takes the easiest way to get them and winds up behind prison bars as the police outsmart her in the end. Irene Hervey has the lead in this featurette and tells her story in her own words, assisted by Robert Warwick, Robert Livingston and William Tannen. Particularly interesting are the scenes showing the methods used by the police in tracking down and capturing the criminals. Running time, 18 minutes.

Between the Lines
(Vitaphone)
Very Good

Using a modern fiction magazine as a background, the producers have fashioned a satire packed with elements that make for first class entertainment. The singing, dancing and comedy are placed in the capable hands of Bernice Claire, Rodney McLennan, Arline and Eddie Kinley, George Dobbs and the Commanders.

The characters on opposite pages of the book come to life in the person of Miss Claire, southern belle of the Civil War days, and McLennan, a modern playboy. The two fall in love, and the boy takes the girl to a cocktail bar, where she is rescued from modern gangsters by a troop of Civil War soldiers for the highlight of the picture. Running time, 22 minutes.

West Point of the South
(MGM)
Good

This Pete Smith Novelty takes the audience behind the scenes of the famous Virginia Military Institute and shows intimate aspects of cadet life at the famous school. Pete Smith accompanies the action with his typical flow of dialogue, which, in this case, rather hinders than enhances the picture. The past history of the school, from the Civil War to the present time, is related and this alone should provide sufficient entertainment for most audiences. Running time, eight minutes.

The Seeing Eye
(Educational)
Of Interest

A Treasure Chest production, this short is both interesting and enlightening—of interest in that it pictorially demonstrates the training of shepherd dogs to be "The Seeing Eye" of the blind, enlightening, for it shows the progress being made to encourage the blind to be useful citizens of society. As the Braille system has helped brighten the blind man's life, so, too, does the faithful shepherd dog. Originating in Europe, the idea has culminated in America with the establishing of a non-commercial institution in Morristown, N. J., where both student and dog are trained to be of service to each other. The dog to be the eyes of the blind and the man to be a good master. Story and narrative are by Clinton Wunder.—Running time, 10 minutes.

Going Places No. 16
(Universal)
Instructive

Varied subjects of interest are shown in the sixteenth of the Going Places series. In Vermont, great deposits of uncut marble, are quarried by the most modern of methods, machinery. Huge blocks of unpolished stone are cut by diamond toothed saws, driven by powerful machines. The marble is transformed by sand-blasting, rubbing-beds and rotating discs across its surface, into a thing of beauty. A shark catcher shows how its done and catches one of the man eaters for the camera's record. In Madeira, sea rounded stones enable the people to use sleds instead of wheels for transportation. There too are shown the fine laces for which the natives are known and especially the grape vineyards that produce the famous Madeira wines. An interesting and instructive short.—Running time, 10 minutes.

Melody In May
(RKO Radio)
Fair

Ruth Etting, on a vacation from her multifarious activities in the musical world, happens on a small town. When the shy and backward young man, who helps his mother run the town's boarding house, is dropped at the eleventh hour by the girl who promised to go to the big dance with him in favor of a more zealous admirer, Miss Etting comes to his rescue and accompanies him to the party. Miss Etting is introduced by the orchestra leader and, after singing a song, her escort becomes the center of attention. He subsequently wins back the girl he originally dated for the dance, and after punching her escort he takes her home.—Running time, 19 minutes.

Sacred City of the Mayan Indians
(MGM)
Interesting

The last remaining stronghold of the Mayan Indian in Central America is covered here with the Technicolor camera and the results are quite interesting. Native costumes, designed from those worn by the early Spanish Conquistadors, market places, dances, religious rites, pagan and otherwise, music and various other phases of life among the survivors of the Mayan race are all shown. As a travelogue, particularly with the off-screen dialogue of James A. FitzPatrick describing everything, this should please. Running time, eight minutes.

Vitaphone Troupers
(Vitaphone)
Fair

This vaudeville reel includes such acts as Ross and Stone in a comedy song routine, Tess Gardell, known more familiarly for her Aunt Jemima characterization over the radio, the Four Trojans and the Eight Buccaneers. Where this type reel is appreciated, the picture should please. Running time, 10 minutes.

Run Sheep, Run
(MGM)
Good Cartoon

This Harman-Ising cartoon, done in Technicolor, should have particular appeal to children, although adults will enjoy it as well. It tells the story of five little sheep, one of whom is continually running off to frighten their shepherd and his dog. After several sequences, which should strike audiences as being quite funny, and during which the sheep were chased by bears, everything ends well. Running time, 10 minutes.

Steel and Stone
(Vitaphone)
Interesting

The latest of the "Our Own United States" series deals with the modern problems of transportation, particularly bridges and tunnels. An interesting and explanatory off-screen dialogue takes the audience over practically all the famous and historical bridges in the country and through all the important tunnels. This subject should please, if only on the merits of its geographical and historical values. Running time, 11 minutes.

THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended January 25, 1936, from 104 theatres in 17 major cities of the country reached $1,060,950, a decrease of $56,800 from the total for the preceding calendar week ended January 18, 1936, when 102 theatres in 17 major cities of the country aggregated $1,117,750.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross
Boston							(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston	3,246	25c-50c	"Hitch Hike Lady" (Republic) (on stage: "Earl Carroll's Sketch Book") (35c-65c)	21,500	"Red Salute" (U. A.) (on stage: "Hollywood Revue")	28,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000
Fenway	1,382	30c-50c	"The Bride Comes Home" (Para.) and "Miss Pacific Fleet" (W.B.)	5,500	"Dangerous" (W. B.) and "Broadway Hostess" (F. N.)	6,500	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Keith's Memorial	2,907	25c-65c	"Magnificent Obsession" (Univ.) (2nd week)	10,500	"Magnificent Obsession" (Univ.) (1st week)	20,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500 High 9-7 "Top Hat" 33,000
Loew's Orpheum	2,970	25c-55c	"Riffraff" (MGM) and "The Lone Wolf Returns" (Col.) (9 days)	15,000	"A Tale of Two Cities" (MGM) (2nd week)	12,000	Low 8-17 "Jalna" (6 days) 5,500
Loew's State	3,537	25c-55c	"Riffraff" (MGM) and "The Lone Wolf Returns" (Col.) (9 days)	14,000	"A Tale of Two Cities" (MGM) (2nd week)	11,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Ceiling Zero" (F. N.) (on stage: Burns and Allen, Ben Blue)	35,000	"Rose of the Rancho" (Para.) (plus stage show)	25,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Bride Comes Home" (Para.) and "Miss Pacific Fleet" (W. B.)	8,000	"Dangerous" (W. B.) and "Broadway Hostess" (F. N.)	10,000	High 1-4-36 "Captain Blood" 12,500 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Captain Blood" (F.N.)	10,000	"Collegiate" (Para.)	10,900	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"Miss Pacific Fleet" (W.B.) and "Man of Iron" (F.N.)	7,700	"Show Them No Mercy" (20th Century) and "Coronado" (Para.)	9,100	High 1-18-36 "Show Them No Mercy" and "Coronado" 9,100 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Gayety	1,600	10c-35c	"Lover Divine" (GB Pictures)	3,400	"Gallant Defender" (Col.)	7,500	
Great Lakes	3,000	25c-40c	"Dangerous" (W.B.)	7,200	"I Dream Too Much" (Radio)	6,000	High 11-16 "Mutiny on the Bounty" 22,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	30c-50c	"Splendor" (U.A.)	5,300	"A Midsummer Night's Dream" (W.B.) (7 performances) "Splendor" (U.A.) (3 days)	9,000 3,000	High 5-19-34 "The House of Rothschild" 18,000 Low 12-28 "The Perfect Gentleman" 4,000
Lafayette	3,300	25c	"Magnificent Obsession" (Univ.) (3rd week)	4,200	"Magnificent Obsession" (Univ.) (2nd week)		High 10-19 "She Married Her Boss" 17,000 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Mister Hobo" (GB Pictures) (9 days)	8,200	"Mutiny on the Bounty" (MGM) (8 days-2nd week)	5,100	High 9-8-34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" (re-issue) 3,000
Chicago	4,000	35c-68c	"The Bride Comes Home" (Para.) (on stage: Veloz and Yolanda) (2nd week)	40,500	'The Bride Comes Home" (Para.) (on stage: Veloz and Yolanda) (1st week)	56,600	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess" 19,000
Garrick	900	25c-50c	"If You Could Only Cook" (Col.) (8 days)	6,500	"Frisco Kid" (W. B.)	6,300	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"It's in the Air" (MGM) (on stage: Three Stooges and revue)	17,400	"Personal Maid's Secret" (W. B.) (on stage: Olsen and Johnson)	20,500	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"Magnificent Obsession" (Univ.) (on stage: Jane Froman) (2nd week for picture)	22,200	"Magnificent Obsession" (Univ.) (plus stage show) (1st week)	28,200	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"A Night at the Opera" (MGM)	19,000	"Rose of the Rancho" (Para.) (4 days-3rd week)	4,000	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Escape from Devil's Island" (Col.) (plus stage show)	11,000	"$1,000 a Minute" (Republic) (plus stage show)	14,300	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Captain Blood" (F. N.) (2nd week)	14,400	"Captain Blood" (F. N.) (1st week)	23,800	High 11-30 "Mutiny on the Bounty" 34,100 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Crime and Punishment" (Col.)	5,250	"Captain Blood" (F. N.)	5,200	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"Magnificent Obsession" (Univ.)	16,000	"The King of Burlesque" (Fox)	10,000	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"Two in the Dark" (Radio) (on stage: Casino Revue)	13,000	"Sylvia Scarlett" (Radio) (on stage: Paul Lukas and Jane Froman)	17,500	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Riffraff" (MGM)	13,000	"Ah, Wilderness!" (MGM) (9 days)	17,500	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	25c-35c	"The Melody Lingers On" (U.A.)	3,000	"Mary Burns, Fugitive" (Para.)	4,500	High 11-23 "Mutiny on the Bounty" 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"First a Girl" (GB Pictures)	3,000	"Splendor" (U. A.)	2,000	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Splendor" (U. A.)	1,000	"Captain Blood" (F.N.)	1,200	
Denham	1,500	25c-40c	"Millions in the Air" (Para.) (5 days)	3,500	"Rose of the Rancho" (Para.)	8,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"The King of Burlesque" (Fox)	8,000	"Riffraff" (MGM) (plus stage band)	5,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Last of the Pagans" (MGM) and	4,000	"I Dream Too Much" (Radio)	5,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Miss Pacific Fleet" (W.B.)	4,000	"The Great Impersonation" (Univ.)	2,000	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

STAR PERFORMER

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Ah, Wilderness!" (MGM) and.. "My Marriage" (Fox)	11,000	"A Tale of Two Cities" (MGM)..	11,000	High 4-14-34 "House of Rothschild".... 25,171 Low 12-29-34 "Music in the Air"..... 4,292
Pantages	3,000	25c-40c	"Magnificent Obsession" (Univ.).. (2nd week)	8,000	"Magnificent Obsession" (Univ.).. (1st week)	12,400	High 9-7 "Top Hat" ..... 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Captain Blood" (F. N.)..... (3rd week)	11,500	"Captain Blood" (F. N.) ..... (2nd week)	11,000	High 9-8-34 "Dames" ..... 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Professional Soldier" ..... (20th Century)	3,000	"The Littlest Rebel" (Fox).....	3,500	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East"..... 1,600
Circle	2,800	25c-40c	"Magnificent Obsession" (Univ.)..	2,500	"Dangerous" (W.B.)	3,000	High 8-17 "Smart Girl" ..... 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Her Master's Voice" (Para.).... (on stage: "Earl Carroll's Vanities")	12,000	"Magnificent Obsession" (Univ.)..	7,500	High 1-25-36 "Her Master's Voice".... 12,000 (on stage: "Earl Carroll's Vanities") Low 1-2 "Little Women"..... 1,500
Lyric	2,000	25c-40c	"Freshman Love" (W. B.)..... (on stage: Major Bowes' Amateurs)	9,500	"King of Burlesque" (20th Century) (plus vaudeville)	10,000	High 8-31 "Going Highbrow" ..... 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"April Blossom" (British ..... International) and "The Lone Wolf Returns" (Col.)	3,000	"Ah, Wilderness!" (MGM) and.. "If You Could Only Cook" (Col.)	9,500	High 6-22 "Age of Indiscretion" ..... 12,500 Low 4-6 "Casino Murder Case"..... 2,750
Kansas City							
Mainstreet	3,100	25c-50c	"Personal Maid's Secret" (W.B.) (on stage: Major Bowes' Amateurs)	9,000	"Two in the Dark" (Radio)..... (on stage: Ada Leonard and revue)	8,200	High 6-23-34 "Glamour" ..... 23,000 Low 1-12 "I Sell Anything"..... 2,000
Midland	4,000	25c-40c	"Professional Soldier" ..... (20th Century)	7,400	"Ah, Wilderness!" (MGM) ..... (9 days)	17,800	High 8-24 "China Seas" ..... 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"Dangerous" (W.B.)	6,800	"Collegiate" (Para.)	8,500	High 9-29-34 "Belle of the Nineties".... 14,000 Low 4-13 "Rocky Mountain Mystery".. 3,500
Tower	2,200	25c-35c	"Magnificent Obsession" (Univ.) (plus stage show) (2nd week)	9,800	"Magnificent Obsession" (Univ.).. (plus stage show) (1st week)	14,500	High 1-18-36 "Magnificent Obsession" (plus stage show) 14,500 Low 5-5-34 "Let's Fall in Love"..... 4,000
Uptown	2,000	25c-40c	"Mister Hobo" (GB Pictures) and "$1,000 a Minute" (Republic)	3,300	"Here Comes the Band" (MGM) and "Charlie Chan's Secret" (Fox)	3,200	High 10-27-34 "Judge Priest ..... 9,200 Low 1-27-34 "Good Bye Again"..... 1,700
Los Angeles							
Four Star	900	30c-55c	"First a Girl" (GB Pictures).... (2nd week)	3,000	"First a Girl" (GB Pictures)..... (1st week)	4,200	High 5-18 "Les Miserables" ..... 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The Dancing Duchess" (Vienna)	1,500	"The New Gulliver" (Amkino).. (3rd week)	1,250	.....
Hillstreet	2,700	25c-40c	"Magnificent Obsession" (Univ.).. (2nd week)	8,000	"Magnificent Obsession" (Univ.).. (1st week)	11,500	High 9-7 "Top Hat" (6 days)..... 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Ah, Wilderness!" (MGM) and.. "My Marriage" (Fox)	11,000	"A Tale of Two Cities" (MGM)..	12,000	High 4-7-34 "Riptide"..... 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"The Bride Comes Home" (Para.) (on stage: Herman Timberg and Co.)	25,500	"If You Could Only Cook" (Col.) (on stage: Bill Robinson)	21,000	High 8-10 "Paris in Spring" ..... 32,000 Low 12-7 "A Strange Case of Love".. 12,200 (on stage: Cab Calloway and band)
W. B. Downtown	3,400	25c-40c	"Captain Blood" (F. N.)..... (3rd week)	10,600	"Captain Blood" (F. N.)..... (2nd week)	12,100	High 9-8-34 "Dames" ..... 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"The Melody Lingers On" (U.A)	1,500	"Millions in the Air" (Para.)....	1,500	High 12-14 "Show Them No Mercy".. 2,000 Low 1-27-34 "Jimmy and Sally"..... 500
Minnesota	4,000	25c-55c	"Dangerous" (W. B.)..... (on stage: Ina Ray Hutton and orch.)	10,000	"A Tale of Two Cities" (MGM)..	10,000	High 1-4 "The Bride Comes Home".... 31,326 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"Captain Blood" (F. N.).....	6,500	"Magnificent Obsession" (Univ.)..	6,500	High 9-21 "Top Hat" ..... 18,000 Low 8-25-34 "The Lady Is Willing"..... 2,700
State	2,300	25c-40c	"Riffraff" (MGM)	6,000	"Splendor" (U. A.).....	5,500	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Magnificent Obsession" (Univ.)	3,000	"Swedenhielms" (Scandinavian)...	2,500	High 6-8 "Thunder in the East" ..... 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"I Found Stella Parish" (F.N.) and "Miss Pacific Fleet" (W.B.)	9,000	"I Dream Too Much" (Radio) and "The Perfect Gentleman" (MGM)	10,000	High 2-24-34 "Queen Christina"..... 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Une Nuit Seulement" (French) and "Invitation to the Waltz" (Assoc. British)	4,000	"Roman D'Un Jeune Homme .. Pauvre" (French) and "Burning Gold" (Republic)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Annie Oakley" (Radio) and..... "No Ransom" (Liberty) (on stage: "The Music Goes Round" revue)	11,000	"Dr. Socrates" (W. B.) and..... "Ladies Crave Excitement" (Mascot) (plus stage show)	12,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"A Night at the Opera" (MGM)	11,000	"Magnificent Obsession" (Univ.)..	11,000	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Crime and Punishment" (Col.) and "Sweet Surrender" (Univ.)	6,500	"Show Them No Mercy" (20th Century) and "Dressed to Thrill" (Fox)	7,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"Exclusive Story" (MGM).....	16,750	"Riffraff" (MGM)	29,000	High 11-16 "Mutiny on the Bounty".... 76,300 Low 12-29-34 "The Band Plays on"..... 4,500
Center	3,433	35c-$1.25	"The King of Burlesque" (Fox)..	23,000	"Ah, Wilderness!" (MGM)..... (3rd week)	14,000	.....
Palace	2,500	25c-75c	"Dangerous" (W. B.) and..... "We're Only Human" (Radio)	8,000	"Show Them No Mercy" 20th Century) and "Your Uncle Dudley" (Fox)	7,200	High 7-21-34 "Of Human Bondage"..... 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Rose of the Rancho" (Para.).... (on stage: Glen Gray and Orch.) (2nd week)	25,000	"Rose of the Rancho" (Para.).... (on stage: Glen Gray and Orch.) (1st week)	40,000	High 8-25-34 "Cleopatra" ..... 72,000 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Crime of Doctor Crespi".... (Republic) (4 days-2nd week)	3,000	"The Crime of Doctor Crespi".... (Republic) (1st week)	12,800	.....
Rivoli	2,200	40c-99c	"The Ghost Goes West" (U.A.).. (2nd week)	25,000	"The Ghost Goes West" (U.A.).. (1st week)	39,000	High 4-27 "Les Miserables" ..... 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Strike Me Pink" (U. A.)..... (plus stage show)	78,000	"Sylvia Scarlett" (Radio)..... (plus stage show)	58,000	High 9-7 "Top Hat" ..... 131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Charlie Chan's Secret" (Fox).... (plus stage show)	22,500	"The Invisible Ray" (Univ.)..... (plus stage show)	29,000	High 8-31 "Diamond Jim"..... 47,000 Low 6-30-34 "Affairs of a Gentleman".. 13,700
Strand	3,000	25c-55c	"Ceiling Zero" (F. N.).....	35,000	"Captain Blood" (F. N.)..... (3rd week)	20,500	High 5-11 "The G Men" ..... 60,138 Low 1-20-34 "Easy to Love" 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Omaha							
Brandeis	1,200	25c-40c	"Captain Blood" (F.N.) (8 days)	4,500	"If You Could Only Cook" (Col.) and "One Way Ticket" (Col.)	4,200	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Charlie Chan's Secret" (Fox) (6½ days)	3,800	"Rose of the Rancho" (Para.) and "Navy Wife" (Fox)	6,800	.....
Orpheum	3,000	25c-40c	"Ah, Wilderness!" (MGM) and.. "Mary Burns, Fugitive" (Para.)	7,000	"Whipsaw" (MGM) and..... "The Perfect Gentleman" (MGM)	8,350	High 8-31 "We're in the Money"..... 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Strike Me Pink" (U.A.).....	13,000	"First a Girl" (GB Pictures).... (9 days)	8,000	High 5-5-34 "House of Rothschild" ..... 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"The Bride Comes Home" (Para.) (9 days)	4,800	"Whipsaw" (MGM) ..... (2nd week)	1,900	High 1-6-34 "Duck Soup"..... 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Magnificent Obsession" (Univ.)..	16,500	"Dangerous" (W. B.).....	11,000	High 1-4-36 "A Tale of Two Cities".. 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Freshman Love" (W. B.)..... (on stage: Fifi D'Orsay and revue)	13,000	"Dance Band" (First Division).... (on stage: Major Bowes' Amateurs)	17,500	High 4-7-34 "Harold Teen" ..... 40,000 Low 9-28 "Special Agent"..... 10,000
Fox	3,000	40c-65c	"Professional Soldier" ..... (20th Century) (on stage: Ed Sullivan's "Dawn Patrol Revue" (9 days)	22,000	"The King of Burlesque" (Fox).. (plus Three Sailors and stage show) (2nd week)	16,000	High 12-28 "The Littlest Rebel" ..... 31,000 (plus stage show) Low 7-28-34 "She Was a Lady"..... 7,000
Karlton	1,066	25c-40c	"The Murder of Dr. Harrigan" (F.N.)	2,200	"I Dream Too Much" (Radio)	3,200	High 11-3-34 "One Night of Love"..... 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Captain Blood" (F.N.) ..... (2nd week)	2,300	"Captain Blood" (F. N.)..... (1st week)	3,700	High 3-3-34 "Carolina" ..... 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Rose of the Rancho" (Para.)....	10,500	"Collegiate" (Para.)	11,500	High 11-23 "Mutiny on the Bounty" .... 25,000 (2nd week) Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Last of the Pagans" (MGM).....	5,700	"Riffraff" (MGM) ..... (2nd week)	6,000	High 1-11-36 "Riffraff" ..... 10,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"She Married Her Boss" (Col.) and "Two for Tonight" (Para.)	1,700	"China Seas" (MGM) and..... "Goose and the Gander" (F. N.)	2,000	.....
Broadway	1,912	25c-40c	"Magnificent Obsession" (Univ.)	6,000	"Captain Blood" (F. N.)..... (2nd week)	5,000	High 4-7-34 "Wonder Bar" ..... 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"A Midsummer Night's Dream".. (W. B.)	12,000	"The Bride Comes Home" (Para.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Sylvia Scarlett" (Radio) and.... "Coronado" (Para.)	6,000	"If You Could Only Cook" (Col.) and "Two in the Dark" (Radio)	6,000	High 9-28 "She Married Her Boss"..... 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Mister Hobo" (GB Pictures) and "Annie Oakley" (Radio)	8,000	"I Dream Too Much" (Radio) and "The Lone Wolf Returns" (Col.)	8,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Strike Me Pink" (U.A.).....	6,000	"Red Salute" (U.A.).....	6,000	High 4-28-34 "House of Rothschild" ..... 9,800 Low 8-4-34 "Paris Interlude"..... 3,700
San Francisco							
Clay	400	25c-35c	"Crime and Punishment" (French) (2nd week)	1,100	"Crime and Punishment" (French) (1st week)	1,400	.....
Embassy	1,400	15c-35c	"Alias Bulldog Drummond" (GB Pictures) and "The New Adventures of Tarzan" (Burroughs-Tarzan)	2,500	"I Dream Too Much" (Radio)....	3,500	.....
Fox	5,651	10c-35c	"Born for Glory" (GB Pictures) and "The Murder of Dr. Harrigan" (F.N.)	5,500	"Frisco Waterfront" (Republic) and "It's a Great Life" (Para.)	5,000	High 7-27 "The Murder Man"..... 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"We're Only Human" (Radio)..... (plus stage band)	12,000	"Hitch Hike Lady" (Republic).. (plus stage band)	13,400	High 9-14 "Top Hat" ..... 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	2,440	15c-40c	"Magnificent Obsession" (Univ.).. (2nd week)	7,000	"Magnificent Obsession" (Univ.).. (1st week)	13,000	High 6-9-34 "Sing and Like It" ..... 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Riffraff" (MGM) and..... "First a Girl" (GB Pictures)	9,000	"Dangerous" (W. B.) and..... "Her Master's Voice" (Para.)	11,000	High 9-29-34 "Belle of the Nineties".... 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"Captain Blood" (F. N.).....	7,000	"Mutiny on the Bounty" (MGM).. (4th week)	6,000	High 1-19 "The County Chairman" ..... 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Ah, Wilderness!" (MGM)..... (4th week)	3,000	"Ah, Wilderness!" (MGM)..... (3rd week)	5,000	High 1-6-34 "Roman Scandals" ..... 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"The King of Burlesque" (Fox) and "Three Live Ghosts" (MGM) (30c-40c)	19,000	"Captain Blood" (F.N.) ..... (9 days)	27,000	High 10-5 "I Live My Life"..... 35,000 (plus stage band) Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"The King of Burlesque" (Fox).. and "Seven Keys to Baldpate" (Radio)	4,300	"Riffraff" (MGM) and..... "Stars Over Broadway" (W.B.)	3,200	High 2-17-34 "Roman Scandals" ..... 7,500 Low 7-7-34 "Tomorrow's Children"..... 2,550
Fifth Avenue	2,500	25c-55c	"Magnificent Obsession" (Univ.) and "Paddy O'Day" (Fox)	8,150	"A Tale of Two Cities" (MGM).. and "Coronado" (Para.)	7,750	High 4-14-34 "Riptide" ..... 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"Whispering Smith Speaks" (Fox) and "Dangerous Intrigue" (Col.) (10c-35c)	3,850	"Splendor" (U. A.) and..... "One Way Ticket" (Col.) (8 days)	4,800	High 9-28 "She Married Her Boss" .... 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"A Tale of Two Cities" (MGM) and "Coronado" (Para.)	3,900	"The Bride Comes Home" (Para.) and "His Night Out" (Univ.)	3,100	High 4-14-34 "Spitfire" ..... 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Ah, Wilderness!" (MGM) and... "Navy Wife" (Fox)	6,350	"The King of Burlesque" (Fox) and "Seven Keys to Baldpate" (Radio)	6,250	High 9-21 "Top Hat" ..... 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3.050	20c-30c	"East of Java" (Univ.) and..... "The Perfect Gentleman" (MGM)	5,100	"Mister Hobo" (GB Pictures) and "The Murder of Dr. Harrington" (F. N.)	4,900	High 12-21 "Personal Maid's Secret"... 8,900 (on stage: Cab Calloway and band) Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"Man of Iron" (F.N.)..... (plus stage show)	3,300	"Hitch Hike Lady" (Republic).... (plus vaudeville)	3,250	.....

J. C. Jenkins--His Colyum

York, Nebraska

Dear Herald:

We had pretty bad luck coming down here to York. At St. Edwards we tried to find Jerry Verrage. His theatre looked like it was closed, as there was no billing out in front, and nobody seemed to know where Jerry was. Our guess is that he had gone down to the Loupe river fishing for catfish, but we don't blame him for that.

At Genoa we tried to find Henry and Mrs. Peterson. We stopped at the house and Henry had a big police dog that gave us the once over and then got between us and the house and indicated that he wasn't overly fond of tramps. We finally got up to the door but we couldn't arouse anyone inside, although we felt sure that Ma Peterson was working in the back of the house, but that dog didn't show a disposition to allow us to make any further investigations and so we decided to pass them up. That dog would be a wonderful dog for skunks and rabbits. Henry runs a grasshopper train for the U. P. between Columbus and somewhere in the western hemisphere this side of the Puget Sound and that's probably why the U. P. gives such splendid service, and Henry and Ma operate the Genoa theatre, and that's probably what makes Genoa such a good town.

Better Luck

We had better luck at David City. We called there to meet A. F. Jenkins, who operates David City's popular theatre. We failed to find him at home but we had a very nice visit with Mrs. Jenkins and then went over to A. F.'s billiard parlor and met him.

A. F. has always denied being any relation of ours. We never could see any reason for that, for neither of us has ever been on friendly terms with the warden, although neither of us has tried to cultivate his friendship very much. A. F. says business is fairly good at his theatre, although he could find seats for a few. We believe there are two things which enter into the matter to make good business. One is that David City is a good town, surrounded by the best farming communities in the state, and another reason is that A. F. takes pride in showing his customers the very best pictures he can get. Sometimes, however, he gets a flop, just like all the rest of the boys. But anyhow, when you go to David City you better go to his theatre and spend an enjoyable evening.

I. N. Kuhl operates the Rivoli at Seward. We've got it in for Seward and have had for quite a number of years. We stopped at a hotel in Seward and somebody stole a brand new overcoat from the hotel lobby that we had just brought out of the clothing store and we have never heard from it since, but then that wasn't I. N.'s fault.

The Rivoli has been fitted out with new trimmings and it is now the pride of Seward and as nice a house as some larger towns can boast of. He has provided living quarters over the theatre that have been fitted up in the last word of house decorations. We have a nice visit with Mr. and Mrs. Kuhl every time we go there.

Over in Corning, Iowa, last summer we met a brother of Mr. Kuhl who is operating the Corning amusement center, and our judgment is that these two Kuhl boys know how to please the people with good pictures.

Here in York we met Carl Rose, the operator of the Sun and York theatres for the Blank Enterprises. It's funny how people remember our face. Carl said "Hello Dad" the minute we went into the lobby of the Sun Theatre. We met Carl at Hastings, Nebraska, several years ago and hadn't seen him since, and yet he knew us at sight. That shows what good eyesight some of these theatre boys have, or else, Oh Gosh, maybe it's our pan. The Sun and York theatres are about as beautiful as there is any need of any town having, and Mr. Rose inclines us to think that the Blank Enterprises don't need any better manager than they already have. York has about 7,000 people very few of whom are on the relief rolls, and York used to be known all over the middle west as the only town of its size without a saloon. That was back in the early days, but now, if you are thirsty and have the price you can get accommodations in York and no questions asked.

House Remodeled

You would hardly expect to find a very beautiful theatre in a town of the size of Exeter, but she has it. We called there and met the man who operates the house but we failed to set his name down and we wouldn't be able to remember it if they were going to hang us. But anyhow, he has remodeled the Auditorium and made a theatre out of it that Exeter can be proud of. Exeter has about six hundred people who are giving very loyal support to the Auditorium theatre, and that is what every town ought to do.

Mr. and Mrs. Somebody at Friend, Nebraska, ought to stay at home when their friend comes to call on them, but they won't do it. So there now, you see what you missed.

▽

Lincoln, Nebraska

Lincoln has two things to be proud of—her state capitol that cost around fifteen million dollars, and the Capitol theatre, which cost somewhat less, but which is none the less important to Lincoln.

Roy Cochran, Nebraska's Governor, runs the Capitol building and Bob Livingston runs the Capitol theatre. That is, he runs the theatre when he isn't running after Lincoln dogs for that "Shelterbelt." Bob says he thinks if the dogs will hold out for a while he will be able to get through the winter without assistance from the Government. Bob was away when he called and we didn't get to see him, and the boy on the door said he never heard of the Motion Picture Herald and asked us if it was a Republican or Democratic paper. We told him it was both, but he said he couldn't use it because he was a Finlander.

Lincoln has the State University and the University has a number of sororities and Bob stands ace high at all the sorority dances, except when he is out chasing dogs. Lincoln also has the Cornhusker football team, but they have been licked so many times that we're not bragging about that very much.

▽

Fishing and Riley

When we think of Bob Smith, who operates the Mission theatre at Mission, Texas, and remember the time he took us down to the Gulf of Mexico to fish for shark and tarpon, it makes us wonder if James Whitcomb Riley might not have had him in mind when he wrote:

Wonst we went a fishin', me
And my Maw and Paw all three,
Out to Hanscom's woods one day
When the school turned out to play.

And my Paw he fished and fished
And my Maw she said she wished
Me and her was home, and Paw
Said he wished so mor'n Maw.

That's just the way it goes. You might better go to the ball game.

▽

Everything seemed to be going all right until last night and then it started snowing and it snowed and it snowed and it snowed, and then it got a fresh holt and it snowed again. Someone once wrote a poem about "This Beautiful Snow," and it was a good one, too, but that guy never had to buck snowdrifts very much, but this morning—

April Shower would go forward, then back
she would go
Until she got stuck in this beautiful snow.
She would cough and she'd wheeze
And her wheels would go 'round
For this "beautiful snow" kept her off of
the ground.
And we'll still be thinking, wherever we go
Of the guy who wrote of "This Beautiful
Snow."

There are fifteen or twenty more verses of this, but we haven't the heart to prolong the agony any further, and Ernie, you can take a glass of buttermilk on us.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald covers the field like "This Beautiful Snow."

Johnston Journeys South

W. Ray Johnston, president of Republic Pictures, Inc., who was confined to his suite in a New York hotel for the past three weeks with bronchial pneumonia, has arrived in Miami, Fla., with Mrs. Johnston. He is expected back in New York in three weeks.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Ambassador-Conn

TRAILS OF THE WILD: Kermit Maynard—Only fair. If Ken Maynard could have played the part that Kermit played, the picture would have gone over much better. Kermit don't hit so good with the audience. Running time, 58 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

CASE OF THE MISSING MAN, THE: Roger Pryor, Joan Perry—Good story. Kept audience in suspense. Pryor excellent. Played January 11.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

CASE OF THE MISSING MAN, THE: Roger Pryor, Joan Perry—Light entertainment. Fair biz, but due only to added attraction. Poor excuse for "Missing Man," as picture was "wide open." Patrons kicked, some few even asking for refunds or "rain checks." Running time, 55 minutes. Played January 7-8.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—Excellent western. Maynard just broken in here and is well liked. Business above average. Running time, 59 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—A very good western, better than the average, and the best I have seen Ken make yet. Saturday night crowd ate it up.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—Plain, wholesome entertainment and that is what the public lays the coin on the line to see. If all producers would make entertainment and leave the opera stars for the Ethiopians this would be a better business for smaller communities.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

PUBLIC MENACE, THE: Jean Arthur, George Murphy—One of the grandest little pictures that ever ran through a camera. Plenty of everything. Build it up. Played January 15-16.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—Seemed to please the majority. Just a little above present day program pictures. Played January 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas, Michael Bartlett—Played on Sunday and Monday to better than average business. Pleased practically all. The little mean brat, Edith Fellows, was swell. Running time, 90 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

First National

BLACK FURY: Paul Muni, Karen Morley—Tough going for double billing. Too long and too much fighting and brutality for the ladies. See the big magazines hand this one four star. Our B. O. usually gets lonesome on these colossal masterpieces. Running time, 95 minutes. Played January 17-18.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Expected excellent entertainment from this and was disappointed. I just can't explain, but somehow it didn't click. Kept waiting for something to turn up to pull it out and it never came. Played January 14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Best Kay Francis picture in a year. Drew especially well and pleased all. A picture that helps stimulate trade.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Very good and interesting story. Miss Francis can always be relied upon for wonderful acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN OF IRON: Barton MacLane, Mary Astor—Fairly good one-day picture for us. Played January 7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAN OF IRON: Barton MacLane, Mary Astor—A mighty good program picture. Gave good satisfaction. Played on a double bill and saved the show. Played January 15-16.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

PAYOFF, THE: James Dunn, Claire Dodd—A very good action picture. Gave good satisfaction here. Story good. Acting very good.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Very good musical. Very well liked by everyone. —Leon C. Bolduc, Majestic Tehatre, Conway, N. H. General patronage.

GB Pictures

BORN FOR GLORY: Barry Mackay, John Mills—What a picture. Oh, yes, it was good, that is if you can see and hear it. I couldn't and my eyes and ears are up to standard. Darn clever, these foreigners, but not clever enough to make pictures worth runs in theatres patronized by red blooded Americans. They had better leave the motion pictures to Hollywood. Running time, 70 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—Fair. Could have been made into a big picture in Hollywood. Too drawn out scenes. American stars help out a British picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Liberty

DIZZY DAMES: Marjorie Rambeau, Florine McKinney, Lawrence Gray—The ailments of this picture are so chronic that it never has a fighting chance even after the injection of a last minute hypodermic of two mediocre musical sequences. No story, poor continuity, bad direction, ineffective casting and technical inefficienies total up to the poorest musical effort released in several seasons. This picture received and deserved a very bad audience reaction.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Mascot

CONFIDENTIAL: Donald Cook, Evelyn Knapp—Good for double featuring. Fair program of the G-Men. Donald Cook always pleasing. Warren Hymer good in this. Kane Richmond has a small part but handles it very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp—Picture well produced and offers variety, good sound and lighting. Westerns like these create a liking for horse operas and will bring the patrons back. Running time, 64 minutes. Played January 3-4.—Ken Higgins, Avon Theatre, Edwards, N. Y. Rural and small town patronage.

LADIES CRAVE EXCITEMENT: Norman Foster, Evalyn Knapp—Fine program fare. Played on double bill to satisfied audience.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Lionel Barrymore, Wallace Beery, Eric Linden—Slice of life from a small town back in 1906 made into a very good comedy drama and it was very well received in this small town. Excellent direction, acting, photography and sound.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

AH, WILDERNESS!: Lionel Barrymore, Wallace Beery, Eric Linden—One of the most entertaining pictures we ever played. Story fine and an all-star cast. Did not draw as it should, as the folks out in the sticks are not posted on the titles and they said they could not see anything attractive in the title. What a world! Played January 19-20.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

BONNIE SCOTLAND: Laurel and Hardy—Good entertainment. Everyone pleased. Played January 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Excellent acting by the entire cast. Played in the midst of a blizzard. No business, although no fault of the production. Running time, 89 minutes. —Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

CHINA SEAS: Jean Harlow, Clark Gable, Wallace Beery—Real entertainment, grand story and three big names, which means box-office. Played December 29-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HERE COMES THE BAND: Ted Lewis, Harry Stockwell, Virginia Bruce—Swell picture, swell music, swell cast. This Harry Stockwell is going places. He walked away with the whole show. Running time, 85 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Jack Benny in a not too good comedy. See nothing outstanding in this picture. Drew only average business.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

IT'S IN THE AIR: Jack Benny, Ted Healy, Una Merkel, Nat Pendleton—Another radio star, Benny, that did not add anything to his prestige when appearing in a picture. Maybe they expected too much but the audience were disappointed in the picture. Ted Healy did not add much either. He got pretty tiresome with his bit of comedy and Una Merkel was not up to herself in this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—An extra good programmer, but Merkel miscast and Ted Healy walks off with the honors. Fair week end business. Running time, 80 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel, Ted Healy—Good entertainment. Nothing big, nothing lavish, but it certainly gets the laughs. Our patrons like Benny and Healy, so this proved to be to their liking. Running time, 80 minutes. Played December 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LAST OF THE PAGANS: Mala, Lotus Long—Something different. Seemed to please. Good one day picture here. Played January 10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—Fair. Cold weather and Christmas shopping made it bad for business. Played December 22-24.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—Acting all that can be desired by everyone in the cast. Very good picture. A bit rough for the ladies. Scenes too gruesome.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone, Eddie Quillan—Big business. Performance of Laughton outstanding. Supporting roles of Gable and Tone superb. Quillan excellent in his first dramatic performance. Running time, 133 minutes.—James J. Wall, Penn Theatre, Ambridge, Pa. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Drew well. Had marvelous acting. Enjoyed by the masses. Only criticism: too brutal. Running time, 133 minutes.—Mrs.

P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—This picture is too big and good for me to comment on. About the most satisfactory picture we have ever played. Did a good business and satisfied them all. If you haven't bought it, buy it and it will draw, and satisfy. Played January 12-14.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

NIGHT AT THE OPERA, A: Marx Brothers—Pleased the patrons who follow the Marx Brothers. Personally, I think they are "nuts" but this picture is the best I've seen them in.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—People who like the Marx Brothers will get a kick out of this one. Running time, 96 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper, Sara Haden—Fine entertainment. Everyone had a good cry and enjoyed themselves. Strong box-office.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, C. Courtneidge—No draw, but picture fairly entertaining. Strictly double bill fodder.—Russell Anderson, Casino Theatre, Gunnisan, Utah. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—A fine comedy picture. Morgan funny and the lady funnier. I call it an extra good entertainment. We played it on a double feature bill but the picture will stand alone on any bill and satisfy even these days when they demand too much for their money. Played January 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Good comedy and drama. Gave satisfaction.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SMILIN' THROUGH (Re-release): Norma Shearer, Fredric March, Leslie Howard—A reissue that drew way over expectations and pleased most everyone. Wish Metro had a few more like this and I would take a vacation. A real money-maker.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

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FIVE SHOWMEN ADD REPORTS

Exhibitors in Maine, Pennsylvania and Montana make their first reports to "What the Picture Did for Me" in this issue. They are:

J. E. Palmer, State Theatre, Presque Isle, Maine.

James J. Wall, Penn Theatre, Ambridge, Pa.

J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont.

Returning to the reporting service after more than a year are two showmen whose names are familiar to readers of this department:

A. G. Miller, Lyric Theatre, Atkinson, Neb.

Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo.

Read the reports of these showmen in this week's columns.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Played Christmas eve and Christmas to good business. Picture had not played here before. This should please anywhere. All the cast did fine but Leslie Howard seemed to impress me more. He was really good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March—People enjoyed seeing this again. It is still excellent regardless of the fact that it is a reissue.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Didn't expect much from this but got surprised. Swell story, good acting. All comments favorable. That there gal's going places! Played January 5.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

Monogram

'NEATH ARIZONA SKIES: John Wayne, Sheila Terry—Little better than average Wayne but still not saying so much for the picture. Wayne not so popular here now. What happened to Box Custer and Rex Bell? Wish I could get them in some westerns. They used to be fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RAINBOW VALLEY: John Wayne—Picture pleased well. John Wayne should satisfy all rural communities. Running time, 60 minutes. Played January 10-11.—Ken Higgins, Avon Theatre, Edwards, N. Y. Rural and small town patronage.

Paramount

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—As good as any westerns. Boyd good as usual and Ellison should soon be starred. The Hopalong Cassidy is a very popular series. Played January 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—Very good show for those who like music and a variety of stars. It was well received. Running time, 97 minutes.—James J. Wall, Penn Theatre, Ambridge, Pa. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—One of my patrons said, "Why didn't you run the trailer twice more and we could have seen all of the show." Bing Crosby is the biggest laugh in the show, leaning up against a post, gazing at the moon, looking like a sick cat. Business rotten. Running time, 97 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—And Paramount again comes home with a fine evening's entertainment. Give Paramount credit for not trying to make a big noise over Colbert pictures and yet delivering pictures that are real draws at the box-office.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Excellent. It is just the type of entertainment the people like.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael—Fair picture but no more than ordinary program fare. Good for midweek date.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—Where, oh, where, is the trapeze, let alone a flying one. Unless one calls home with a nagging wife as the trapeze. No, thanks, I don't care for any more. Played January 3-4.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—One sweet picture that pleases everyone and gets a lot of word-of-mouth advertising. A Walter Wanger production, and very smooth direction. Consider this one of the finest pieces of screen fare to play in my situation for six months. Step on this one and you will be glad of it.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Made to order. The folks seem to like the G-Men pictures, especially when produced by an A-1 company. Thank you so much, Mr. Paramount. Encore. Running time, 65 minutes. Played January 12-14.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

NEVADA: Larry Crabbe, Kathleen Burke—As usual, a fine western from Paramount. All details are carefully taken care of and picture runs smoothly. Drew excellent and pleased all. Photography excellent and very scenic.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

PETER IBBETSON: Gary Cooper, Ann Harding—One of those class pictures. Failed to please the average show-goer. No draw. Title hurt picture. However, photography and cast were good.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

ROSE OF THE RANCHO: Gladys Swarthout, John Boles—One of those operatic pictures that all companies are making now that have very little mass appeal in small towns. Imagine Charles Bickford singing! Reminded me of a high school opera in plot, with a glorified cast the only thing that commends it. Operas are out with my overall wearing customers.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

SCOUNDREL, THE: Noel Coward, Julie Hayden—Here is a mystery picture. The mystery being, why was it made? No appeal to the masses. After hearing a few harsh criticisms we retired to the seclusion of the office to meditate in solitude for the rest of the show. Running time, 68 minutes. Played January 8-9.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A very good picture and drew many compliments from my patrons. Paramount is coming out of the doldrums and will soon be on top again.—Russel Anderson, Casino Theatre, Gunnison, Utah. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—Even though it does not follow the book, it is excellent entertainment and pleased well. Running time, 83 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A beautiful, sympathetically told story of the South during the Civil War. This proved a pleasant surprise all around. We fully expected it to be a failure in this situation, but it pulled above average and pleased. Many favorable comments and several came to see it the second time. Running time, 84 minutes. Played December 29-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—There are no outstanding stars in this picture. Perhaps the wife of the hide rustler is the most notable character. This western is perhaps a little better than "Wagon Wheels." A good western with not too much horror and slapstick melodrama. A good Zane Grey production. Played January 3-4.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

TWO FISTED: Lee Tracy, Grace Bradley—Action and humor make this picture good screen fare. Tracy is splendid and well chosen for his role in the picture. Pleased both children and adults.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Worst think Crosby has ever appeared in. Songs were fair. No business. Played January 1-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Republic

HITCH HIKE LADY: Alison Skipworth, Mae Clarke, James Ellison—Likeable Alison Skipworth is at last given a chance to forget her stock characterization of the brittle sophisticate and portray a human and lovable old lady. This picture is easily as good as "Lady For a Day." We would dub it the surprise picture of the season, as advance reviews, though good, did not do it justice. The splendid word-of-

mouth advertising it received made it a strong box-office attraction.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—A splendid comedy picture. Better than the average. Lots of action and good comedy and clean. Played January 17-18.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—Swell picture, without Hepburn. MacMurray doesn't get a chance to breathe. Has two or three lines it in. Hepburn has no draw here. Played December 15-17.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—These "four-star" pictures, unless they are musicals, seem to register only a "so-so" reception with our most peculiar audience. Excellent acting, especially in highly dramatic scenes, often evokes laughter from those men who fail to comprehend the deeper meanings. Everything considered (including the farcical dinner scene), the picture went over beyond my greatest expectations. Running time, 99 minutes. Played January 18.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Very good entertainment for the masses.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—Not exactly a western but a good out-of-doors picture. Drew well and was well received. Played January 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BECKY SHARP: Miriam Hopkins, Cedric Hardwicke—A beautiful picture, wonderful color, great acting, but that was all. The story queered the entertainment and if I had not had a good picture on the bill with it, it would have been a terrible flop. One time a double feature bill saved us. Played January 15-16.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FRECKLES: Carol Stone, Virginia Weidler, Tom Brown—Was only able to bring in average business on this one. All other Stratton Porters brought them in in droves. The picture, as far as I can see, is as good as any of them excepting "Laddie," and without Virginia Weidler it might be a pretty tame affair. It proves to be better than average entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FRECKLES: Tom Brown, Carol Stone—Played for a school tieup and business above average. Not as good as "Laddie," but beat it on the draw, due to little Virginia Weidler's performance in "Laddie." Running time, 70 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Gave more patron satisfaction than any picture we have played in a long time. Virginia Weidler as Laurie Lou walked off with all honors and several patrons expressed the hope she would be seen again soon. Held up to a nice three days business. Running time, 68 minutes. Played January 5-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HI GAUCHO: John Carroll, Steffi Duna—Was leary of this one; booked against better judgment. It confirmed my suspicions. Poor screen fare.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

HI GAUCHO: Steffi Duna, John Carroll—Terrible. Forget it. Carroll is about as much of a cowboy as Shirley Temple. Running time, 60 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

HOT TIP: James Gleason, Zasu Pitts—Racing story comedy. Gleason and Pitts very good. Pleased those who saw it, especially two patrons who unconsciously thought they were at the races and beat the patrons on the head and shoulders sitting in front of them, as the horses came down the home stretch. (Did they feel foolish). Played January 10-11.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

IN PERSON: Ginger Rogers, George Brent—Good entertainment. Very well balanced.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IN PERSON: Ginger Rogers, George Brent—A box-office picture and it proves one thing, that my patrons like Ginger. She does considerable clowning in this and she gets plenty of laughs with some tried and true kicks. The story is absurd.——W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IN PERSON: Ginger Rogers, George Brent—This is a splendid picture. Story entertaining, acting of stars great, also balance of cast. It gave 100 per cent satisfaction here. Played January 5-6.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

LAST DAYS OF POMPEII, THE: Preston Foster—Dramatic spectacle. Pleased those who saw it but proved a very poor draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—Very good western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Good Wheeler and Woolsey comedy. Drew extra children patronage but failed to draw adults. Consider this a better than average Wheeler and Woolsey picture. —Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Played on a midnight show New Year's eve. Went over big to a carefree audience of young and old. Business better than expectations. The locomotive shots were the hit of the show. Running time, 78 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Plenty funny. They kept the audience laughing all the way through the show. The locomotive scenes were a little too long drawn out. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—Have seen mystery that held one more tense, but this made us a good picture for one day. Played January 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Paul Lukas—Very good picture, but did not draw. Nice settings. Fine acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Very interesting production. I, like many others, thought it would be a draggy costume picture, and were very pleasantly surprised to find that this picture was full of pep and vitality. Everybody pleased. Tied in with high school to good advantage. Margot Grahame as the vamp of the middle ages made some of our modern age vamps look like two cents. Play it.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

TOP HAT: Ginger Rogers, Fred Astaire—Very good picture. The tops in screen entertainment. Buy it, advertise and make some money.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

WEST OF THE PECOS: Richard Dix has an appeal in westerns that compares favorably with box-office results. Running time, 66 minutes. Played January 18-19.—Ken Higgins, Avon Theatre, Edwards, N. Y. Rural and small town patronage.

Twentieth Century-Fox

CURLY TOP: Shirley Temple, John Boles, Rochelle Hudson—A very good picture. Perfect in every way. Due to below zero weather, business way below normal. Played December 25-26.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Very good. Just an every-day, down-to-real-life picture. No gaudiness. Wholesome and clean. Played January 1-2.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Good picture, but Gaynor doesn't draw as she used to. Played January 5-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—On a regular run this no doubt would have pleased, but it is doubtful that our patrons would have been attracted by the title. Used as a preview, this clever, laugh-filled comedy was received with enthusiasm. Comments were plentiful and highly favorable. Running time, 76 minutes. Played January 4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HARD ROCK HARRIGAN: George O'Brien—This is a good action picture. Better for small towns than for class theatres. I would call it just a fair production for small town and rural patronage. Played December 28.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise—Two reels too long; draggy, very little entertainment, unless you like lots of opera. Double it with picture with lots of action or comedy. Running time, 86 minutes. Played January 8.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

IN OLD KENTUCKY: Will Rogers—Best draw in years. Everybody came out to see Rogers' last picture and went home pleased.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

IN OLD KENTUCKY: Will Rogers—One of Rogers' best pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Even better than "Thanks a Million." This picture reminded me of the first and best musicals we had back in '29. Patrons said Warner Baxter was not only better than in "42nd Street," but the picture was even better than "42nd Street." Played January 19.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

KING OF BURLESQUE: Warner Baxter, Jack Oakie, Alice Faye—Great musical production with a nice story written into it. Struck a very bad storm during engagement, but the crowd came just the same and when they do that in a small town, you know that they like a picture. You won't go wrong with this one.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple—Great picture, great story. Liked by all. Without doubt her best yet. Blast this one high, wide and handsome and you won't be wrong. Played January 12-13-14.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE: Ronald Colman, Joan Bennett—Just fair. Colman deserves a much better story than this. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage

METROPOLITAN: Lawrence Tibbett—Each exhibitor should know how a picture will go in his town. Tibbett is the whole show. This broke all house records for me. Played January 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

(Continued on following page)



BIG NEWS ON Air Conditioning

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METROPOLITAN: Lawrence Tibbett—Very good entertainment, but does not draw the small town patronage. Grand opera too much for them. Tibbett's singing splendid.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—Another one good only on a dual, although it has its moments, especially the final reel. The main thing is, this class of picture means absolutely nothing at the box-office. We absorb as many of them as possible on a mid-week dual bill and are lucky to get our money back. Running time, 66 minutes. Played January 15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—Got its share of laughs on a New Year's Eve show. Patrons forgot the horns, sepentine and hilarity once the picture got started, and found it interesting enough to keep quiet. That alone ought to be recommendation enough. Running time, 66 minutes. Played New Year's Eve.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—This picture should "click" for average business in most any town. Audience pleased. Business only fair, due to weather conditions. Running time, 75 minutes. Played December 29-30.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

ORCHIDS TO YOU: John Boles, Jean Muir—Nice little picture, with good audience appeal. Not a dull moment in it. Some action and comedy and always interesting. Played January 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—A fair program picture lacking in box-office names. The audience reaction was passably good.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero, Bruce Cabot—For this type picture, one of the best ever made. Pleased 75 per cent of my audience. Business average for two-day run. Running time, 75 minutes. Played January 5-6.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Fred Allen—Powell's best so far. Fred Allen was a surprise. He was much better in this than he is over the radio. Of course, Patsy Kelly just about stole the show. Business above average. Running time, 87 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Patsy Kelly, Fred Allen—Very well liked by every one. Powell is very popular with both young and old.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire, Sally Blane—This is the type of picture our patrons prefer; a story of every-day people and their simple joys and sorrows; a people who have no assumed accents, shallow sophisticated ideals, or kingly ambitions. In short, a people wholly American and proud of it. The popularity of Jane Withers is fast approaching that of Shirley Temple and the stories given her have wide appeal. Our patrons' wholehearted approval of this film was attested by a generous response at the box-office and no complaints. Played January 12-14.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

THUNDER MOUNTAIN: George O'Brien, Morgan Wallace, Barbara Fritchie—This picture can hardly be described as a western, but is best described as an action film. Very little horseflesh, but a great deal of hand-to-hand fighting. Good audience reaction.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—One that the western fans enjoyed.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—They may come worse, but I have never run one. There is just one word for it, plain terrible. Lay it out if you can, and get your exits cleared, for you will need them. I have run a good many clucks in 16 years and I think that this will head the list.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

DARK ANGEL, THE: Merle Oberon, Frederic March, Herbert Marshall—A wonderful picture from every standpoint. Business bad on account of stormy weather and washed out roads. Wish more people could have seen this. Play it and give it all the advertising you can afford.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RED SALUTE: Barbara Stanwyck, Robert Young—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—Very good acting by whole cast, and pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OLESON URGES MORE EXHIBITOR REPORTS

"Make an appeal to the country exhibitors to send in more reports to 'What the Picture Did for Me'," writes O. INGMAR OLESON, of the Sons of Norway theatre at Ambrose, North Dakota.

"It is a wonderful help in selecting the most suitable pictures. The press notices and the advertising is often quite misleading and the most highly advertised picture often turns out a flop. The picture that is a great success in the larger cities may not draw in the rural districts, and vice versa. Let us have more reports from the small towns. Come on in, boys; Quigley pays the postage."

SPLENDOR: Miriam Hopkins, Joel McCrea—Good entertainment, of the type that will not make this picture popular in every situation. Slow in tempo, lack of action, obvious story, but interesting. Excellent performances by the entire cast, good dialogue and nice settings all contribute to make this above average. Our patrons liked it and business was O. K. Running time, 77 minutes. Played January 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WEDDING NIGHT, THE: Anna Sten, Gary Cooper—A swell picture. Direction, photography, acting, the best ever. Being located in a Polish and Bohemian and German town, it made a hit. Sad ending.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—This is a good one. Very funny. Both Pitts and O'Connell are funny comedians. Story made for laughs and they get them. Everyone tickled and satisfied. Clean comedy. Played January 10-11.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

BORDER BRIGANDS: Buck Jones—Drew better than the average picture. Has plenty of action and is all right for small towns or country. A little better than the average western. Played January 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young—You won't do yourself any good nor your patrons either by running this one. It is a complete waste of time and film. What entertainment value there might have been is completely destroyed by having so many of the characters killed by lions, a gruesome method of furnishing thrills, if they can be called thrills. As one patron remarked, "too bad the lions didn't get them all in the first reel. The picture could have ended then and there; just where it should have ended." Running time, 73 minutes. Played January 8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young, Leslie Fenton—A run-of-the-mill picture that is especially well suited for double featuring. This action film received very little comment, but the general reaction was that it was just another picture.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

FIGHTING YOUTH: Charles Farrell, June Martel—Good football picture. Good story and good cast. Ann Sheridan was good in her role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LADY TUBBS: Alice Brady—Here is a pip. Good for three days and strong at the finish. Alice can sure produce the hilarity. Can remember featuring her as a star back in 1915 and she is still going strong. A genuine trouper. Good luck to her. Running time, 70 minutes. Played January 12-14.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

LADY TUBBS: Alice Brady, Anita Louise, Douglass Montgomery—The best comedy that we have played for some time. The plot is not interesting, but Alice Brady with her humor keeps the audience in a happy mood. The old English lord is good, too, dontche know, by jove. Sub-zero weather and stormy so we did not net film rental. Played January 10-11.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

REMEMBER LAST NIGHT: Edward Arnold, Constance Cummings—This one is so smart, it is ahead of everything in a long time. Smart dialogue, smart, snappy direction and execution, and smart sets make it one of the best entertainments released by anyone. Box office fair only. Cast all of them 100 per cent.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

STORMY: Rex, Noah Beery, Jr., Jean Rogers—Of its kind there has been none better.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A gem of the photographer's art. Some of the scenes are fairly breath-taking in their beauty and magnitude. Nice little story, well acted, all combined to make this a real joy to screen. Our patrons liked it immensely and told us so. Running time, 68 minutes. Played January 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWEET SURRENDER: Frank Parker, Tamara, Helen Lynd—An exceptionally good musical with more story value than that of the average picture of this type. Frank Parker has a pleasing personality and his voice is, of course, just about perfect. Helen Lynd, pert and blond, won favor with our patrons for her comedy contributions to the film. The lack of box-office names necessitated our doubling this with another feature, but it is strong enough to stand alone.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WEREWOLF OF LONDON: Henry Hull, Valerie Hobson—A washout; so unreasonable that the effect it should have had on the audience was killed completely. Business under par, with lots of unfavorable comments. Running time, 70 minutes. Played January 15.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—Here is a real human interest story. Everybody satisfied, including cashier. Perfect for Friday and Saturday. Our patrons rate Joe E. Brown next to the late Will Rogers. His pictures are invariably good. Running time, 72 minutes. Played January 3-4.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

DANGEROUS: Bette Davis, Franchot Tone—Excellent acting by Miss Davis and Franchot Tone. Story mildly interesting. Unexpected twist at the end with nice ending. Good for one day. Played January 17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Very good entertainment. And plenty exciting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Good screen entertainment, but not up to high standard of Cagney's usual performance. Will please most all. Cagney lacked his customary punch that puts his pictures across.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

FRISCO KID: James Cagney, Margaret Lindsay—liked by everyone. We kind of missed Pat O'Brien.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—Played on a Sunday. Should be used midweek or Friday-Saturday. Good program picture. It will please the cash customers.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell—A very fine production. Can't see how anyone could report to the contrary. Dick Powell is a great favorite here and I do not think he was miscast. As long as he was willing to take a role like the one he had, then nobody should feel sorry about it. He pleased his fans here and helped the drawing power of the picture, and nobody complained about him being miscast. Swell picture for me. I'd like to know what became of George O'Hara and Cullen Landis. (This has nothing to do with "Page Miss Glory," but the last two mentioned stars used to be great favorites of mine and I would appreciate it very much if some exhibitor or the Herald would give me this information.)—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage. **[Cullen Landis is directing non-theatricals for Wilding Picture Productions of Detroit, Mich. George O'Hara is inactive.—Ed.]**

PAGE MISS GLORY: Marion Davies, Dick Powell—Davies is sure done as far as we're concerned. Powell has a small bit that didn't help. No business. Played January 14-16.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Seemed a little silly in some places, but patrons said it was excellent. Running time, 92 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

SPECIAL AGENT: George Brent, Bette Davis—Played this on a midnight show (Saturday) and it drew an exceptionally good crowd. Picture pleased 100 per cent. Plenty of action and an intensely interesting story. It's a stomp-down good picture!—Clarke Gurley, Ritz Theatre, Bainbridge, Ga. General patronage.

SPECIAL AGENT: George Brent, Bette Davis—A nice picture. Gangster type, but seemed to please. Running time, 78 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

STARS OVER BROADWAY: Pat O'Brien, Frank McHugh, Jane Froman—I cannot recommend this picture. Singing stars do not go with my audience. O'Brien and McHugh should not be in pictures like this.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton, Jane Froman, Jean Muir—Good entertainment, but by no means a special. Drew average, but held up very poorly after being ballyhooed so much.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman, James Melton, Frank McHugh, Jean Muir—Pretty good musical. Nothing outstanding. Melton has a good voice and there are a couple of ensemble numbers that add to the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman—A fine musical picture, stars great, but "The Lady in Red" stole the picture. I call it an extra good entertainment. Pleased them all.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

SWEET ADELINE: Irene Dunne, Donald Woods—Smooth and satisfying musical. Warner Bros. seems to lead the field with pictures of this type, with Metro close behind with the Jack Bennys. Can't go wrong with this one, city, town or country. Running time, 87 minutes. Played January 15-16.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

Short Features

Columbia

UNCIVIL WARRIORS: Broadway Comedies—Columbia certainly improved their short subjects a great deal in the past two years. In my opinion, their two-reelers are on a par with the best. This series is fine. Running time, 20 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

Educational

DAME SHY: Tuxedo Comedies—Very good two-reeler.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KNOCKOUT DROPS: Frolics of Youth—And still they come, each one a little worse than the rest. This year there are not two in 10 that are worth running. I mean straight socalled comedies. Since sound came in, the producers have lost the touch that made entertainment in the two-reelers.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LADIES LOVE HATS: Star Personality Comedies—Educational really put out the honeys in the short subject field. If they ever put out a good one this year, I'll bet they put it against percentage. Running time, 20 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

MOONLIGHT AND MELODY: Musical Comedies—A very, very excellent short. Had more favorable comments on this than most good features receive. Running time, 21 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

ONE BIG HAPPY FAMILY: Tuxedo Comedies—Two-reel comedy. Fair to middling, rather tiresome in spots.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SONG PLUGGER: Song Hit Stories—No Good. Another one who thinks he is a canary.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

TIMID YOUNG MAN, THE: Buster Keaton—Good comedy of hitch hikers and man haters. We always please our customers when we play a Buster Keaton comedy.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

YE OLDE TOY SHOP: Terry-Toons—A very good black-and-white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALIAS ST. NICK: Happy Harmonies—This one is a honey and deserves your best playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ALIAS ST. NICK: Happy Harmonies—Another Metro colored cartoon that pleased everyone. Very entertaining.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade—Excellent and very interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DESERT DEATH: Crime Doesn't Pay Series—The third of the Crime Doesn't Pay series and equal to the previous releases. I class these featurettes as the best two-reelers on the market. I played this with "Night at the Opera" and gave it almost equal billing. If you want a punch-packed two-reeler, book "Desert Death." Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOLLIES OF 1936: Our Gang—A short subject that pleased so much it deserves special billing. It is better entertainment than plenty socalled "feature" pictures.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

FOLLIES OF 1936: Our Gang—Excellent. Not their best, but about as good as their best.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FOOTBALL TEAMWORK: MGM Sports Parade—Good. Will fit in on almost any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GREAT AMERICAN PIE COMPANY: MGM Miniatures—Because of its length, it will get by. Not much, however.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talks—These colored travelogues are excellent and FitzPatrick's pleasing voice is always a joy to hear.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HONEYLAND: Happy Harmonies—An excellent color cartoon. Running time, 10 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

HOT MONEY: Todd-Kelly—Very good comedy. A few asked if this was Miss Todd's last. This team was quite popular.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MANHATTAN MONKEY BUSINESS: Charlie Chase—Fair. Not as good as some he has made.—D. E. Fitton, Lyric Theatre, Harrsion, Ark. Small town patronage.

NURSE TO YOU: Charley Chase—An average Chase comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NURSE TO YOU: Charley Chase—Better than average comedy. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PITCAIRN ISLAND TODAY: Oddities—A very educational and interesting reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POOR LITTLE ME: Happy Harmonies—The best color cartoons on the market. Running time, 11 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

THICKER THAN WATER: Laurel and Hardy—Good two-reel comedy. Nothing to rave about, but it got quite a few laughs. Running time, 16 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

EXCUSE MY GLOVES: Headliners—Another good one-reel musical from Paramount. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HOOKED LIGHTNING: Grantland Rice Sportlights—These Grantland Rice Sportslights are always good; this one no exception. Rates top spot. Running time, one reel.—Roy C. Irving, Ritz Theatre, Ritzville, Wash. General patronage.

JUMPING CHAMPIONS: Grantland Rice Sportlights—This series is the best of the entire Paramount lineup. Running time, 10 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

MUSICAL MEMORIES: Color Classics—This color is the worst I've seen yet. It is terribly indistinct. The subject is good, but the color spoils it. Running time, eight minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

TAKING THE BLAME: Betty Boop Cartoons—This got quite a number of laughs. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TIME FOR LOVE: Color Classics—An extra fine Color Classic for top billing. Beautiful coloring and tuneful music. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RKO Radio

GOING ON TWO: Dionne Quintuplets—Pulls and pleases and that is more than some features can do. Running time, 17 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOME WORK: Superba Comedies—Fair two-reeler.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOME WORK: Superba Comedies—Not many laughs in this. Errol gets very tiresome. Running time, 19 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

IF THIS ISN'T LOVE: Musicals—Some guy thinks he can warble. Terrible. Four walkouts on this one, so use your judgment.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

IN LOVE AT 40: Edgar Kennedy Comedy—Good comedy that got the laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—Played this one quite old; but it couldn't have been better liked had it been released only today. Rated as the champion short of last year, it lived up to its advertising, and then some. The only complaint was that it was not long enough! Running time, 21 minutes.—J. A. Reynolds, Recreational Directors, New Jersey State Prison, Trenton, N. J. Prison patronage.

LITTLE NEW NEW YORK: Easy Aces—I wonder if anyone thinks they are funny. I played this with the feature "Hi Gaucho," completing a terrible program. Running time, 10 minutes.—Edward L. Ornstein, Lyric Theatre, Ky. Small town patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 1—Something lacking in presentation. Interesting chiefly because people see the amateurs they have heard on the air. Certainly not worth the price asked. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

(Continued on following page)

• *For Your Daily Reference*

RICHARDSON'S BLUEBOOK *of* PROJECTION

714 pages that detail and describe every piece of sound and projection apparatus and give all instructions for operation and maintenance.

Included is a complete trouble-shooting department as a first aid against breakdowns and also a quick-finding index system that makes the new Bluebook a ready reference for all projection problems.

Price $5.25 *Postpaid*

QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: Bowes' amateur theatre of the air pleases, but I do not see that they draw extra business.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARCH OF TIME: No. 9—Good, but too much money for it. Not worth any more than a single reel scenic.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

MOLLY MOO COW AND THE INDIANS: Rainbow Parade Cartoons—Excellent colored cartoon. Got a lot of laughs.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

MOLLY MOO COW AND THE INDIANS: Rainbow Parade Cartoons—In Molly Moo Cow, RKO has a great character. These colored cartoons are good enough for anybody's program and should have preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PATHE TOPICS: No. 1—These singles are in a class by themselves and one of the best fillers on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RAG DOG: Rainbow Parade Cartoons—Nice little color cartoons.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOPNOTCHERS: Easy Aces—Athletics. Good for those that like it.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. General patronage.

Twentieth Century-Fox

FOX NEWS: Always up to the minute. Crisp, well balanced. Would rather have this than any other news. Many patrons stay and see it twice.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

United Artists

BAND CONCERT: Mickey Mouse—The tops in colored cartoons. It rates all the publicity you can give it.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GRASSHOPPER AND THE ANTS, THE: Silly Symphonies—All the Silly Symphonies are very good. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MICKEY SHANGHAIED: Mickey Mouse—Dandy Cartoon.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—Very good colored cartoon reflecting highest quality and very entertaining.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Universal

CAMERA THRILLS: Universal Special—Here's a short that packs more thrills than a dozen features. Not the most pleasant picture to look at, but every foot packs a wallop, of the kind that strikes right at the heart. For those who can take it, it's a sensation. Even those who can't will admit it is a mighty tribute to the newsreel cameraman, whose courage made this all possible. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Vitaphone

DOUBLE EXPOSURE: Bob Hope—Nothing extra. Will get by for one-day showing. Not many laughs in two-reel comedies now days.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FREDDY MARTIN AND HIS ORCHESTRA: Melody Masters—An excellent band act with good singing and very cleverly staged.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I WANNA PLAY HOUSE: Merrie Melodies—A very fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JACK DENNY AND ORCHESTRA: Melody Masters—A fine band act with good singing and dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NUTVILLE: Pepper Pot—Radio Ramblers. Slightly better than average.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

RED NICHOLS AND ORCHESTRA: Melody Masters—Another excellent band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Mascot

BURN 'EM UP BARNES: Jack Mulhall, Lola Lane, Frankie Darro—Good serial and pleased all. Enough action to keep them on the edge of the seat. Good sound and print in good shape. Running time, 28 minutes, opening chapter.—Ken Higgins, Avon Theatre, Edwards, N. Y. Rural and small town patronage.

MIRACLE RIDER: Tom Mix—Tom Mix is terrible in this. He looks like he is getting too old to get on a horse. His voice does not record at all. No extra draw here. Running time, 20 minutes each chapter.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

Universal

TAILSPIN TOMMY IN THE GREAT AIR MYSTERY: Clark Williams, Noah Berry, Jr., Jean Rogers —Have played three chapters and the followers seem to like it, as I have not had a complaint from anyone yet.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Paramount Circuit in Control

Southio Theatres, Inc., a Paramount subsidiary, has leased the Sorg and Gordon, at Middletown, Ohio, formerly controlled by Gordon Theatres, and now dominates the town with operation of the Paramount and Strand, which gives Paramount 5,500 out of the 6,000 seats in this 30,000 population spot. James Stamper becomes manager of the Sorg, and Robert Gibbs, Jr., will manage the Gordon. R. E. Peffly remains as city manager. Southio also operates the Paramount, Palace and Rialto, at Hamilton, Ohio. Tracy Barham is general manager and George Fettick, booker.

Canada Tax Figures

The Dominion Government has added its bit of year-end statistics with the report that, for the calendar year of 1934, the receipts of 799 reporting theatres in Canada totalled $25,280,300, or an increase of 1.5 per cent over the total of $24,897,100 for 1933. Returns from film exchanges revealed an even greater increase in cash volume with receipts of $7,618,700 or 9.4 per cent better than in 1933.

Nolan Joins Comerford

John Nolan, formerly executive director for Fox Films in Australia, has joined the Comerford organization in Scranton, Pa. Frank C. Walker, vice-president of the Comerford company, has borrowed him for a few months to assist in handling the company's affairs, Mr. Nolan said.

Ontario Tax $1,743,430

The Ontario Government profited nicely from the amusement tax, launched last June. A year-end report showed that for the nine months ending December 31, the collections were $1,743,240 as compared with only $555,460 for the same nine months of 1934.

Universal Theatres Dividend

A fourth liquidating dividend for $2.50 a share has been paid by Universal Chain Theatres, which has been undergoing liquidation for several years.

GETS "MANY GOOD TIPS" ON PICTURES

"In concluding my comments on pictures, I wish other exhibitors in my territory would write in to MOTION PICTURE HERALD *and give their opinions. I believe this department the most valuable; get many good tips from it."*

—RUSSELL ANDERSON
Casino Theatre
Gunnison, Utah

TRAVELERS

FANCHON SIMON, of Fanchon and Marco, is in New York from St. Louis and will leave for the Coast shortly.

HUGO BRYK, European representative of ASCAP, arrived in New York on the Ile de France.

BEN GOETZ with MRS. GOETZ and MRS. HAL ROACH also arrived in New York on the Ile de France.

WILLIAM C. PHILLIPS, Paramount attorney in Berlin, is due in this country on February 11 for his first vacation in eight years.

LIONEL BARRYMORE is in New York from Hollywood.

GINGER ROGERS arrived in New York from the Coast for her first holiday in a year and a half.

CHARLES KOERNER is in New York from Boston.

LESLIE E. THOMPSON will leave New York the end of the week for Palm Beach.

JACK L. WARNER is due in New York from the Coast Friday.

EDDIE HALPERIN has left New York for Hollywood.

DOUGLAS FAIRBANKS, JR., is en route to New York on the Majestic.

AL LICHTMAN, FELIX FEIST and ED SANDERS arrived at the MGM studio in Hollywood as a stop on an extensive swing around key centers throughout the country.

RENE CLAIR and MRS. CLAIR sailed on the *Champlain* for France.

B. P. FINEMAN, Paramount producer, SIDNEY SMITH and MRS. SMITH also sailed on the *Champlain.*

JOHN A. SCHULTZ, eastern representative for F. and M, arrived on the Coast for conferences on interchange of talent. LEO SINGER, also of F and M, sailed for Europe on the *Bremen.*

MADELEINE CARROLL has arrived in Hollywood to start work in "The Case Against Mrs. Ames" for Walter Wanger.

OTTO KRUGER, who recently returned from England left New York for the Coast.

JOSEPH BASSON, president of Local 306 in New York, returned to that city from Miami.

MARTY BARRETT of the Van Beuren Corporation is on a sales trip.

SPYROS SKOURAS will return from Honolulu on February 15.

JOHN HAY WHITNEY, head of Pioneer, arrived in Hollywood from New York.

RAY MILLAND arrived in New York from Hollywood to attend the premiere of Universal's "Next Time We Love," at the Music Hall. He plans a visit to Paris.

ARTHUR WILLI arrived in Hollywood from New York.

E. B. HATRICK, general manager of Hearst's motion picture interests, left New York for Hollywood.

BERNARD MILLS, Albany Republic franchise holder, returned to that city after a two day conference with E. H. Goldstein in New York.

HERMAN RIFKIN, Boston franchise holder for Republic, left for the Coast.

LEO JUSTIN returns to New York from Hollywood on March 1.

HERBERT J. YATES arrived in Hollywood from New York.

NICHOLAS M. SCHENCK left New York for the Coast. LEOPOLD FRIEDMAN, general counsel for Loew's, Inc., accompanied him

ARTHUR SCHWARTZ, composer, is en route to New York from London.

CRESS SMITH returned to New York from St. Louis.

IRVING LESSER returned to New York from St. Louis.

JOHN O'HARA, writer, left New York for California.

JACK ALICOATE, publisher and editor of THE FILM DAILY, arrived in New York on the *Ile de France.*

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WHY MUST IT TAKE NERVE?

One phrase used by Col. Jenkins in his last week's column points to an ever-present weakness in the structure of the motion picture industry. In commenting upon the article on publicity written by D. S. Lawler of Kansas City and published in the Dec. 28th issue of the Herald, the Colonel referred to the author as a "man who knows what he is talking about and who has the nerve to get right out in the open and tell it."

Your Chairman, from the very beginning, believing firmly in the benefits to the industry of open discussion in these pages on various phases of theatre operation has endeavored to stimulate personal expression from men in the field. And our experience has been that with conditions being what they are theatremen who choose to speak freely will rarely do so for publication unless their identities are not revealed. It is this regrettable circumstance that enables us to understand what Colonel Jenkins perhaps has in mind in referring to a man who "has the nerve" to speak out under his own signature. At the same time, his phrase may be taken as no uncertain commentary upon these same certain conditions in this business.

* *

Why is it necessary that members of the industry wholly concerned with strengthening its structure, removing its weaknesses and who desire to speak out so that these things shall be known and acted upon must be regarded as heroes of a sort because they choose to identify their opinions in print?

The readiest answer and one that probably will do as well as any, is fear—fear that such statements will be taken amiss and the authors immediately chastised by some superior. There is basis of truth in this undoubtedly and to quite an extent, but not as all-conclusive as one might be led to believe. There are smart, wide-visioned motion picture executives who would look upon with favor any general discussion in print to aid in cleaning up sore spots.

Of course it would only be a plain sucker who would at this time encourage men dependent upon their jobs to come out publicly and put their names to letters that have to do with unfair working conditions and insufficiency of remuneration.

But we refuse to believe that any open forum conducted in these pages on such subjects as the control of faulty publicity or other matters as important to the industry would result in less than corrective remedies sponsored even by those whose opinions the silent theatremen may mistakenly have occasion to fear.

The industry stands indicted while any member of it who has something really worthwhile to say and decides to say it, must be regarded as a fellow of great daring and high courage.

OFTTIMES MORE THRILLING

Screen history is punctuated with accounts of herculean labors in the mechanics of production that bid fair to become studio sagas in some future motion picture hall of fame. But not all the niches are to be reserved for the studioites. In the field of exhibition there too are deeds of derring-do to be recounted fondly when theatremen gather.

On a following page is set forth a graphic tale of battle—a grim battle waged by Famous Players Canadian managers to keep their theatres open when the power lines washed out. "Reads like a book," proudly writes J. J. Fitzgibbons telling of the physical courage shown by his boys in the face of devastating blizzards.

Reads like a book? Yes, indeed. And ofttimes feats performed by theatremen in the course of duty make far more thrilling reading than the tales pictured on their screens.

△ △ △

NO COINCIDENCE

Herb Morgan, Quigley Silver winner, goes from the post of Loew's Baltimore Theatres publicist to an important spot in the home office advertising department of Metro-Goldwyn-Mayer.

Chuck Shannon, two-time Quigley Bronze winner, moves up to the position of manager of the Belmar Theatre in Harry Kalmine's Pittsburgh Warner Theatres zone.

Al Sindlinger, Quigley Silver winner and formerly manager of Warner Bros. Appleton, Appleton, Wis., becomes exploitation director for March of Time.

Promotions to theatremen are of course not confined to Quigley Award winners but it is more than a coincidence that the list of those thus rewarded grows so steadily.

△ △ △

Youngsters in the borough of nearby Brooklyn who endeavor to crash the portals of Joe Lee's Paramount Theatre have discovered and not at all pleasantly that the good doctor has conceived a punishment to discourage their boldness. The inquisition prepared for juvenile malefactors takes the form of a shower bath with lots of soap. Reports have it that after one such treatment, the rascals, cleaner in body if not in mind, are usually eager to renounce the ways of the wicked.

A-Mike Fogel

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Curley Bowers, Paramount Theatre, Austin, Minnesota.

Special "Zero" Show For Junior Birdmen

As "Ceiling Zero" is an aviation picture appropriately enough did Irv Windisch and Zeb Epstin tie in for the date at the New York Strand with the Junior Birdmen of America. Top stunt was invitation from Pat O'Brien inviting representative number of youngsters to special morning screening, letter appearing in the New York *American,* the newspaper sponsoring the junior flying club. Event was broadcast from the stage and reported among those speaking on the radio were Mayor LaGuardia, Eddie Rickenbacker and Frank Hawks.

Special short wave set was planted in lobby to pick up messages between flying planes and airports. Dialogue record out front carried actual give-and-take between Cagney and O'Brien to fit scene from picture enlarged and used in the display.

Modern planes with copy were placed in well-spotted windows and other tieups included Postal hookin with windows showing various flying instruments. On opening night several members of the Quiet Birdmen, an organization of ex-war flyers, attended the performance.

Make 1936 the Big Year

Hikers' "No" Hand Stops 'Em in Spokane

To get over the angle in Republic's "Hitch Hike Lady," Manager H. D. McBride, Granada, Spokane, worked out a gummed sticker made up in the shape of a hand thumbing a ride. Right across the palm the word "No" was lettered and reverse side carried title and theatre credits. According to Ed Finney, Republic ad head, the novelty was in demand by autoists, also service stations and various automobile clubs.

Unique way of selling new 1936 model auto was engineered by having car cruise all parts of the city. Side banners carried copy: "Don't hitch-hike to the Granada to see, etc., etc.—ride in this new, etc." Title also was sold tied to an ice cream sundae concocted by local drug chain with various units plugging the new confection.

Newspaper campaign started with teaser ads and other angles were Woolworth lipstick tiein with other windows planted at Postal and Western Union branch offices.

Make 1936 the Big Year

Woodin Arranges Premiere For Coulee Dam Picture

Harry Woodin, former New York theatre executive and now in charge of national distribution and exploitation for Hooper-Connell Productions reports recent activities anent the Coulee Dam six-reel picture recently completed by his organization.

As the dam is near Spokane, Wash., Woodin tied in with the Spokesman-Review of that city on contest for best title for picture with cash and round trips to the dam offered as prizes. Contest was put on well enough in advance of the premiere dated, for the Fox Theatre, Spokane, on Jan. 28, to build up a lot of community interest in the production.

Make 1936 The Big Year

March of Time Offers Prizes in Ad Contest

Started on first of January and ending April 1, managers and publicity men in key point theatres playing "March of Time" have been invited to participate in current contest sponsored by that organization. Entries will be judged as follows: Best and most consistent tieup in regular advertising. Best, but not necessarily largest, lobby display. Best general publicity and best special stunt or tieup. Entries may be on one or all of the above points.

Contest closes April 1, with theatres divided into sectional groups. Two specially constructed nine-tube radios will be awarded winners in each group. Judges are Bruce Barton, Jules Levey and S. Barret McCormick.

To aid contestants, March of Time has created a tabbed file folder containing material for publicity, advertising and exploitation. Credit for the snappy literature goes to Ralph Rolan, ad head, working with A. K. Mills, publicity director, and Al Sindlinger, in charge of exploitation.

Make 1936 the Big Year

Brown Issues Movie Guide

A non-cost weekly movie guide is the latest achievement of Dick Brown, Rowland Theatre, Wilkinsburg, Pa. The publication has a reported circulation of over 7,000, merchants' ads paying entire cost of printing and distribution. This guide is edited and ads solicited solely by Dick and his assistant, and contains complete listing of the week's current attractions with highlights and other interesting data on same.



WAGON BALLY. Old-time circus bandwagon was used by publicist Eddie Dowden, Loew's Metropolitan, Brooklyn, for "Tale of Two Cities". Wagon was painted red with tinsel lettering.



MEMPHIS FRONT. Bill Hendricks' smart publicizing of "Dr. Socrates" at the Warner there, with star's name spelled out in giant letters planted at theatre curb stopped lots of local traffic.

Round Tablers Win Theatre Contests

Results in recent managers' competitions sponsored by Tri-States Theatres of Des Moines and Skouras Theatres of New York are now announced, with many members of the Round Table finishing in the money.

In the Tri-States contest, Evert Cummings, Omaha district manager and Stanley A. Brown of Des Moines finished in a tie for first place in the district contest for increased business and controlled expenditure by districts. Joe Kinsky, Davenport district head, received a special prize.

Winning managers included Eddie Dunn, Grand, Ottumwa, Iowa, and C. W. Peterson, Princess, Sioux City, Iowa, first prizes; Don Fuller, Rivoli, Hastings, Neb., and William Beckley, Strand, Des Moines, second prizes; Robert Fulton, Paramount, Des Moines, and J. W. Pickett, Grand, Hastings, Neb., third prizes, and William Miskell, Orpheum, Omaha, fourth.

For pre-Christmas activities, L. E. Davidson, Capitol, Sioux City, won first prize with Eddie Forrester, Capitol, Grand Island, Neb., second.

First exploitation prize went to Rockey Newton, Paramount, Cedar Falls, Iowa, and second to Herb Grove, Fort, Rock Island, Ill.

Skouras Theatres Winners

Grand prize in the Skouras Theatres 16-week contest went to William White, Bronx-Manhattan division manager, with the Ritch-Laurent Long Island division second, and the Stahl-Baranco New Jersey division, third.

Managers finished in the order named: Charles Carroll, Victoria, Ossining, New York, first; Louis Stahl, Palace, Bergenfield, N. J., Joe Ghiglione, Hempstead, Hempstead, L. I.; Joe Salmon, Riverside, N. Y.; Manny Sussman, Capitol, Haverstraw, N. Y., and Harold Janecky, Jamaica, Jamaica, N. Y.

Then followed Elton Lewis, Westwood, Westwood, N. J.; John Baker, Broadway, Astoria, L. I.; Harry Fuchs, Capitol, Portchester, N. Y.; Joseph Klein, Sunnyside, Woodside, L. I.; David Schaefer, Grand, Astoria, L. I.; Mort Greene, Crotona, N. Y.; Matty Fox, Academy of Music, N. Y.; Ken Henry, Park Plaza, N. Y., and Hugh Finnegan, Rockland, Nyack, N. Y.

Make 1936 the Big Year



PALESTINE FRONT. Display on "It Happened One Night" at the Rimon Theatre, Tel-Aviv, with title in Hebrew in addition to American poster. House is operated by Talhami Brothers.

THE GRAND AWARDS

For the information of Round Table members in general and the 1935 monthly plaque winners in particular, judging for the 1935 Quigley Grand Awards will take place about the middle of February—exact date to be announced as soon as set. The two Grand Award winners to be selected from among the 24 entrants voted the monthly Silver and Bronze Plaques in 1935 will be chosen by a Judging Committee of distribution, advertising and exhibition heads who have served as monthly judges.

Immediately after the Judges' decisions are made known, the two winners will be notified and a date set for the air trip via TWA to Hollywood where the 1935 Grand Awards are to be presented.

Deadline for the January, 1936, Competitions is set for midnight of Saturday, February 8th. Entries to be eligible for the January Awards and Sheepskin Certificates must be at Quigley Awards Headquarters, 1790 Broadway, New York, by that time.

—A-MIKE

12-Day Limerick Contest Sells "Strike Me Pink"

Last-line limerick contest put on 12 days ahead with local sheet on "Strike Me Pink" at the Radio City Music Hall, featured campaign arranged by Hazel Flynn and Jim McFarland. Those turning in best last lines were guests at the picture. Tiein with Fifth Avenue store beauty salon illustrating hairdress of women stars was arranged for series of display ads.

Different angle for trailer selling was put across at the Pennsylvania Station, where announcement trailer on 16 mm. film was used to attract. Many merchandising tieups recommended in the pressbook were effected through local outlets of the national advertisers.

Music stores featured the hit songs in the picture and coast-to-coast plugs were also secured on some of the bigger radio programs.

Make 1936 the Big Year

Folks in Baltimore Play "Column-Mania"

Blame it on Rod Collier and George Browning at the Stanley, Baltimore, for the new game of "column-mania" Baltimoreans were recently invited to play by local paper in tieup on "Stars of Broadway."

Publicity credited Broadway columnists for the start of the idea, the scriveners frequently leaving out essential names in their paragraphs. So readers were invited to fill in names in five different questions run daily, winners getting cash and guest tickets.

Questions for instance ran like this: "Dolores del Rio, glamorous Mexican film star, is married to a famous artist by the name of ———," "Joan Crawford is the latest Hollywood bride, although she was married in New York State recently to ———?"

Contest ran for three days and entrants were required to send in the 15 answers at one time with letter telling how they enjoyed game. Cleverness of letters helped determine winners.

On "Collegiate" the Warnerites also went contest, tying with another sheet for an idea wherein readers were invited to form an intelligent sentence made up of the titles of all the song hits from the picture.

"Pasteur Week" Suggested In Warner Bros. Pressbook

Included in the exploitation on "Life of Louis Pasteur," starring Paul Muni, the Warnerites suggest a week in honor of the French scientist built up around his many important discoveries. These are enumerated. Various stunts are suggested to tie in this angle.

Page of class ideas for schools, charity parties, formal openings, etc., are offered as are two national tieups, co-op page and other interesting slants. Ten-day fictionization is also available. Publicity includes interviews, sketches, science features together with eight-page insert of varied display ads.

Make 1936 the Big Year

Guess Weight of Bear And Win Guest Tickets

And now it's wild animules, according to Manager Joe Ryan, Grand, St. Cloud, Minn., who tied in neatly with exhibit at local market. For "Thunder Mountain" Joe discovered butcher who was going to plant a black bear in his window to attract attention and Ryan got aboard by offering guest tickets to those guessing bruin's weight. Five hundred answers were received, 18 were correct.

Joe also reports success with double and single co-op pages with theatre giving tickets to those finding their names in the various ads. Same slant was used on classified page to good returns.

Make 1936 the Big Year



ATTRACTION BOARD. Harry Valentine, Grandin Theatre, Roanoke, Va., constructed this entire board which is interchangeable, including the snipes. Cutout letters are used with lights behind.

Canadian Theatremen Battle Storm to Keep Houses Open

Manager Hikes Six Miles Through Blizzard to Get Equipment

Some few weeks back, severe storms up in British Columbia washed out the power lines in the Okanagan Valley, where are situated houses operated by Famous Players-Canadian. In the following addressed to your Chairman, J. J. Fitzgibbons, general director of circuit theatre operations, relates, and with justifiable pride, how his boys met emergencies.

DEAR MIKE:

In the operation of a circuit covering the vast territory we do here in Canada, from time to time dramatic instances appear in the managers' letters, the most recent of which is where our boys in the Okanagan Valley of British Columbia worked to get their shows open when the power line belonging to the West Kootenay Light and Power Company, which furnishes us with light and power, was washed out. Our boys, by rigging up emergency systems, not only got their theatres going, but helped to furnish some light to other businesses.

At Kelowna, our manager was successful in securing a 10 KW AC generator set which has put him back in business and will continue to be the bright spot in that Mountain Town, as it is estimated the power line will not be in operation for six or eight weeks. If you have ever traveled up through these Mountains, you can well appreciate just what a job it is to re-establish the power line which has been washed away.

The enclosed copy of letter from Harry Black, of the Empress, Penticton, to Mr. F. H. Gow, District Supervisor in Vancouver, reads like a book and clearly indicates not only the ingenuity but the loyalty of some of our Managers.

The following, reproduced in part, is the letter from Harry Black to Mr. Gow, of which Mr. Fitzgibbons speaks:

DEAR FRANK:

I guess it's about time I was getting some word to you with regard to our grief out here. I've been running around in circles for days.

First of all, I would like to say that considerable credit is due Tom Bailey and Jim Looney for the assistance they gave me and made it possible to get the show started as soon as we did.

After talking to you on Friday I put Tom to work making alterations in the booth, and getting things ready for the plant when it arrived. Looney and myself hired a man and truck, and started out in a blinding snowstorm at 5 P. M. for the Grandoro Mine—about 30 miles away with a climb of 5,500 ft. altitude.

We left town in six inches of snow and as we climbed the mountains it became deeper, until we were forced to abandon the truck, about six miles from our destination. We walked the six miles through three feet of snow to where we procured a tractor and snowplow and brought the equipment down to our truck. By this time it was three A. M. and Bailey, worried about us, came to meet us in another truck all prepared to pull us out of a ditch or something.

Shortly after meeting them the clutch in our truck burned out, and we had to transfer the equipment to the other truck, and also tow the original one home, arriving at five A. M. We immediately went to work on the plant and had it in running order by afternoon. For motive power I was able to get a car motor which had been fixed up with a governor and pulley. This gave us a little trouble on Saturday, but after working on it all day Sunday we have had no further trouble.

On Monday everything ran fine until nine P. M., when one of the brushes on the generator began to ark. This was fixed without shutting down, but it had burned some insulation off the armature and allowed some oil to run in, causing a short, which as soon as we started up yesterday started to burn. Bailey and myself were on hand at the time and no great damage was done. The generator had to be torn down and re-insulated, which caused a shut down and we were not able to get going until nine P. M., and ran only one show. . . .

I was talking to the Chief City Electrician this morning, and he stated unofficially that I could not expect power for at least three weeks. It was also stated that the emergency power, when it is hooked up in possibly two weeks would be very limited and would not be able to supply power to any heavy users. This will mean that our own plant will possibly be in operation from two to three months. . . .

There are four Delco plants operating in town at present, but the theatre contains the only street light and our neon sign can be seen from Summerland, and the benches. The stores are closing at 4 p. m. so I'm going to try continuous performances from 4.30 to 5.30 at matinee prices and after that evening prices.

If I am able to procure the larger transformer I will be able to supply power to some surrounding businesses which will help offset operating costs.

Make 1936 the Big Year



OAKLEY WINDOW. Above is reproduced window obtained by Brandeis Theatre, Omaha, on "Annie Oakley". Picture tied in to local girls' rifle match. Store carrying large tieup posters.

Sid Holland Agrees With Lawler View

The boys in the field continue to express themselves on D. S. Lawler's publicity article, in the Dec. 28 issue, and reproduced here is a letter from Round Tabler Sid Holland who agrees generally with the opinion held by the Kansas City Fox Midwest Theatres ad chief.

DEAR MIKE:

While I usually welcome an opportunity to disagree with some one—being a *disagreer* by nature, I must confess I am at a loss—not for 750 words but for 75 words which would add anything of value to Lawler's very splendid and timely article.

The solution of part of the problem, of course, lies in convincing the newspapers and periodicals that by killing the illusion in pictures they are killing the proverbial goose that lays the golden egg.

Why in an art that depends upon illusion for its very life, there should enter and be tolerated a group, who, for no better reason than to complete a column and appear to have the wisdom of sages—is far beyond my comprehension. Do the editors and publishers of said newspapers and periodicals realize they are jeopardizing their own "bread and butter" and perhaps "cake" in encouraging and accepting for public consumption this so called movie gossip?

Metro-Goldwyn-Mayer, Paramount, Fox, Universal, Columbia and Warner Brothers —surely there is power behind these names! Let us pray that this power will be utilized while there is still life in the world's finest business.—SID HOLLAND, Elco Amuse. Co., Elkhart, Ind.

Make 1936 The Big Year

Actual Tunnel Photos Exhibited on "Tunnel"

Actual scenes of excavation in the new mid-town tunnel being constructed under the Hudson River between New Jersey and New York were obtained by Manager Morris Hatoff, State, Jersey City, for a special lobby exhibit on "Transatlantic Tunnel." In addition to the photos, Hatoff rigged up a 16 mm. projector built into the set piece as shown in the extreme left of accompanying photo. On this a trailer was shown. Local papers carried story on the exhibit.

Heralds were distributed free of charge through tieup with Postal Telegraph and special cutout inspector stars given to members of Hatoff's Mickey Mouse Club which worked as another plug for the picture.

Make 1936 The Big Year



Hatoff's Striking "Transatlantic" Lobby Display





Reproduced here are two displays designed by Frank La Falce, Washington Warner Theatres zone publicity director, and William C. Ewing for dates at the Earle Theatre, Washington. Above is shown some unique art on "Captain Blood", figures cut out from the 24-sheet on the picture and title lettered individually on sails of the miniature ships. Display was moved out front to balcony during run. Above, right, is a transparency idea on "Collegiate". Life-size cutouts of players were placed on either side with transparent lighting used to heighten the effect of the photo enlarged scene stills planted on the setpiece.

Dick Wright Suggests Anniversary Ideas

Some time in the year every theatre has an anniversary, and its observance can be just one of those things or made an event of importance, says Dick Wright, Cleveland zone Warner Theatres district manager. Helpful ideas for this event are suggested by the Warnerite, who has passed the following slants around to the managers in his sector.

Organization Nights

Tie in with civic associations, lodges, societies, clubs, etc., for different nights during the celebration, such as "Elks Night," "Legion Night," "West Hill Community Night," etc. Participation of these groups might include choral societies, glee clubs, dance schools, drill teams, amateur vaudeville and other similar slants.

Newspaper Tiein

If theatre has been in the community for any length of time, Wright suggests hooking in with local paper on a "remember when" contest along the lines of "What was the (Theatre's) opening attraction?" "What stars appeared in it?" etc. Old-time single or two-reel silent might also be shown.

Have newspaper conduct search for locals who attended theatre on opening night. These would be interviewed and be guests of theatre during the celebration. Photostatic copies of news stories describing opening could be blown-up for lobby display. Newspaper cartoonist might sketch a "cake-cutting" idea with manager and others of the staff represented.

Other Slants

Theatre might start savings account for first child born on date of anniversary and this could be tied in with participating bank for some promotional copy. Special edition of weekly house program; decoration of lobby and front and a strong line up of screen entertainment are other aids.

Marquis Finds Profits In Theatre Parties

Two years ago, says Manager J. Marquis, Egyptian, Brighton, Mass., he contacted various local clubs and organizations selling a theatre party plan. Starting with two such affairs, Marquis has worked up the idea until some 15 hold affairs at the theatre at least twice a year, with the list growing steadily.

When a club or society requests a donation or program ad, Marquis plants the party idea for raising funds. For every advertisement taken in these outside programs, this manager insists upon a return through the party plan and states that it has brought him the backing of every locally important group.

Make 1936 the Big Year



Salmon's Holiday Display Built Around Boxoffice

Savage Engineers Two Smart Tieups

On holdover for second week of "Mutiny" Manager Frank Savage, Warner, Youngstown, Ohio, secured a rare break by promoting almost the whole front page of local paper's second section for photos and captions. Two cuts ran four columns each and two others were three columns. Full page holdover streamer topped everything.

With another paper putting out a home comfort section supplementary to the regular edition, Savage secured the entire back page and full column on page two for theatre ads and publicity. Frank received thousands of the tabloids free of charge for distribution at the theatre.

Make 1936 the Big Year

Discontinued Boxoffice Becomes Holiday Display

Put to good use for a very distinctive lobby display was the inside boxoffice at the Riverside, New York City, where Manager Joe Salmon created a miniature snow scene as part of his holiday's decoration. The ticket window, not now used, has sufficient depth for such purposes and Salmon conceived an idea he called "Dreams of Yesterday" for the spot.

Reproduced at left, the display was built up to represent a fireplace and chimney effect with the box snow scene behind glass in the center as illustrated. It typified a snow-covered village nestled in a valley between two hills with roads dotted with horse-drawn sleds. The homes were illuminated, with church in background appearing as though services were going on with concealed victrola playing carols.

In addition, Salmon planted over his entrance doors a display he titled "A Night at the North Pole" depicting a miniature vessel hemmed in among the ice floes against background of peaks and icebergs. Team of dogs pulling sled was also used with light from ship's mast illuminating entire display.

Homer Harman Makes Neat Tieups on "Captain Blood"

Homer Harman of the Shubert Rialto, St. Louis, effected several neat window tieups on "Captain Blood." Stills, model ship and puppets were given display in steamship agency window centrally located. Book angle on Sabatini's novel came in for another excellent show with a large cutout still, showing Errol Flynn in action as well as copies of the book plus theatre and date sign. The same still cutout plus copy was placed in a large St. Louis music store (see photo), while Olivia de Havilland received her plug in one of the town's largest jewelry store, copy reading: "Jewels that would do a pirate's chest proud." Below was mention of picture, a large cutout of Miss de Havilland, theatre and date.

Make 1936 The Big Year

Teaser Ads Highlight "Hands"

Series of teaser ads with such captions as "Is there a grouch in your family?" "do you suffer from melancholia?" etc., etc., was used by Jerry Zigmund, Stuart Theatre, Lincoln, Neb., for "Hands Across the Table." Prevue was held for critics at which reaction cards were distributed, these later used in ads together with cuts of critics and special invitations were mailed to barbers, manicurists, doctors and nurses.

Make 1936 The Big Year

Shattuck's Street Bally

For his street bally on "Diamond Jim," C. W. Shattuck, Midway Theatre, Protection, Kan., used a 1909 model car with two members of his staff dressed as Jim and Lillian Russell driving about town in bannered car. Also included in car was large cutout of the star.

Make 1936 The Big Year

Elliott's "Dangerous" Tieup

Doc Elliott of the Alhambra Theatre, Canton, Ohio tied in with local beauty shop on "Dangerous" for a series of ads based on slogan "it's dangerous to use cheap cosmetics," etc. etc. Stills of Bette Davis were included in the ad as well as play dates.

Make 1936 The Big Year

Johnson Designs Front For "Big Broadcast"

Accompanying photo shows attractive and colorful display on "Big Broadcast" designed by Paul Johnson, artist for F. M. Westfall at the Haven Theatre, Olean, N. Y. Background was deep red with silver borders, heads and letters cut from wallboard and covered with metallics. Two posters at either end of top piece were blue body with white and orange lettering while the heads on center leg were set in relief.

Make 1936 The Big Year

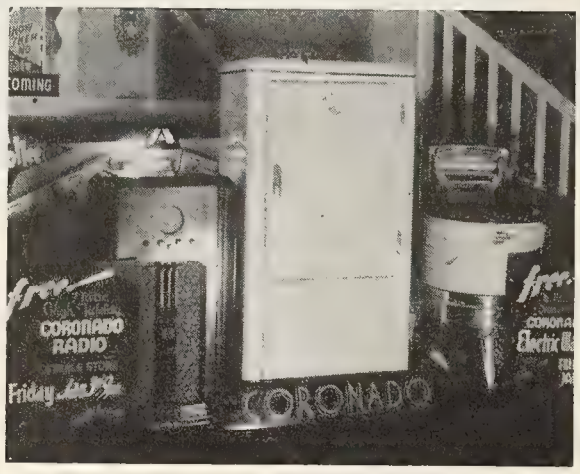
Contests Aid Stuart In Selling "Seas"

With local druggist cooperating, Walter Stuart, Community Theatre, North Attleboro, Mass., secured a window display for "China Seas" with candy jar containing coins. Cash and merchandise prizes were awarded those coming closest to guessing correct number of coins. Posters and scene stills completed the display around the jar.

Imprinted candy bags, heralds and fan photos of Gable were distributed, while newsies wore coolie hats two days ahead and marched to theatre opening day. Heralds with scrambled words contest were distributed week ahead with guest tickets going to first 10 submitting correct solutions.



Harman's "Captain Blood" Music Display



Austin's "Coronado" Store Tieup



Vogt's "Curly Top" Window



Johnsons' New "Broadcast" Front

Chain Stores Aid Austin On "Coronado" Date

When Vern Austin, Rialto Theatre, Sterling, Colo. played "Coronado" he cashed in on the fact that the Gamble chain stores, of which there are several in his locality, use the same name, "Coronado" for their products. Contacting local store managers, Vern secured attractive lobby displays of their merchandise (see photo) plus a radio for giveaway. Merchant was generous with picture and playdate mention in their ads.

Make 1936 The Big Year

Caplan's Newspaper Contest

Tying in with both foreign and Chinese newspapers, Al Caplan, for the "Curly Top" date at the King's Theatre in Hong Kong, featured a contest in which cash prizes were awarded. Patrons were invited to send in their votes for the 10 most popular numbers in the picture. Stories and cuts were run in papers and the kids went for the Temple book giveaway in a big way. Caplan says the same stunt was pulled equally successfully in other towns.

Make 1936 The Big Year

Church Aids Davis On "Last Days of Pompeii"

Stressing the religious angle in "The Last Days of Pompeii," Louis Davis, manager of the New Vernon, of Mt. Vernon, Ind., obtained pulpit announcements from his community's clergy. Davis billed rural route territory around him with "Mighty Drama of the Times of Christ" window cards and topped his newspaper ads with reference to the biblical theme which ran through the picture.

Make 1936 The Big Year

Gau's 'Flanders' Dog Giveaway

Assistant Glynn Gau at the Rio in Billings, Mont., reports a police dog giveaway on "Dog of Flanders" opening night of picture. Lucky number tickets were distributed at boxoffice and display cards placed on counters of various stores calling attention to the stunt. Dog was exhibited on stage and at kid matinee week ahead.

Make 1936 the Big Year

Mead Ties "Crusades" To Better Housing Campaign

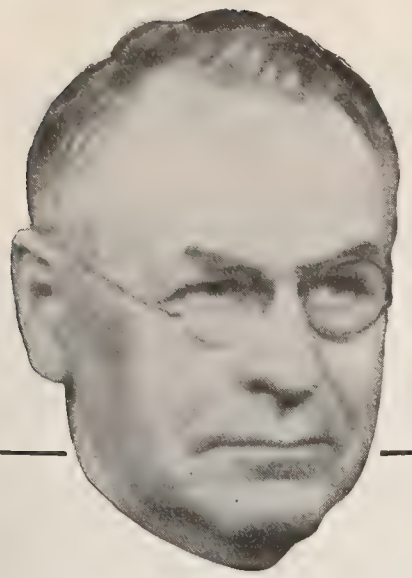
A full page co-op ad was promoted by Ken Mead, Main Theatre, Pueblo, Colo., for "Crusades," slogan across entire top of page read "The Crusade for better housing." All merchants solicited were builders, their ads tying in with improve your home copy. Center of spread contained theatre ad with cuts of stars from picture and various clips.

Make 1936 The Big Year

Merchants Aid Vogt To Sell "Curly Top"

Johnny Vogt and his assistant Rex Coulter at the Rialto in Gladstone, Mich. secured a full co-op page on "Curly Top," each merchant's ad using different cut of Shirley. In addition stores distributed colored stills of the starlet with each purchase.

Imprinted napkins with star's likeness were distributed, p. a. system on marquee played records from picture and accompanying photo shows attractive window display promoted from one of the stores.



Richardson
Comments on
Projection

- F. H. Richardson, leading authority on projection in America, contributes regularly and exclusively to Better Theatres.
- In simple, practical and comprehensive articles he completely covers the daily problems of the projection room, providing a mine of information on projection maintenance and operation that is invaluable to theatre owner, manager and projectionist.
- A popular feature of Richardson's articles is his answers to personal inquiries on individual projection problems. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Richardson for his immediate answer.
- Read Richardson in Better Theatres and avail yourself of his expert knowledge and advice on projection and sound.

Better Theatres
1790 BROADWAY NEW YORK

Whalen Holds Prevue Lunch for "Mutiny"

For "Mutiny," Tom Whalen, Ritz Theatre, Tiffin, Ohio, arranged for a luncheon preview for critics and leading localites for which special R.S.V.P. invitations were mailed. All newspaper copy carried slogan "See this picture with someone you love" and Tom also had a house to house distribution of special programs.

On "Bounty" for street bally a ship was rigged up with sails and strings of lights attached, which was driven through town three days ahead. Whalen reports the stunt brought the desired results.

Make 1936 The Big Year

Shaffer Circularizes Ministers for "Crusades"

Specially printed letters and heralds directed to ministers and professors were distributed by Frank Shaffer, Virginia Theatre, Harrisonburg, Va., for his "Crusades" date, portion of these heralds were placed in Sunday edition of Washington *Herald*.

For "So Red the Rose," Frank got out a program, front and back covers of which carried signatures of leading merchants in town, each of whom paid for privilege of name listing. Proceeds thus secured were turned over to local chapter of United Daughters of Confederacy, these same women having solicited the various stores for their signature ads.

Bookstore Gives Free Copies Of "Obsession" for Boucher

Lucky numbered heralds were distributed by local book store and theatre in a neat tieup effected by Frank Boucher, Dominion Theatres, Lynchburg, Va., for "Magnificent Obsession" at the Paramount there. To those holding winning heralds, shop donated copies of the book.

A further tieup was with beauty salon of leading department store, which posted numbers. To those holding corresponding numerals printed on glossy photos of Irene Dunne, which had been distributed, theatre passes were given.

Make 1936 the Big Year

Mayor Aids on "Thanks" Week

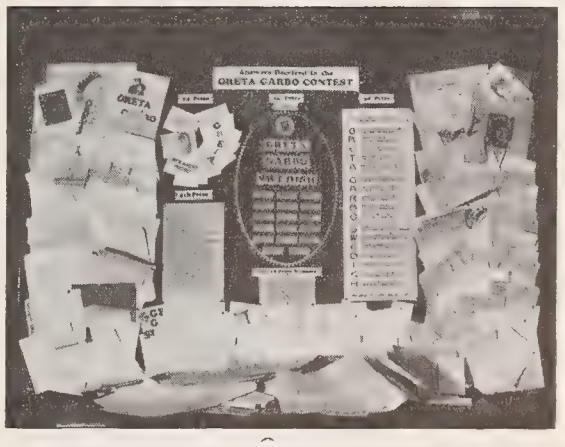
Some neat publicity was gained by Stanley G. Barr, Capitol Theatre, Winchester, Va., when he sold Mayor Anderson on endorsing a "Thanks a Million" week. Proclamation was issued by Hizonner with attendant newspaper breaks, windshield stickers were pasted on all cars, entire staff wore "Thanks" breastbands and same catch line was used by all help during playdates.

Make 1936 the Big Year

Thames "Mutiny" Ad

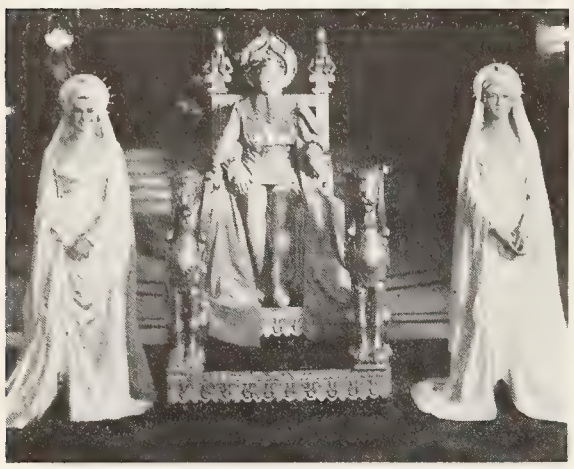
With "help, police, Mutiny" head, Jimmy Thames, Robb & Rowley Theatres, Corpus Christi, Tex., ran a sock ad on that picture's engagement at the Ritz there. Topping off the ad was small cut of the "Bounty."





Above is reproduction of top half of full page co-op put over by Manager Wm. Prass and Walt Carrell, of Tri-States Le Claire, Moline, Ill., on "Anna Karenina." Other half was divided into ten additional ads of equal size made up the same way. Copy is self-explanatory, with paper coming in for first time on stunt of this kind. To right is photo of winning entries and some of the rest of the 800 reported by Prass. These were displayed conspicuously with first four in center of exhibit.

EXPLOITATIONS FROM OVERSEAS



They Do It Very Well in Sydney

(Left) Ticket-taker and program sellers at the Prince Edward Theatre, Sydney, Australia, were interestingly costumed to build up the atmosphere for the date on Paramount's "The Crusades." Especially designed lobby was also effected by MEL LAWTON, general manager, and DAN CARROLL, manager.

(Right) One of the original posters advertising the date on RKO Radio's "Gay Divorcee" at the Cine Avenida, Madrid, Spain. Window displays and other exploitations were among the other tie-ins made by RKO Spain branch director ROBERTO TRILLO and the Avenida publicists.



Passersby in Madrid Admire "Gay Divorcee" Poster



Smart "Ghost" Window in London

(Left) Scottish background of "The Ghost Goes West" was utilized fully for the advance at the Leicester Square Theatre, London. Among windows secured by FRANCIS MEYNELL, United Artists' London publicity chief, was one illustrated at exclusive Regent Street outfitters.

(Right) Natives costumed in West Point cadet dress uniforms paraded the main streets of Port of Spain, Trinidad, to plug the showing of "Flirtation Walk" at the Globe Theatre. Boys evidently seem pleased with the bally arranged by L. M. EPSTEIN, Warner Bros. Trinidad manager.



The West Point Influence in Trinidad



Snappy Puerto Rico Theatre Front

(Left) Marquee and lobby of the Paramount Theatre, San Juan, Puerto Rico, during the world premiere of "Walt Disney's Big Parade," first unit show of Disney subjects in Technicolor exhibited anywhere. Program and publicity arranged under supervision of JOSEPH S. BARKEY, U. A. Puerto Rico manager.

(Right) Campaign on "G-Men" at the Capital Theatre, Barcelona, Spain, reported by RENE HUET, Warner Bros. branch manager in Spain, included special front. In addition to the American posters above the front, giant cutout of Cagney and original oils depicting action scenes were displayed.



Barcelona Features "G-Men" Display



Distinctive "Crusades" Tieup from Havana

(Left) Among the windows secured on "The Crusades," at the Paramount in Havana, Cuba, was the main showcase of the Quintana Store in which stills from the picture were used liberally. Display was one of the many arranged by JASPER P. RAPOPORT, Paramount branch manager in Havana.

(Right) Starting the exploitation of "Gay Divorcee" at headquarters, so to speak, does this window at the RKO Radio, Barcelona, Spain, branch, arranged in advance of showing in that sector. Decorations were supervised by branch manager, ROBERTO TRILLO, Spain RKO head.



Flash at RKO Radio Barcelona Office

personalities

TED STUMP
owner of the Elted Theatre, Absarokee, Mont., has added another theatre to his chain, one in Columbus, Mont.

▽

JOHN M. LEVITT
is now managing the Congress Theatre in Newark, N. J.

▽

JACK DALY
formerly at the Lakewood, Detroit, is now at the Blackstone there.

▽

HERB MORGAN
for the last three years publicist for Loew Theatres in Baltimore, joins the home office to take over publicity, advertising and contracts for MGM's short subject department.

▽

ART WEBER
formerly at the Harmony Theatre, Bixby, Okla., has been promoted to the Paramount in Dewey, Okla.

▽

FORREST SHONTZ
formerly at the Kenyon, Pittsburgh has been named manager of the Harlem Casino, there.

▽

JOHN TAYLOR
has succeeded OTTO BROWN, resigned, as manager of the Fox in McCook, Neb. EDWARD VORHEES goes to the Strand there. BEN BENDA has been promoted from assistant at Ft. Collins, Colo., to manage the Coronado in Las Vegas, and HAROLD JONES is now managing the Majestic and Adelaide Theatres in Nampa, Idaho.

▽

ROY PATTERSON
who managed the Gordon in Milldletown, Ohio, has acquired part interest in the State and Family Theatres.

▽

SIDNEY PINK
formerly manager of the Elite in Pittsburgh is opening a house in Aspinwall.

▽

SAM SIEGEL
for the past several years associated with John Hamrick and Evergreen Circuit advertising departments in Seattle, Wash., has left for Los Angeles to assist EDDIE HITCHCOCK in the latter's new theatre advertising enterprise.

▽

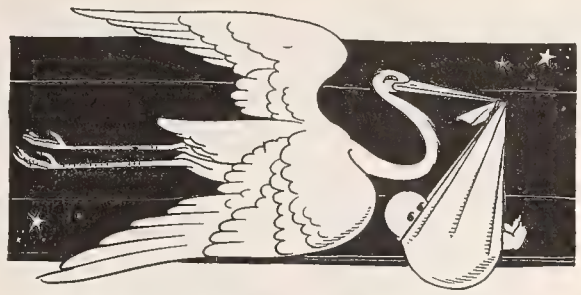
SAM RUBEN
formerly with Publix in Detroit, dropped into Club headquarters for a brief visit.

▽

GUS EYSSELL
secretary of Radio City Music Hall Corporation and assistant to W. G. VAN SCHMUS, managing director, has just returned to New York from a month's vacation in the Panama Canal Zone.

▽

PHIL ZELLER
formerly with the Glenn Dickinson circuit at Manhattan, Kan., has been made manager of the Mokan in Kansas City, Mo., with BEN HILL, former manager there, going to the Tivoli.



To Mr. and Mrs. George Baker on December 27th a baby girl weighing eight pounds. Daddy is at the helm of the Electric Theatre in Kansas City, Kansas.

▽

To Mr. and Mrs. Wm. Kaster on Jan. 24, a seven pound boy, Stephen David. Father operates Arden Theatre, N.Y.C.

Showmen's Calendar

MARCH

1st	Lois Moran's Birthday
2nd	Texas Flag Day
	Alexander Graham Bell Born—1847
	1st Postage Stamps Used in U. S.—1847
3rd	Maine Admitted to Union—1820
	Florida Admitted to Union—1845
	Edmund Lowe's Birthday
	Jean Harlow's Birthday
4th	Dorothy Mackaill's Birthday
	Charter Granted to Penna.
5th	Texas annexed by U. S.
6th	Rochelle Hudson's Birthday
7th	Luther Burbank Born—1849
9th	Monitor and Merrimac
10th	First Telephone Used—1876
13th	Standard Time Established in U. S.—1884
15th	George Brent's Birthday
16th	West Point Military Academy Established—1802
17th	St. Patrick's Day
	British Evacuated Boston—1776
	Sari Maritza's Birthday
18th	Grover Cleveland (22nd and 24th Pres.) Born—1837
19th	William Jennings Bryan Born—1860
21st	1st Day of Spring
22nd	Maryland Day
	Chico Marx' Birthday
23rd	Joan Crawford's Birthday
	Anniversary Patrick Henry's Speech
25th	El Brendel's Birthday
27th	Gloria Swanson's Birthday
29th	Warner Baxter's Birthday
	John Tyler (10th Pres.) Born—1790
30th	Alaska Purchased—1867
	Metropolitan Museum of Art Opened in N. Y.—1880

MAX COOPER
manager of the Fox at Hackensack, N. J., and HERMAN STARR of the Cove and Glen in Glen Cove, L. I., have switched posts.

▽

LOU HART
formerly publicist at the Crotona in the Bronx is now managing the New Granada in Corona, L. I.

▽

FLYNN STUBBLEFIELD
for the past five years manager of the Strand in Louisville is confined to the hospital from a spinal ailment.

▽

HUGH G. MARTIN
for the past several years in other lines of endeavor has returned to show business and is now managing the Ritz Theatre in Valdosta, Ga.

▽

CHARLES SNYDER
has been promoted to position of assistant and director of publicity at the Melba, Dallas, Tex.

▽

MORRIS ROSENTHAL
of the Majestic, Bridgeport, Conn., stopped off with his wife, Mollie, to say hello.

▽

GEORGE SHARBY
has reopened the Alley Theatre, Groveton, N. H.

▽

ARNOLD RITTENBERG
has resigned as manager of the RKO 58th Street Theatre, N. Y. C.

▽

M. KURLAN has purchased the New Lyric in Chicago, Ill., from RUSSELL ROTHROCK.

▽

HAROLD BISHOP
has been promoted to manager of the Capitol in Montreal, Canada.

▽

RAY GROMBACHER
will manage the Hamrick-Evergreen Liberty Theatre in Portland, Ore.

▽

IRWIN DUBINSKY
formerly in the central offices at the Liberty, Kansas City, Mo., is managing the circuit's two Leavenworth theatres.

▽

GEORGE SHARBY
has reopened the Alley Theatre, Groveton, N. H.

▽

ELMER BILLS
is preparing to rebuild the Lyric at Salisbury, Mo., recently destroyed by fire.

▽

CECIL CULP
is reopening the Co-Ed Theatre, at Arkadelphia, Ark.

▽

LLOYD THOMPSON
former drama editor of the San Francisco Examiner, is doing publicity for the Orpheum there.

▽

SAM CARVER
is now booking for the Jacob Schreiber circuit in Detroit, Mich.

YOU ARE INVITED TO JOIN UP

J. W. LEHRKIND
is the manager and owner of the Strand Theatre in White Sulphur Springs, Mont. Lehrkind says he started in in 1917 as an operator and "seat turner upper" and later managed houses. In 1932 he started a portable circuit and finally stayed in one town on a permanent two-change program. "J. W." says he can do anything around a theatre from electrical repairs right on through. He invented a reel indicator for use in the box office that operated from each machine electrically. He has bought, booked and had something to do with each branch of the theatre and even assisted in the installation of a pipe organ in the Ellen Theatre in Boseman. With your various and sundry experience, you ought to be able to tell us some mighty interesting stories on showbusiness.

▽

ROBERT V. MARCHBANK
in Creston, Iowa, is managing the Dickinson Theatre in Creston, Iowa. Bob started as an operator, then took a job managing. He has been only with Glen Dickinson Theatres, handling the Auditorium in Delphos, Kan., the Dickinson in Iola, Dickinson Theatres in Fayette and Marceline, Mo., and then to his present assignment.

▽

HERBERT GOTTLIEB
we find at the Plaza Theatre, in Philadelphia, Pa., and since his fair city is one of the most active in our pages, we hope to add his name to the roster of livewire showmen reporting their activities via these pages. We can expect to hear from you shortly, can't we, Herb?

▽

ERNEST C. ROGERS
is the general circuit manager headquartering at the Hippodrome Theatre in Gloucester, England. We don't know what Rogers means by it, but he says he entered showbusiness "at birth," and his experience has covered delivering of programs to general management. His ancestors have been in the profession for generations and he has personally been in the variety, legit, touring and cinema end of the game. He has been with Poole's circuit for 28 years.

▽

LOUIS B. BURKE
is another new overseas showman to join our ranks from the Granada Theatre in London, England. He comes recommended by Bruce Allan and we hope it was explained to you that we impose a moral obligation on all our members to keep in touch with us so that we may report their doings at the theatre via these pages. Let's hear from you, Burke.

▽

FRANK E. BOGA
is close to club headquarters, managing the Majestic Theatre in Brooklyn. Frank seems to have been around, having managed theatres in various spots, including the Morgan Grand in Sharon, Pa., Shyne circuit in Washington, D. C., to say nothing of theatres in Janesville, Ohio, Pleasantville, N. J., and Auburn, N. Y. Why not come in and say hello one of these days, Frank?

Birthday Greetings

Sam J. Aaron
J. C. Adams
David W. Bayne
Harry Black
George Bronson
Mrs. Gerald Brownfield
Mrs. I. C. Byersley
Claude Burrows
John Capano
Frestle F. Chenoweth
J. C. Combs
Joseph W. Crockett
V. M. Cummings
Achilles Damiani
Samuel Daskalakis
Laurin J. Derenzy
Harry E. Finley
Fred R. Fisher
Eddie Forester
Saul L. Goldstein
Ben Gross
Arthur B. Hahn
Basil R. Hall
Edgar B. Hands
Paul H. Harrell
Milton P. Harris
Lou Hart
Earle M. Holden
Russell Hupp
Russell N. Hurt
George W. Jinks
Johnny J. Jones
Jack Kleinman
Albert Knopp
Martin Lane
George E. Langness
H. O. Larson
Herr Lauman
Harold C. Lee
W. O. Lee
Perry L. Lessy
Otis V. Lloyd
Jerry Lynch
John F. Mackenzie
Robert V. Marchbank
Ralph G. Maser
Walter M. Murphy
David Newell
Ray L. Patterson
Mallory F. Pittman
Paul D. Rainsberger
W. Horace Reese
John A. Ryan
George Rybica
Israel Schancupp
John D. Schultz
Fletcher L. Shea
Lloyd E. Sinclair
Mark Solomon
Edward Spengeman
Bernie J. Stone
Larry Stone
M. J. Stowell
George F. Strandt
Ted Stump
Milton Swanson
Morris F. Swartz
Earle Tate
Ken Veach
Harry Wade
Mrs. Avece Waldron
Thomas Wall
Dick Walsh
Leon Webb
Abe P. Werbner
Rodney White
T. H. Whittmore
Ernst Williams
A. Milan Wilson
Herman G. Wilson
Derman D. Wood
Lion E. Zalowitz

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ALEX D. SCHOR
joined the club a short while ago as manager of the Empress Theatre in Brooklyn, N. Y. and we haven't heard from him since. Your responsibility to the Club just starts when you sign on the dotted line, Alex, remember we expect to hear from you from time to time and whenever you're in the neighborhood you might drop in and get acquainted.

▽

DAVE JULIAN
assistant at the Embassy Theatre, Brooklyn, N. Y. comes well recommended by his boss, Joe Herman. The Embassy is a Randforce house and Dave has worked for the Federated Theatres and Fox as usher, chief usher and assistant manager. Lots of luck to you, Dave and why not come in some time?

▽

JACK FOX
is the relief manager for Consolidated Amusement Enterprises North Bronx Division, N. Y. and with his experience travelling from theatre to theatre there ought be plenty of stunts put over that should prove interesting reading to our members and contributors.

▽

JOHN EDWARD PALMER
is managing the newly reopened State Theatre in Presque Isle, Maine, having started as doorman, cashier, office, non-sync operator, assistant and later relief manager until he attained his present job. The later positions were held at the Publix-Temple Theatre in Houlton, Maine. John has made a determined effort to start his membership off right, subscribes at the time and promises to keep us posted.

▽

JERRY ADELMAN
acts as assistant manager to a grand showman who is no stranger to our pages, L. O. Daniel, at the Delman Theatre in Houston, Texas. Jerry is a former sports writer for a San Antonio paper, which job he resigned to enter showbusiness. Well, Jerry, with your background and present boss to break you in, we shall expect big things from you.

▽

JOHN DENMAN
managing the Broadway Theatre in Denver, Colo., is no stranger to us since we've heard from him before. John tells us that his house is supposed to have the best reproduction possible and is acoustically perfect. With that head start, John, tell us what you do to keep your house up front and the shekels coming in to the box office.

▽

GEORGE MARC AURELIUS
manager of the Tower Theatre in St. Paul, Minn., started as usher at the Garrick there, later became assistant at the New Riviera and the same year, 1930, was promoted to manage the Paramount. George later came East to manage Warners' Strand, Warner, Hollywood and Wintergarden Theatres. From there to B. S. Moss' Broadway and then returned to St. Paul at his present theatre.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Song of the Trail	Kermit Maynard	Feb. 24,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	
Coming				
August Week-end				
Below the Deadline				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan			
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 28†	59	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†	69	
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
Coming				
Bless Their Hearts	Edith Fellows-Melvyn Douglas			
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Cissy	Grace Moore-Franchot Tone			
Devil's Squadron	Richard Dix-Karen Morley	Feb. 25,'36†		
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 8,'36†		
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Music Goes Round, The	Rochelle Hudson-Harry Richman	Feb. 20,'36†		
Opera Hat	Gary Cooper-Jean Arthur			
Thundering Hoofs	Ken Maynard-June Gale			
United States Smith	Charles Bickford-Florence Rice			
Wedding Present	Lew Ayres			
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 28
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 16†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Hello Paris		Oct.	15†		
Iceland Fishermen (G)	Pierre Loti story	Sept.	15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May	14	63	May 24
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60	
Ra Mu		Sept.	1†		
Sans Famille	Robert Lynen	Aug.	1		
Scandal in Budapest		Nov.	1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†		

EMPIRE

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May	16	60	

Coming

Crime Patrol	Ray Walker-Geneva Mitchell				
Fire Trap (G)	Evalyn Knapp-Norman Foster			*63	Dec. 7
Shadows of the Orient	Regis Toomey-Esther Ralston				

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†		
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept.	20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63	
Honk Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June	10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†		
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67	
Southern Maid, A	Bebe Daniels	Feb.	1,'36†	60	
Spy 77	Greta Nissen-Don Alvarado	Jan.	15,'36†	77	
Sunset Range (G)	Hoot Gibson	May	1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec.	15†		
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70	

Coming

Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar.	1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon			65	

FIRST NATIONAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May	18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69	Nov. 23
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69.)	Errol Flynn-Olivia De Havilland	Dec.	28†	119	Jan. 11,'36
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr.	13	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95	Dec. 28
G Men, The (A) 880	James Cagney-Margaret Lindsay	May	4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June	1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20	97	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May	25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug.	3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61	Nov. 16
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27	71	Apr. 27
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67	
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109	Sept. 28

Coming

Adventures of Robin Hood, The	James Cagney-Guy Kibbee				
Brides Are Like That (G)	Ross Alexander-Anita Louise			*70	Jan. 25,'36
God's Country and the Woman	Bette Davis-George Brent				
Legionnaire					
His First Wife 965	George Brent-Genevieve Tobin	Mar.	28,'36†		
Murder by an Aristocrat	Marguerite Churchill-L. Talbot				
Road Gang (See "Prison Farm," "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker				
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58	
Sons o'Guns	Joe E. Brown-Joan Blondell				
Stage Struck	James Cagney-Ruby Keeler				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	93	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†	75	Jan. 25,'36
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June	15	81	Feb. 10
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83.)	George Arliss-Gene Gerrard	Nov.	22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May	1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June	1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94	Nov. 2

Coming

Boys Will Be Boys	Will Hay				
East Meets West	George Arliss				
Invisible Menace	Edmund Lowe				
It's Love Again	Jessie Matthews				
King Solomon's Mines 3511					
Man Who Lived Again 3507	Boris Karloff				
Rhodes, The Empire Builder 3514	Walter Huston	Feb.	20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar.	10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85	
Be Good Unto Death	Paul Javor	Jan.	1,'36†	85	
Heart Specialist	Gyula Csortos	Dec.	30†	90	
I Cannot Live Without Music	B. Somogyi	Dec.	20†	95	
Miss President	Lily Muraty	Oct.	15†	90	
One Night In Venice	Gyula Csortos	Jan.	1,'36†	85	
Smile Please	Szoeke Szakall	Dec.	1†	86	
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85	

IMPERIAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct.	25†	62	
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1†	72	Oct. 26

Coming

Call of the Coyote	Ken Thompson	Mar.	15,'36†	50	
High Hat	Frank Luther				
Paradise Valley	Hill-Billies	Feb.	19,'36†	48	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Death from a Distance (G)	Russell Hopton-Lela Lane	Apr.	30	68	Oct. 19
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct.	1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1		
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36†	66	

Coming

Bridge of Sighs	Onslow Stevens-Dorothy Tree				
Brilliant Marriage					
Death Rides Double					
Hidden Alibi					
Under the Lilacs					

LIBERTY

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July	10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15	68	

MAJESTIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey	Apr.	15	64	Mar. 30
Reckless Roads	Judith Allen-Regis Toomey	July	1	66	

MASCOT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct.	16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May	15	70	May 16

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 28†	98	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 18†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 16
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's In the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 66.)				
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pgs. 80, 82.)				
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 5
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
(Exploitation: Jan. 18,'36, p. 86.)				
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	94	Dec. 28
Rose Marie (G)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113 Jan.	18,'36
Smilin' Through (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100 Oct.	22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64.)				
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62 Jan.	4,'36
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Tough Guy	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	
(See "The Getaway," "In the Cutting Room," Nov. 30)				
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Bohemian Girl, The	Laurel and Hardy	Feb.	14,'36†
(See "In the Cutting Room," Dec. 14.)			
Garden Murder Case, The	Edmund Lowe-Virginia Bruce	Feb.	28,'36†
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer		
Men Without Love	Chester Morris-Irene Hervey		
(See "Three Godfathers," "In the Cutting Room," Jan. 18,'36.)			
Petticoat Fever	Rob't Montgomery-Myrna Loy		
Robin Hood of El Dorad, The	Warner Baxter-Ann Loring		
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore		
San Francisco	Clark Gable-J. MacDonald		
Small Town Girl	Janet Gaynor-Robert Taylor	Mar.	6,'36†
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan		
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb.	7,'36†
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow	Feb.	21,'36†
(See "In the Cutting Room," Jan. 18,'36.)			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 18
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	
(See "In the Cutting Room," Nov. 16.)				
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 25,'36, p. 64.)				
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Fours Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Her Master's Voice	Edw. E. Horton-P. Conklin	Jan. 17,'36†		
(See "In the Cutting Room," Nov. 16)				
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82 Jan.	11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich	Mary Taylor-Walter Connolly	Jan. 17,'36†	86	
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	*70 Jan.	25,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Call of the Prairie	Wm. Boyd-Jimmy Ellison	Mar.	6,'36†
Desert Gold	Larry Crabbe-Marsha Hunt	Mar.	27,'36†
Desire	Marlene Dietrich-Gary Cooper	Feb.	21,'36†
(See "In the Cutting Room," Dec. 7.)			
Drift Fence 3536	Larry Crabbe-Kath. DeMille	Feb.	14,'36† 56
F Man	Jack Haley-Adrienne Marden	Mar.	13,'36†
(See "In the Cutting Room," Jan. 11, '36.)			
Give Us This Night	Jan Kiepura-Gladys Swarthout	Mar.	6,'36†
(See "In the Cutting Room," Nov. 23.)			
If I Had a Million	Gary Cooper-George Raft	95 Nov.	12,'32
(Re-Issue)			
I Loved a Soldier	Marlene Dietrich-Charles Boyer		
Klondike Annie	Mae West-Victor McLaglen	Feb.	28,'36†
(See "Klondike Lou," "In the Cutting Room," Dec. 28.)			
Milky Way, The 3535	Harold Lloyd-Adolphe Menjou	Feb.	7,'36†
(See "In the Cutting Room," Sept. 28.)			
Moon Is Our Home, The	Margaret Sullavan-Henry Fonda		
Palm Spring	Frances Langford - Sir Guy Standing		
Poppy	W. C. Fields		
Preview Murder Mystery	Gail Patrick-Reginald Denny	Feb.	28,'36†
(See "In the Cutting Room," Dec. 28.)			
Reunion	Herbert Marshall-G. Michael		
Sky Parade	Jimmy Allen-Katharine DeMille	Feb.	28,'36†
(See "In the Cutting Room," Jan. 11, '36.)			
Thirteen Hours by Air	Fred MacMurray-Joan Bennett	Mar.	27,'36†
(See "In the Cutting Room," Jan. 11, '36.)			
Too Many Parents	Frances Farmer-Colin Tapley	Mar.	20,'36†
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney	Mar.	13,'36†
(See "In the Cutting Room," Nov. 23.) (See production article, Jan. 18,'36, p. 36.)			
Woman Trap 3537	Gertrude Michael-Geo. Murphy	Feb.	14,'36†
(See "In the Cutting Room," Dec. 7.)			

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct.	11 60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30† 60	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May	1† 62	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	15† 61	
Outlaw Law	Tim McCoy-Lola Lane	June	30† 56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	20† 55	
Skybound	Eddie Nugent-Lona Andre	Sept.	25† 60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25† 60	

Coming

I'll Name the Murderer	Ralph Forbes-Marion Schilling			
Roarin' Guns	Tim McCoy-Rosalinda Price			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36† 50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept.	1† 61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	Mar.	2† 79	Mar. 9
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36† 54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	4† 63	
Wolves of the Underworld	Godfrey Tearle	Dec.	4† 55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1† 60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept.	23 66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct.	21† 63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	5† 67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec.	7† 66	Dec. 7
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec.	2† 61	
(See "In the Cutting Room," Oct. 5.)				
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec.	20† 76	Dec. 21
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4† 59	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14† 60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5† 54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail	John Wayne-Ann Rutherford	Jan.	6,'36†	
Racing Luck (G) 3547	William Boyd	Oct.	28† 60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2† 54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Dec.	18† 52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17† 73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15† 69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Nov.	9† 57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept.	16† 72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug.	19† 60	Aug. 3

Coming

Dancing Feet 3525	Ben Lyon-Joan Marsh	Feb.	5,'36†	
G Men of the Nineties 3560	John Wayne	Feb.	15,'36†	
Go-Get-It Haines 3549	William Boyd			
House of a Thousand Candles 3505	Mae Clarke-Phillips Holmes			
Laughing Irish Eyes 3522	Evalyn Knapp-Phil Regan			
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell		60	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Feb.	10,'36† *65	Jan. 11,'36
Red River Valley	Gene Autry-Frances Grant			
Return of Jimmy Valentine, The	Roger Pryor-Charlotte Henry			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug.	23 99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov.	15† 90½	Nov. 9
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	20† *70	Nov. 23
(Reviewed under the title, "Two Faces.")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June	28 75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June	28 75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May	31 80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May	8 77½	Apr. 1
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36† *68	Dec. 28
Fang and Claw (G) 543	Frank Buck	Dec.	20 74	Jan. 4,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4 68	Oct. 5
Hi Gaucho 608	John Carroll-Steffi Duna	Oct.	11† 59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept.	20† 68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June	14 72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug.	16 69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27† *95	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May	24 91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov.	22† 87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug.	9 78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct.	18 96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June	7 81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug.	2 75	Sept. 28
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept.	27† 71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25† 78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept.	13† 82½	Aug. 31
Seven Keys to Baldpate (G) 511	G. Raymond-Margaret Callahan	Dec.	13† *80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July	12 94½	July 18
Strangers All (G) 531	May Robson-Preston Foster	Apr.	26 69½	Mar. 30
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	3,'36† 94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov.	1 96	Oct. 13
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8† 67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept.	6† 99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	10,'36† 74	Dec. 21
Village Tale (A) 530	Randolph Scott-Kay Johnson	May	10 80	June 26
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27† 68	Dec. 14

Coming

Dancing Pirate	Charles Collins-Steffi Duna			
Farmer in the Dell	Fred Stone-Jean Parker	Mar.	27,'36†	
(See "In the Cutting Room," Jan. 18,'36.)				
Follow the Fleet 613	Fred Astaire-Ginger Rogers	Feb.	21,'36†	
(See "In the Cutting Room," Nov. 30.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	7,'36† *75	Jan. 18,'36
Love on a Bet 620	Gene Raymond-Wendy Barrie	Mar.	6,'36†	
(See "Don't Bet on Love," "In the Cutting Room," Dec. 28.)				
Mary of Scotland	Katharine Hepburn			
Muss 'Em Up (G)	Preston Foster-Marg't Callahan	Feb.	14,'36† *70	Jan. 25,'36
Puzzle of the Briar Pipe	Helen Broderick-James Gleason			
Silly Billies	Wheeler and Woolsey	Mar.	20,'36†	
(See "Wild West," "In the Cutting Room," Jan. 18,'36.)				
Thoroughbreds All	Louise Latimer-John Arledge	Apr.	3,'36†	
Yellow Dust 618	Richard Dix-Leila Hyams	Mar.	13,'36†	
(See "In the Cutting Room," Nov. 16.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1 61	May 11
Struggle for Life (G)		Foy Productions	June	18 53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May	15 59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July	1 58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Trail of Terror	Bob Steele	Dec.	20†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	

Coming

Kid Ranger, The	Bob Steele	Feb.	5,'36†	

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	25† 56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June	14 75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June	21 72	June 6
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	11† 70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	10,'36† 71	Oct. 26
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May	10 67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July	25 74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug.	23† 88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May	24 75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June	7 73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug.	16† 68	July 18
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug.	2† 91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept.	13† 76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July	5 74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July	19 60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct.	4† 86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	22† 84	July 13
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	3,'36† *87	Jan. 4,'36
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May	3 69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	27† 73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	29 66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	8† 79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov.	1† 66	Oct. 12
My Marriage* (G)	Claire Trevor-Kent Taylor	Jan.	31,'36† *68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov.	20† 72	Jan. 25,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July	12 74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May	17 65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'36† 76	Nov. 2
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan.	24,'36† *78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug.	30† 77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec.	6† 76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July	19 67	Aug. 31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 8
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 28
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night*(G)613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G). 623	George O'Brien-Irene Ware	Dec. 20†	*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23
Coming				
Captain January*	Shirley Temple-Guy Kibbee	Mar. 13,'36†		
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	Mar. 6,'36†		
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus*	Warner Oland-June Lang	Apr. 3,'36†		
Country Beyond, The	Rochelle Hudson-Paul Kelly			
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar. 20,'36†		
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar. 6,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Every Saturday Night*	June Lang-Thomas Beck	Feb. 7,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr. 17,'36†		
Here Comes Trouble	Paul Kelly-Arline Judge	Feb. 21,'36†		
(See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)				
It Had to Happen	George Raft-Rosalind Russell	Feb. 14,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
Matron's Report, The*	Jane Withers-Ralph Morgan			
Message to Garcia, A	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Feb. 28,'36†		
Servant Girl, The	Loretta Young	Apr. 24,'36†		
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 8
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 16,'36†	100	Jan. 25,'36
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Coming				
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20.'36†		
Ghost Goes West (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36†
(Exploitation: Jan. 25,'36, p. 63.)				
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore	Feb. 28,'36†		
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Modern Times	Chas. Chaplin-Paulette Goddard	Feb. 12,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July 10.'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr. 24.'36†		
Things to Come	Raymond Massey	Mar. 13,'36†		
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea	Mar. 6,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 8
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 8
Next Time We Love 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 19
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 8026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4
Coming				
Dangerous Waters 9032	Jack Holt-Robert Armstrong	Feb. 10,'36†	67	
(See "In the Cutting Room," Dec. 7.)				
Don't Get Personal 9025	James Dunn-Sally Eilers	Feb. 17,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Dracula's Daughter 9006	Lugosi-Jane Wyatt	May 3'36†		
For the Service	Buck Jones-Beth Marion	Apr. 9,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
International Team	Jack Holt			
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar. 2,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Show Boat	Irene Dunne-Allan Jones	Apr. 13,'36†		
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 16,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Face in the Fog, A	June Collyer-Lawrence Gray	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Coming				
Kelly of the Secret Service		Apr. 1,'36†		
Rio Grande Romance		Mar. 15,'36†		
Taming of the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 8
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 18
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60 Jan.	4,'36
Coming				
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Boulder Dam 915	Ross Alexander-Patricia Ellis	Mar. 14,'36†		
(See "Backfire, "In the Cutting Room," Dec. 7.)				
Colleen 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 7,'36†		
(See "In the Cutting Room," Dec. 14.)				
Gentleman from Big Bend, The	Warren William-June Travis			
Golden Arrow, The	Bette Davis-George Brent			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
I Married a Doctor	Pat O'Brien-J. Hutchinson				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan		Feb. 15,'36†	*65	Jan. 11,'36
Men on Her Mind	Warren William-Bette Davis				
(See "In the Cutting Room," Jan. 11, '36.)					
Midsummer Night's Dream (G)	All Star			132	Oct. 12
Nowhere	Ross Alexander-Beverly Roberts				
Over the Wall	James Cagney				
Petrified Forest (G) 904	Leslie Howard-Bette Davis		Feb. 8,'36†	83	Jan. 18,'36
Singing Kid, The	Al Jolson-Beverly Roberts				
(See "In the Cutting Room," Jan. 18,'36.)					
Snowed Under	George Brent-Genevieve Tobin				
(See "In the Cutting Room," Jan. 11,'36.)					
Treachery Rides the Range	Dick Foran-Paula Stone				
Walking Dead, The 914	Karloff-Marguerite Churchill		Mar. 21,'36†		
(See "In the Cutting Room," Jan. 11,'36.)					

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 29	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min
BARNEY GOOGLE		
No. 1—"Tteched In th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)		
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)		
It Always Happens (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)		
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8
Cat, a Bell and Mouse, A	May 10	7
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
7. Peace Conference, The	Apr. 26	7
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 17†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—		
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Dec. 7†	
No. 6—	Dec. 14†	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'in Air	Feb. 14,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'in Air	Feb. 14,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Hometown Olympics	Feb. 7,'36†	1 rl.
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	1 rl.
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	2 rls.
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude		
City of Proud Memories	Dec. 15†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
It's a Bird	Jan. 20,'36†	
Life of Theodore Roosevelt	Feb. 1,'36†	
Symphony of the Seasons	Jan. 27,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
Boyhood		8....
Old Prospector, The		8....
Sea Dreams		8....
Early In the Mornin'		8....
NOVELTIES		
Nero		8....
Every Dog Has Its Day		8....
Napoleon's Waterloo		8....
Hobo Hero		8....
PORT O' CALLS		
Peacock Throne		8....
City of the Sun		8....
Last Resort		8....
Mother Ganges		8....
Children of the Nile		8....
Seventh Wonder		8....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Dream Harbor		8....
Street of Memory		8....
Maori		8..
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	20....
Life Hesitates at 40	Jan. 18,'36†	18....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	.....
Public Ghost No. 1	Dec. 14†	20....
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8....
Historic Mexico City	Sept. 7†	9....
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Modern Tokyo	Dec. 28†	9....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	.....
Victoria and Vancouver	Jan. 25,'36†	.....
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11	11....
13—Barnyard Babies	May 25	.....
14—The Old Plantation	Sept. 21†	11....
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Dec. 14†	11....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Sleep	Sept. 14†	.....
Important News	Feb. 29,'36†	10....
Let's Dance	Jan. 4,'36†	8....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	.....
West Point of the South	Feb. 1,'36†	8....
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 8†	8.. .
Gymnastics	Oct. 26†	9....
Water Sports	Oct. 26†	8....
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†	20....
ODDITIES		
Little People, The	May 4	9....
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
Starlit Days at Lido	Sept. 28†	20....
OUR GANG		
Follies of 1936	Nov. 30†	18....
Little Papa	Sept. 21†	20....
Little Sinner	Oct. 26†	18....
Pinch Singer	Jan. 4,'36†	18....
Spreadin' Up	June 1	17....
SPECIAL		
Audioscopiks		8....
Lucky Beginners	Aug. 8†	20....
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20....
Hot Money	Nov. 16†	18....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	.....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and the Little King	Jan. 31,'36†	7....
Henry, the Funniest Living American	Nov. 22†	7....
Judge For a Day	Sept. 20†	8....
Language All My Own, A	July 19	7....
Little Nobody	Dec. 27†	7....
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 18†	7....
No! No! A Thousand Times No!	May 24	7....
Not Now	Feb. 28,'36†	1 rl..
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Kids in the Shoe, The	May 10	7....
Musical Memories	Nov. 8†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9....
Time For Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls — Ina Ray Hutton and Her Melodears	Dec. 27†	.....
Babes in Hollywod	Oct. 18†	10....
Cab Calloway's Jitterbug Party	May 24	8....
Cavalcade of Music, The	Oct. 4†	8....
Excuse My Gloves — Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10....
Follow the Leader — Isham Jones and His Orchestra	July 26	10....
Is My Face Black — Molasses 'n' January	May 3	10....
Magic of Music, The — Richard Himber and His Orchestra	Aug. 2†	11....
Moscow Moods — Yacha Bunchuk & Orch.	Jan. 17,'36†	10....
Movie Melodies on Parade — Andre Kostelanetz-Mary Eastman	Feb. 28,'36†	.....
Musical Cocktail — Anson Weeks and His Orchestra	July 5	10....
Parade of the Maestros — Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10....
Radio Rhapsody — Johnny Green and Orch.	Dec. 6†	18....
Seeing Stars	Feb. 7,'36†	.....
Sirens of Syncopation — Phil Spitalny and His Musical Ladies	Aug. 23†	9....
Symphony in Black — Duke Ellington and His Orchestra	Sept. 13†	10....
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10....
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10....
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11....
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City In the Sea (Technicolor) —Flame Fighters	Aug. 16†	11....
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10....
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9...
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10....
No. 5—Manhattan Rhapsody — Animal Buddies—Man of Many Faces	Dec. 6†	10....
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10....
No. 7—	Jan. 31,'36†	7....
No. 8—	Feb. 28,'36†	1 rl..
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 28	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	10....
Broadway Highlights No. 5	Dec. 13†	10....
Collie, The	Feb. 21,'36†	1 rl..
Countryside Melodies (Technicolor)	Nov. 29†	6....
Famous People at Play	June 14	10....
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones (No. 1)	July 26	10....
Movie Milestones (No. 2)	Jan. 31,'36†	10....
Nature Speaks	July 12	10....
No Motor to Guide Him	June 7	10....
Popular Science (color)	May 31	10....
Shorty at Coney Island	Jan. 10,'36†	10....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8....
Choose Your "Weppins"	May 31	7....
Clean Shaven Man, A	Feb. 7,'36†	7....
Dizzy Divers	July 26	7....
For Better or Worser	June 28	7....
King of the Mardi Gras	Sept. 27†	7....
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitality	Jan. 3,'36†	7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'36†	11....
SCREEN SONGS		
It's Easy to Remember — Richard Himber and Orch.	Nov. 29†	10....
I Wished on the Moon — Abe Lyman and Orchestra	Sept. 20†	8...
No Other One — Hal Kemp and Orchestra	Jan. 24,'36†	8....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10....
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champions	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	10....
No. 21—Finer Points	Feb. 14,'36†	10....

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 18	May 24	5....
No. 19	June 7	5....
No. 20	June 20	5....
No. 21	Jan. 3,'36†	.....
No. 22	Feb. 21,'36†	.....
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Dec. 13†	.....
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
World Within, A	Nov. 1†	10....
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2.—Tuned Out	Nov. 15†	20....
No. 3—Camera Cranks	Jan. 17,'36†	19....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Gasoloons	Jan. 3,'36†	.....
Happy Tho Married	Nov. 1	18....
In Love at 40	Aug. 30†	19....
Sock Me to Sleep	May 17	20....
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½..
No. 2	Sept. 20†	17½..
No. 3	Oct. 4†	20...
No. 4	Oct. 18†	18½..
No. 5	Nov. 8†	18....
MARCH OF TIME		
No. 5	Aug. 16†	20....
No. 6	Sept. 20†	21....
No. 7	Oct. 18†	20....
No. 8	Nov. 15†	20....
No. 9	Dec. 13†	.....
No. 10	Jan. 7,'36†	.....
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½..
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19....
Where There's a Will	Oct. 4†	18....
Worm Burns, The	Dec. 6†	17....
RADIO MUSICAL COMEDIES		
Foolish Hearts	Dec. 27†	18....
Metropolitan Nocturne	Aug. 23†	18....
Mismanaged	Oct. 25†	19½..
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7....
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	....
Hunting Season	Aug. 9	7....
Merry Kittens, The	May 31	7....
Molly Moo Cow and the Indians	Nov. 15†	7½..
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	....
Neptune Nonsense	Mar. 20,'36†	....
Parrotville Post Office	June 28	7½..
Picnic Panic	May 3	9....
Putting on the Dog	July 19	7½..
Rag Dog	July 19	7½..
Toonerville Trolley	Jan. 17,'36†	.....
SMART SET		
Quiet Fourth, A	Aug. 9†	15....
Returned Engagement, A	Oct. 11†	21....
Too Many Surprises	Dec. 3†	20½..
SPECIALS		
Going on Two	Sept. 17	17....
Trip Thru Fijiland, A	May 10	14½..
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½..
Gentlemen's Sports		11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
SUPERBA COMEDIES		
Counsellitis	Nov. 22†	18
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
METROPOLIS-TAPERNOUX		
Bolero		14
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 12,'36†	
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	8
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time (Jean Sargent-Jack Fulton)	Jan. 22,'36†	
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Signing Off	Feb. 19,'36†	
Speedy Justice (No. 2-B)	Sept. 25†	20
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie (Sterling Holloway)	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 8	20
Father Knows Best (Sterling Holloway)	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally (Sterling Holloway) (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 6,'36†	
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Casino (Buster West-Radio Rubes)		10
Vitaphone Celebrities (Remington Singers)	Jan. 25,'36†	1 rl.
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters)	Dec. 14†	10
Vitaphone Troupers (Four Trojans-Aunt Jemima)	Jan. 4,'36†	10
Vitaphone Varieté (Louis Prima and orch.)	Nov. 16†	1 rl.
BIG V. COMEDIES		
Why Pay Rent? (Roscoe Ates-Shemp Howard)	May 4	2 rls.
Pretty Polly (Polly Moran)	June 1	19
Serves You Right (Shemp Howard)	June 15	20
Husband's Holiday (Hobart Cavanaugh)	July 6	17
High, Wide and Hansom (Herb Williams)	July 20	2 rls.
Watch the Birdie (Bob Hope)	Aug. 10	20
On the Wagon (Shemp Howard-Roscoe Ates)	Aug. 24	20
Keystone Hotel (Old Timers)	Sept. 21†	20
Vodka Boatmen (Yacht Club Boys)	Oct. 5†	20
Lonesome Trailer (El Brendel)	Oct. 26†	20
Officer's Mess, The (Shemp Howard)	Nov. 9†	2 rls.
Double Exposure (Bob Hope)	Nov. 23†	21
Lucky Swede, The (El Brendel)	Dec. 21†	21
While the Cat's Away (Shemp Howard)	Jan. 4,'36†	1 rl.
They're Off (Yacht Club Boys)	Jan. 18,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies (Hal LeRoy)	May 11	20
Love Department, The (Bernice Claire)	May 18	20
$50 Bill (Eleanore Whitney-12 Aristocrats)	May 25	20
Better Than Gold (Fifi D'Orsay)	June 8	20
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor))	June 22	20
Film Follies, The (Ray Perkins)	June 29	22
Surprise (Duncan Sisters)	July 27	21
Romance of the West (Dorothy Dare-Phil Regan (Technicolor))	Aug. 3	21
Lady in Black, The (Countess Olga Albani)	Aug. 17	20
Dublin in Brass (Morton Downey)	Sept. 7†	20
Oh Evaline (Hal LeRoy-Eleanore Whitney)	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick)	Sept. 28†	20
Tickets Please (Georgie Price)	Oct. 12†	21
Regular Kids (Meglin Kids)	Oct. 19†	20
Check Your Sombrero (Armida-Tito Coral)	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb)	Nov. 16†	21
Trouble in Toyland (Gus Edwards' Stars of the Future)	Nov. 30†	20
Okay, Jose (El Brendel)	Dec. 7†	21
Katz' Pajamas (Fifi D'Orsay)	Dec. 14†	21
Broadway Ballyhoo (Owen, Hunt and Parse)	Dec. 28†	21
Carnival Day (Henry Armetta-Felix Knight)	Jan. 11,'36†	2 rls.
Double or Nothing (Phil Harris-Leah Ray)	Jan. 18,'36†	2 rls.
Study and Understudy	Jan. 25,'36†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, The Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	1 rl.
No. 15—Alpine Antics	Jan. 4,'36†	7
MELODY MASTERS		
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	1 rl.
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		
No. 10—Merry Old Soul, The	May 4 / Aug. 17	1 rl. / 7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	1 rl.
SEE AMERICA FIRST E. N. NEWMAN		
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries (Harry Von Zell)	Sept. 7†	11
No. 2—Playgrounds (James Wallington)	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas)	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
No. 6—Steel and Stone	Jan. 25,'36†	1 rl.
PEPPER POT		
Kings of the Turf	May 11	9
Two Boobs in a Balloon (Edgar Bergen)	May 25	9
Moving Melodies (J. Fred Coots-Lillian Shade)	June 8	10
All Colored Vaudeville (Adelaide Hall)	June 22	10
Rah, Rah, Radio (Ralph Kirbery)	July 6	10
What's the Idea? (Lew Pollack)	Aug. 17	11
Nutville (Radio Ramblers)	Sept. 7†	10
All American Drawback (Edgar Bergen)	Oct. 5†	10
'Wee' Men (Singer's Midgets)	Nov. 2†	10
Seein' Stars (Easy Aces)	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	1 rl.
Some Class (Charles Ahearn)	Feb. 8,'36†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The (Herman Brix)	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines	Nov. 23†	2 rls.
Grant Withers-George Lewis		(each)
Miracle Rider	May 18†	
Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)		
Phantom Empire	Feb. 23†	2 rls.
Gene Autry-Frankie Darro		(each)
REGAL		
Lost City, The	Mar. 2†	2 rls.
Wm. Boyd-Claudia Dell		(each)
REPUBLIC		
Darkest Africa		
Clyde Beatty		
STAGE and SCREEN		
Custer's Last Stand (Rex Lease-Lona Andre)	Jan. 2,'36†	(1st episode, 4 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell (Don Briggs-Jean Rogers)	Jan. 13,'36†	
Call of the Savage (Noah Beery, Jr.)	Apr. 15	20 (each)
Flash Gordon (Buster Crabbe-Jean Rogers (13 episodes))	Apr. 6,'36†	
Roaring West (Buck Jones (15 episodes))	July 8	20 (each)
Rustlers of Red Dog (John Mack Brown)	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery (Clark Williams-Jean Rogers)	Oct. 21†	20 (each)

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Thundering Hoofs"	Original screen play, Nate Gatzert. Director: Spencer Bennet.	Ken Maynard, June Gale, Harry Woods.	Shooting
"Opera Hat"	From the novel by Clarence Budington Kelland. Screen play, Robert Riskin. Director: Frank Capra.	Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, H. B. Warner, Emma Dunn, Margaret Matzenauer, Jameson Thomas, Edward Rosely, Paul Porcasi, Franklin Pangborn, Christian Rub.	Shooting
"Cissy"	From the operatta by Fritz Kreisler. Screen play, Sidney Buchman. Director: Josef von Sternberg.	Grace Moore, Franchot Tone, Walter Connolly, Elisabeth Risdon, Victor Jory, George Hassel, Raymond Walburn, Johnny Arthur, Otto Fries, Stanley Fields.	Shooting
"United States Smith"	Original screen play, Harold Shumate. Director: D. Ross Lederman.	Charles Bickford, Florence Rice, Robert Allen, Thurston Hall, George McKay, Joseph Sawyer.	Shooting
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.	Shooting
"Small Town Girl"	Book by Ben Ames Williams. Screen play, Edith Fitzgerald, John Lee Mahin. Director: William Wellman.	Janet Gaynor, Robert Taylor, Lewis Stone, Binnie Barnes, James Stewart, Elizabeth Patterson, Frank Cranen, Andy Devine, Isabel Jewell.	Shooting
"Petticoat Fever"	From the play by Mark Reed. Screen adaptation, Harold Goldman. Director: George Fitzmaurice.	Robert Montgomery, Myrna Loy, Reginald Owen.	Shooting
PARAMOUNT			
"Too Many Parents"	Director: Robert F. McGowan.	Buster Phelps, George Ernest, Billy Lee, Howard C. Hickman, Porter Hall, Colin Tapley, Frances Farmer, Henry Travers, Si Jenks, Billy Bletcher, Gertrude Simpson, Bob McKenzie, Sherwood Bailey.	Shooting
"I Loved a Soldier"	Director: Henry Hathaway.	Marlene Dietrich, Charles Boyer, Paul Lukas, John Miljan, Lionel Stander, Akim Tamiroff, Walter Catlett, Victor Kilian, Samuel S. Hinds, Ted Oliver.	Shooting
"Reunion"	Director: Robert Florey.	Herbert Marshall, Gertrude Michael, Lionel Atwill.	Shooting
REPUBLIC			
"House of a Thousand Candles"	From the novel by Meredith Nicholson. Screen play and adaptation by H. W. Hanemann, Endre Bohem. Director: Arthur Lubin.	Mae Clarke, Phillips Holmes, Fred Walton, Irving Pichel, Hedwiga Reicher, Eugene Broden, Olaf Hytten, Lawrence Grant, Rosita Moreno, Frederick Vogeding, Michael Fitzmaurice, Rafael Storm, Mischa Auer.	Shooting
"Laughing Irish Eyes"	Director: Joseph Santley.	Phil Regan, Walter C. Kelly, Herman Bing, J. M. Kerrigan, Evalyn Knapp, Mary Gordon, Ray Walker, Clarence Muse, Betty Compson, John Indresane.	Shooting
"Red River Valley"	Director: B. Reeves Eason.	Gene Autry, Frances Grant, Lane Chandler, Smiley Burnette, Geo. Chesebro, Jack Kennedy.	Shooting
RKO RADIO			
"Dancing Pirate"	Original, Emma-Lindsay Squier. Screen play, Ray Harris, Francis Faragoh. Director: Lloyd Corrigan.	Steffi Duna, Charles Collins, Frank Morgan, Luis Alberni.	Shooting
"Thoroughbreds All"	Original, Earl Johnson. Screen play, Frank Howard Clark, Jerry Hutchinson, Ferdinand Reyher. Director: Glen Tryon.	Moroni Olsen, Louise Latimer, John Arledge, Ray Mayer, Lightning, Warrior, Clem Bevan, Willie Best, Ethan Laidlaw, Harry Jans, Murray Alper.	Shooting
"The Puzzle of the Briar Pipe"	Story, Stuart Palmer. Directors: Edward Killy and William Hamilton.	Helen Broderick, James Gleason, Willie Best.	Shooting
20TH CENTURY-FOX			
"The Country Doctor"	Based on a story by Charles E. Blake. Screen play, Sonya Levien. Director: Henry King.	Dionne Quintuplets, Jean Hersholt, Dorothy Peterson, June Lang, Robert Barrat, Michael Whalen, Slim Summerville, John Qualen, Helen Jerome Eddy, Montagu Love, George Meeker, J. Anthony Hughes, George Chandler, Frank Reicher, Aileen Carlyle.	Shooting
"Charlie Chan at the Circus"	Original screen play, Robert Ellis, Helen Logan. Based on the character "Charlie Chan" by Earl Derr Biggers. Director: Harry Lachman.	Warner Oland, Keye Luke, George Brasno, Olive Brasno, John McGuire, Maxine Reiner, Shirley Deane, Paul Stanton, Francis Ford, Boothe Howard, Drue Leyton, Wade Boteler, Charles Gemorra.	Shooting
"Under Two Flags"	From the novel by Louise de la Ramee. Screen play, W. P. Lipscomb, Bess Meredyth. Director: Frank Lloyd.	Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell, Nigel Bruce, Herbert Mundin, Gregory Ratoff, C. Henry Gordon, Lumsden Hare, John Carradine, Thomas Beck, Francis McDonald.	Shooting
"The Matron's Report"	Original screen play, Lou Breslow, Paul Berger, Edward Eliscu. Director: John Blystone.	Jane Withers, Ralph Morgan, Sara Haden, Jane Darwell, Harry Carey, Lillian Harmer, Betty Jean Hainey, Clarence Hummell Wilson, Donald Haines.	Shooting
"The Country Beyond"	From the novel by James Oliver Curwood. Screen play, Lamar Trotti. Director: Eugene Forde.	Rochelle Hudson, Paul Kelly, Alan Hale, Alan Dinehart, Robert Kent, Holmes Herbert, Matt McHugh, Paul McVey, Buck the dog.	Shooting
UNIVERSAL			
"For the Service"	Story and screen play, Isadore Bernstein. Director: Ray Walker.	Buck Jones, Beth Marion, Fred Kohler, Wally Wales, Niles Welch, Duke York, Jr., Edward Keene, Frank McGlynn, Ben Corbett, Chief Thunderbird.	Shooting
UNITED ARTISTS			
"One Rainy Afternoon"	Adaptation and screen play, Stephen Morehouse Avery. Director: Rowland V. Lee.	Francis Lederer, Ida Lupino, Roland Young, Joseph Cawthorn, Hugh Herbert, Erik Rhodes, Countess Liev de Maigret, Georgia Caine, Donald Meek, Paul Irving, Ferninad Munier, Eily Malyon, Lucile Ward.	Shooting
VICTORY			
"Taming the Wild"	Story by Peter B. Kyne. Adaptation and screen play, Al Martin. Director: Robert Hill.	Rod LaRocque, Maxine Doyle, Barbara Pepper, Bryant Washburn, Reed Howes, Donald Kerr, Zella Russell.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Hearts Divided"	Story by Rida Johnson Young. Screen play, Laird Doyle, Casey Robinson. Director: Frank Borzage.	Marion Davies, Dick Powell, Edward Everett Horton, Arthur Treacher, Charles Ruggles, Henry Stephenson, Walter Kingsford, Etienne Girardot, Clara Blandick.	Shooting
"The Green Pastures"	From the play by Marc Connelly. Screen play, Marc Connelly. Director: Marc Connelly.	Rex Ingram, Oscar Polk, Ernest Whitman, Frank Wilson, Freddie Archibald, Anna Mae Fritz.	Shooting
"Murder by an Aristocrat"	Story, Mignon G. Eberhart. Director: Frank McDonald.	Lyle Talbot, Marguerite Churchill, Claire Dodd, John Eldredge, Virginia Brissac, Gordon Elliott, Addison Richards, William Davidson, Florence Fair.	Shooting
"Sons o' Guns"	Screen play, Jerry Wald, Julius Epstein. Director: Lloyd Bacon.	Joe E. Brown, Joan Blondell, Beverly Roberts, Winifred Shaw, Robert Barrat, Eric Blore, Craig Reynolds.	Shooting
"The Golden Arrow"	From "The Golden Arrow" by Michael Arlen. Screen play, Charles Kenyon. Director: Alfred E. Green.	Bette Davis, George Brent.	Shooting
"The Gentleman from Big Bend"	From the play "Home Towners" by George M. Cohan. Screen play, Roy Chanslor. Director: William McGann.	Warren William, June Travis, Barton MacLane, Gene Lockhart, Kathleen Lockhart, Dick Purcell, Craig Reynolds, Joe King.	Shooting
"I Married a Doctor"	From the novel by Sinclair Lewis. Screen play, Casey Robinson. Director: Archie Mayo.	Pat O'Brien, Josephine Hutchinson, Ross Alexander, Guy Kibbee.	Shooting

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Secretary of Actors' Federation Assails Government's Theatre Project as Failing in Purpose of Reviving Interest; Attacks Exhibitors for Apathy on Return of Vaudeville

In Two Sections — Section One

VOL. 122, NO. 6 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.* FEB. 8, 1936

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MOTION PICTURE HERALD

Vol. 122, No. 6 — February 8, 1936

WHAT IS COMPETITION?

BECAUSE General Motors is putting out a traveling ballyhoo for the automobile business, including incidentally some motion pictures, there seems to be the makings of quite a shindy in the air, raised by persons who think they see a menace to the box office of the motion picture theatres of the land.

It would appear probable that there is a deal more excitement than menace involved.

The tent show is a part of the motion picture theatre's own history and background, the dim beginning from which it evolved. It is not likely to be seriously invaded by one of its ancestors.

There are other, though not so obvious, competitions about which the exponents of the screen are not consistently vociferous. The star of the motor movies is a mess of machinery, built in Detroit, but the stars of the nation-wide competition of the radio, which nightly invites the customers to stay at home, are mostly the very players and personaliites who have been created by and on the screen. That would appear to be something more immediately to be concerned about.

Also to be remembered is that constant and considerable flow of screen publicity, in newsreels and sports releases, for competitive amusement industries, as conspicuously exemplified by attentions to baseball, beginning with the spring practice in the South and continuing through the world series games.

Meanwhile the day has long since passed when the motion picture theatre can reasonably expect to have exclusive use of the medium of the films. The theatre is concerned with the films as a medium of entertainment, and it can demand that its function of entertainment shall be properly protected. But the motion picture is just a medium of expression, a way of saying things, and if others with something to say desire to use it nothing can prevent extension of its use. The theatre can no more expect a monopoly of the use of camera and projector than the newspaper might in an earlier day have demanded a monopoly of the linotype and the rotary press.

In the somewhat parallel field of publication, advertising has for years commanded the best printing, the best engraving, the finest paper stocks, and many, many highly skilled writers, but the market for literature still gives it a claim on attention and circulation that no advertising tract, book or pamphlet has ever approximated.

The motion picture theatre is in the main much more properly to be concerned about what it shows on its own screens than what may appear as competitive entertainment elsewhere. The screen theatre has arisen by no monopoly of entertainment, but by being the biggest value for the admission price. It has nothing really important to worry about but its own business.

NAIVE!

SO it seems that Mr. Elmer Rice and a number of other dramatists of ability and experience are not pleased at all with what develops to be the controlling policies of the Works Progress Administration theatre—in other words the first government controlled national theatre. It seems they couldn't find elbow room in it to say anything. The only surprise is that these gentlemen, more especially Mr. Rice, should have been so naive as to expect a free, frank stage under such auspices. That is not the way of governments or any spokesmen thereunto pertaining. They never say anything outright. Even the commander of the Union Army used to sign himself "Your Obedient Servant, U. S. Grant." And you know how much he meant it.

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ANTICIPATING "PASTEUR"

IN "The Story of Louis Pasteur" about to issue from Warner Brothers the indications appear that the screen has a new asset of special value in the building of status and prestige in the more influential upper strata. While the box office vote is yet to be cast, advance attentions from the more serious observers and commentators of the public press denote an attitude of anticipation and receptivity that was unknown to the screen but a few years ago. In the main the movie columns have yet to hear about it, but the editorial writers are evidencing a remarkable interest.

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THE Hollywood fauna, which would have given Darwin notions, while capable of many variants, has evolved a prevalent type characterized by platinum plumage on top, sun-tan face, with white bare legs below, but swathed in mink. A bevy of them, shot and stuffed, or just shot, would make a nice group for the American Museum of Natural History.

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LATEST gadget of an effete age: A California fruit concern has a machine for taking the fuzz off of peaches, leaving them as slick as plums. We protest that the idea is depraved and in violation of cosmic law. A bald peach would have all the charm of a girl without eyebrows.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Own Inquiry

Large distributors face the unusual procedure of having the spotlight of a private investigation by a federal court judge turned on their activities in selling to independents. Judge George Welsh, in Philadelphia, this week set out on this bold and unprecedented move in an attempt to determine on his own whether the companies are violating anti-trust laws by unlawful conspiracies.

Judge Welsh appointed Ben Golder, himself a representative of the independents, to conduct the investigation, and upon Mr. Golder's findings the court will determine whether the practices of distributors should be made the subject of a federal grand jury inquiry. See page 13.

Remember the Maine

Don't "Remember the Maine," Hollywood producers are advised indirectly by the Spanish government. It all has to do with Twentieth Century-Fox's forthcoming "A Message to Garcia." Spain has cautioned the producers against the slightest reference in the picture to the sinking of the battleship Maine.

Further details appear in the Hollywood Scene, on page 37.

Music Suits

Increasing its pressure on the large radio networks to apply for performing rights licenses to its music, Warner this week filed two suits, seeking $1,565,000 damages, alleging copyright infringement, against Columbia Broadcasting System. Individual stations were also named, and a number of smaller suits were instituted.

ASCAP meanwhile was taking court action against exhibitors in the South, five suits having been filed for unlicensed use of music.

E. C. Mills, ASCAP's general manager, is sought by the large independent broadcasters as a Moses to lead them out of the copyright muddle, as the radio industry split into three camps. For particulars, see page 20.

$1,000 Fine

Producer, distributor or circuit members of the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, president, who violate the rules governing advertising standards, will, if found guilty, be fined $1,000.

This procedure became effective on February 1, but the organization had decided on its adoption some 10 months ago. "No special occasion prompted the move," said an MPPDA official.

A New Year

Starting the film season January 1, to coincide with the calendar year, instead of September 1 as has been the custom, is advocated by Jack Cohn, vice-president of Columbia Pictures Corporation.

Mr. Cohn sees advantages to the exhibitor, distributor and producer in a film year concomitant with the calendar.

Support of Mr. Cohn's idea is offered in the fact that three large companies, besides his own, have already begun selling 1936-37 product. Mr. Cohn is interviewed on page 30.

Junior Matinees

Junior matinees, conducted by thousands of motion picture owners, usually on Saturday mornings, need not suffer a dearth of suitable material. Leading distributors and the National Board of Review have just completed a list of motion pictures adaptable to this type of exhibition. The record, with titles and credits, appears on page 40.

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Leaves Hal Roach

After only four months' affiliation with the company, David L. Loew has resigned as vice-president of Hal Roach Studios, effective this Saturday.

Mr. Loew requested a release from his three-year contract, it is understood. No explanation was given by either Mr. Loew or Hal Roach, but Mr. Loew said he planned to make California his permanent home and would remain in the industry.

In Hollywood it was being regarded as a possibility that he would affiliate with the Metro-Goldwyn-Mayer studio.

Mr. Loew resigned as vice-president of Loew's, Inc., on October 1. At that time it was announced that plans for heavy expansion of Roach production were under way and that the studios would be greatly enlarged early this year.

Repeal Asked

The motion picture industry this week launched the advocacy of repeal of the 16-year-old statute in New York state prohibiting the admittance of unchaperoned minors to theatres.

That action, it was held, is the only feasible solution to the problems brought about by what is generally considered an unworkable, unenforceable law.

A "cop" in every theatre in the state is seen by the industry in legislative proposals to make the law more stringent. Meanwhile the police drive in New York City against theatres for admitting children continues, after 245 arrests. A picture of the entire situation is presented on page 51.

To Carl Laemmle

The lobby of the White Front Theatre which Carl Laemmle opened on Milwaukee Avenue, Chicago, thirty years ago, will be reproduced at Universal City on Monday, February 24th, when the production colony pays tribute to Mr. Laemmle's three decades in the business, with a luncheon on the "Phantom of the Opera" set.

Guests will enter the studio through the reproduced lobby of the White Front Theatre with its 290 undertaker chairs. Decorations and souvenirs will reflect the pioneer days.

Following the luncheon will be shown a special reel from "Showboat," one from "Sutter's Gold" and the 900-foot picture "Hiawatha," Mr. Laemmle's first, which was released by the original Imp company, directed by William Ranous and shot at the Falls of Minnehaha in Minneapolis.

NEWS SUMMARY COVERING THE SCREEN WORLD

Approved

RCA's capital readjustment, as proposed by Joseph P. Kennedy, was approved by directors this week and will go to stockholders for a vote on April 7. Eventually the only class of securities outstanding will be common stock.

At the same time David Sarnoff, president, announced that net income of Radio Corporation and subsidiaries for the year ended December 31 totaled $5,100,000, equivalent after full dividend requirements on the preferred A stock to $4.38 a share on 767,275 shares of preferred B stock. This compares with net income of $4,249,264, or $3.27 a share on the preferred B stock in 1934.

High lights of the new Kennedy reorganization plan are on page 17.

"Cain's Warehouse"

Assailing the Government's WPA theatre project as a "proving ground for sociological theories or a Cain's warehouse for outdated turns," Ralph Whitehead, executive secretary of the American Federation of Actors and an executive of the project, this week unleashed a barrage.

Administration of the program is controlled by a "clique" and most of the productions are impotent to effectuate the Government's plans to revive the stage, he charged. He also hit at the motion picture industry for its attitude toward vaudeville.

Meanwhile, a graduate of the "sociological school" of the theatre, Philip Barber, was appointed regional director for New York. Mr. Whitehead's charges and developments of the week are detailed in the story starting on page 29.

Loew Setup

The Securities and Exchange Commission found on its desk at Washington Monday morning a certificate by Loew's, Inc., of the registration of $15,000,000 of debentures which the company is to issue February 15th. Contained therein was a detailed explanation of contractual relations with officers of the corporation and others, showing that Irving Thalberg, Louis B. Mayer and J. Robert Rubin last year received $1,013,058 under a profit-sharing contract.

Loew's, Inc., now has 157 theatres, 73 of which are in the New York area, the management admitted, and pays Electrical Research Products, Inc., some $100,000 a year to put sound into its motion pictures

See page 14.

CHARLIE CHAPLIN IN "MODERN TIMES"

Charlie Chaplin, after much showmanly deliberation and whetting of anticipations, gave the world his "Modern Times" with a premiere at the Rivoli theatre in New York's Broadway Wednesday night—and revealed it a memory album of his triumphs of yesteryear.

"Modern Times", constructed as all Chaplins have been, is a succession of gags, business and feats of funny business, beaded along the gossamer thread of a plot as slight as a Shubert operetta.

The story, a waif of a wisp of a story, is the sentimental theme of "The Vagabond", the most romantic of his earlier endeavours. Sequences that ensue are reminiscent of "The Floorwalker", with its escalator, "The Rink", with his acrobatic rollerskating, and the most strikingly of all recalling the dope motivation of "Easy Street", a Vincent Bryan notion of '17, in which our hero becomes a superman by falling on a hypodermic. This time the dope is in the salt shaker. Superimposed over it all, making it the authentic Chaplin complete, is the general theme of the triumph of the boob, ever under pursuit by Might and Power as depicted by the law and the police, from the Keystone Cops to the officers of modern times.

The chases are abundant, as thrilling as ever and perhaps even more complex. The foil of wistful beauty in distress, so ably supplied in years agone by Miss Edna Purviance and successors, is in "Modern Times" charmingly represented by Miss Paulette Goddard, who has had a world of publicity of late as a Chaplin find.

The picture wins its title and the best and newest of its business from the addition of a theme that may be termed Man vs. Machine, wherein Mr. Chaplin is presented as the most conspicuous victim of the assembly line speed-up method of today's industry, in a symbolic mill that makes nothing but comedy. Just incidentally this mill sequence presents an anticipation of television with a device by which the boss in the office can see everything in the mill on his screen and can make himself menacingly, commandingly seen almost anywhere at will. There is a dig at the boss, of course, showing him working on jig-saw puzzles between fits of ordering speed-ups.

It must have been that dash of rather bored irony that encouraged Comrade Shumiatsky, of the Soviet cinema, a few months ago, to promise that Chaplin's picture was something important in service to the red cause. It is now evident enough that Mr. Chaplin's picture is not precisely a red tract. It just so chances now, too, that since the cables from Moscow have been so full of Stakhanoffism, the industrial sequences of "Modern Times" may have to the reds a new meaning.

The Rivoli's rather sophisticated first-night audience found the most fun in a mechanical sequence with Mr. Chaplin suffering at the ministrations of a feeding machine. The pie throwing that used to be done by hand now is presented better and faster by a machine.

This is Mr. Chaplin's first appearance in five years. It is 23 years since he gave the screen the same personality which creates and dominates "Modern Times." The Chaplin of the screen is as vigorous, as ageless, as then. This picture, with lively and often humorous musical scoring and many incidental sounds and occasional voices, is essentially in the technique of the silent days—in other words, it is motion picture.—*TERRY RAMSAYE.*

Produced by Charles Chaplin Film Corporation. Distributed by United Artists. Directed by Charles Chaplin, from a story by Charles Chaplin. General production manager, Alfred Reeves. Assistant production manager, Jack Wilson. Settings by Charles Hall. Music composed by Charles Chaplin. Musical director, Alfred Newman. Assistant directors, Carter de Haven and Henry Bergman. Photographers, Rollie Totheroh and Ira Morgan. Portrait photographer, Max Munn Autrey. Film editor, Charles Chaplin. P.C.A. certificate number, 1596. Release date, February 12th. Running time, 87 minutes.

CAST

A Tramp ..... Charles Chaplin
A Gamin ..... Paulette Goddard
A Cafe Proprietor ..... Henry Bergman
A Mechanic ..... Chester Conklin
A Burglar ..... Stanley Sandford
A Burglar ..... Hank Mann
A Burglar ..... Louis Natheux
President of a Steel Corporation .... Allen Garcia

This Week in Pictures

STRIKING, in pose and comeliness. Beverly Roberts, young player of the screen, has been given her second assignment by First National, this time in "Nowhere." Her first was "The Singing Kid."





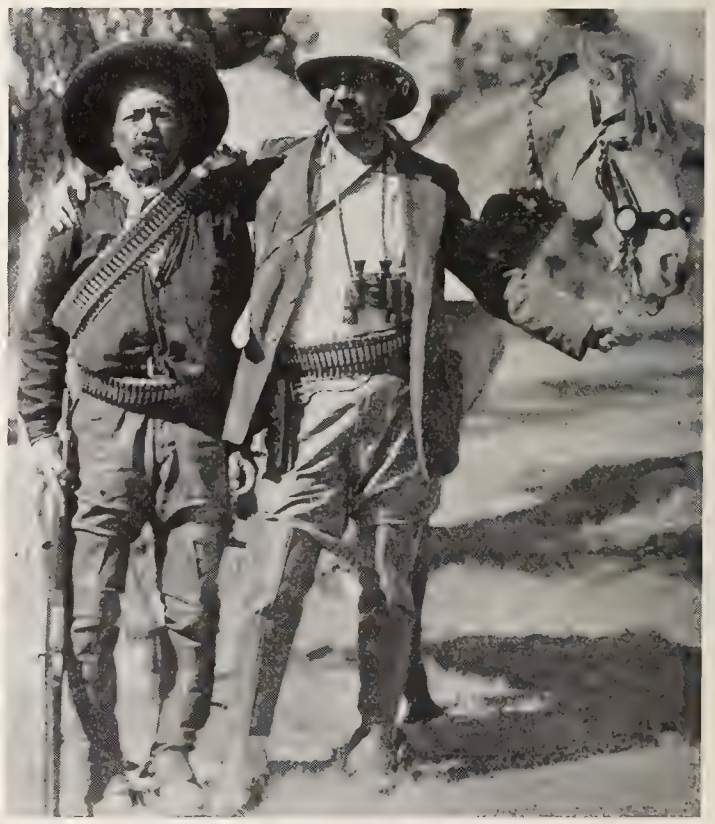


SALES TRIBUTE. (Right) Francis L. Harley has been selected by Twentieth Century-Fox to take charge of sales for Great Britain as managing director. He had been in a similar office for Fox in Paris.

CHARLIE CHAN DAY, at the Los Angeles Assistance League. Seated (left to right): Harry Lachman, Fox director; Mrs. Yi-Seng-King, wife of Chinese vice-consul; Warner Oland, Mrs. David Babcock, Chok-Chung-Li. Standing: Mme. Wanda, Mrs. Stanley Morris and Mrs. Brown Holmes.



DISCUSSING MOVE TO HOLLYWOOD. Executives of Selznick International Pictures, releasing through United Artists, confer over moving to Hollywood. (L. to r.) David O. Selznick, president; John Hay Whitney, chairman; John Wharton, treasurer; and Katherine Brown, eastern story editor.



FIRST SCREEN VILLA. That's what Pedro Valenzuela (left) says he was, 20 years ago. He's an extra in "Vamonos con Pancho Villa!" production of CLASA. With him is Domingo Soler, the star.

U. S. JUDGE OPENS PRIVATE INQUIRY ON DISTRIBUTORS

Grand Jury Action Will Follow If Jurist So Decides After Anti-Trust Study by Counsel for Independents

The smoke of battle had not cleared this week in the United States Government's unsuccessful St. Louis anti-trust proceedings against large distributors, when the very structure of distribution, with dramatic suddenness, found itself facing the bold and unprecedented action of a federal court judge ordering a first-hand *private* investigation to determine whether any or all of the eight companies are conspiring against independent exhibitors and/or distributors.

This rare piece of enterprise appears to have grown out of the defeat in Philadelphia by independent exhibitors of distributor attempts to force double bill extinction by contractual prohibition. The United States district court in that city, in deciding the Perelman (independent exhibitor) dual billing case, last week, had declared that the distributors' standard contract clause which sought to prevent dualing was not only illegal, but virtually amounted to restraint of trade against both independent owners and independent producers.

Apparently it was that victory that moved the Philadelphia independents to demand a federal grand jury investigation of allegedly unfair distributor selling practices. Federal Judge George Welsh refused to grant the request, for the present, but instead appointed ex-Congressman Benjamin Golder to investigate conditions, as his private agent, and to report back to him. Presumably, Judge Welsh has in view the instigation of federal grand jury proceedings if he thinks the Golder report warrants such action.

Earlier Actions Failed

It was just such a federal grand jury investigation of local conditions that resulted in criminal proceedings in St. Louis against Warner Bros., RKO and Paramount, and, subsequently in proceedings in equity, in the Fanchon and Marco matter. The fact that the Department of Justice was unsuccessful in both prosecutions now is history.

The Department of Justice at Washington is understood to have received the news of Judge Welsh's private film investigation with surprise, and with some displeasure at seeing a federal judge take from the United States Attorney General the prerogative of instituting proceedings of this nature.

Judge Welsh's action is considered in New York distribution quarters to be not only unusual in the precedent it establishes, but peculiar in that Mr. Golder will act as the court's private investigator of distributors while at the same time he represents the very independent exhibitor interests which demanded the federal grand jury inquiry. Too, it was Mr. Golder who led these independents into Judge Welsh's courtroom to demand the probe, and, it is said, after the grand jury inquiry was refused, himself suggested that he be appointed "a friend of the court" (amicus curie) to investigate conspiracy charges, violations of the Sherman anti-trust law or other unfair practice complaints. Also, he represented the independents in the Perelman dual bill case.

Private Detective for Judge

Mr. Golder will serve without compensation and without power to subpoena witnesses or any other power. He is merely acting as a private detective for Judge Welsh.

New York legal authorities at distributor home offices were speculating over whether or not Judge Welsh was within his federal court authority.

The understanding is that Mr. Golder will meet any expenses incurred. Whether he will have the support of the Independent Exhibitors' Protective Association of Philadelphia in this connection could not be determined.

The new private investigator left last week for the sunny sands of Florida. there to repose in a study of the "mass of data" from which he will draw conclusions.

Methods of Procedure

Proceedings against large distributors who are accused by independents of unfair trade practices and conspiracies in violation of the Sherman anti-trust law have to date been started in this manner: (1) The filing by independents, individually or en masse, of a federal court civil suit; or, (2) criminal or equity prosecution by the United States Attorney General acting in behalf of the United States Department of Justice, as in the St. Louis case.

Benjamin M. Golder, born in Vineland, New Jersey, 45 years ago, is a Philadelphia lawyer. He was admitted to the bar in that city in 1913. His World War service was as ensign in the Naval Aviation Service. Mr. Golder, a Republican, served in the 69th to 72d Congresses at Washington.

Yamins Named Head of Allied; MPTOA Cooperation Discussed

Nathan Yamins of Fall River, Mass., was elected president of Allied States Association of Motion Picture Exhibitors on Wednesday, succeeding Sidney E. Samuelson, who because of private affairs declined a proffered third term. The election took place at the annual meeting of Allied national directors at the Hotel Carlton, Washington.

Abram F. Myers was reelected general counsel and chairman of the board; Herman A. Blum, treasurer; H. M. Richey, recording secretary; B. Price and Mr. Samuelson were named to the executive committee with Mr. Myers and Mr. Yamins, ex-officio members. The executive committee governs Allied.

W. A. (Al) Steffes, at his request, was relieved of the duties of regional vice-president for the northwest. Mr. Yamins did not name a successor.

Alfred Price was chosen as a vice-president of the eastern region, and the following regional vice-presidents were renamed: Aaron Saperstein, for the west; Colonel H. A. Cole, the south, and Martin Smith, the middle states.

Cleveland was the unanimous choice for Allied's annual convention, to be held about May 15. H. M. Richey of Detroit was appointed general convention chairman.

The proceedings of the directors were carefully guarded behind closed doors. J. B. Clinton's suggestion that Allied and the Motion Picture Theatre Owners of America combine efforts in common causes was considered, but no action was taken. Mr. Clinton is vacationing in South America.

The meeting got under way Tuesday morning and adjourned Wednesday afternoon, with Mr. Myers presiding. Present were 31 delegates and national directors from the District of Columbia, Illinois, Indiana, Maryland, Michigan, New England, New Jersey, the Northwest, Ohio, Western Pennsylvania and Wisconsin.

Allied Theatre Owners of the District of Columbia was host at a stag dinner Tuesday evening, and at a luncheon Wednesday.

The business of the meeting was in the hands of five committees, the chairmen of which were: nominations, Nathan Yamins; budget, Herman Blum; legislation, Walter B. Littlefield; litigation, Colonel H. A. Cole; trade practices, product shortage, etc., Sidney Samuelson. The committee on arrangements was composed of Arthur Price, William Wilcox, A. E. Lichtman, Charles Olive and Benjamin Tendler.

LOEW FINANCIAL SETUP BARED IN $15,000,000 STOCK REGISTRATION

Report Reveals Thalberg, Mayer and Rubin Together Received $1,013,058 Last Year Under Profit-Sharing Contract

Debentures, Due Feb. 15, 1946, Will Be Offered Public at Not Exceeding $99 per $100; Erpi Contract Detailed

Issuance on February 15th of $15,000,000 in sinking fund debentures caused Loew's, Inc., this week to lay bare before the United States Government private information about the corporate and financial structure, in accordance with the law.

Irving Thalberg, Louis B. Mayer and J. Robert Rubin, Loew executives, last year received $1,013,058 under the profit-sharing contract entered into with Loew's several years ago when the late Marcus Loew took over Louis B. Mayer Pictures, it was revealed in a statement filed by the corporation with the Securities and Exchange Commission for registration of $15,000,000 of three and one-half per cent sinking fund debentures.

The debentures, to fall due February 15, 1946, will be underwritten by a group of which Dillon, Read and Company, New York bankers, will be the principal member and will be offered to the public at not exceeding $99 per $100.

In addition to the profit-sharing agreements with the Messrs. Thalberg, Mayer and Rubin, it was disclosed, the company has similar contracts with David Bernstein, Arthur M. Loew and Nicholas M. Schenck, likewise corporate officers; has stock option contracts with the Messrs. Thalberg, Mayer, Rubin and Bernstein, and has a contract with Electrical Research Products, Inc., for use of its sound system under which minimum royalties of $100,000 a year are called for.

The $15,000,000 of debentures which the company proposes to issue are to cover the retirement, already accomplished or contemplated, of other Loew securities, and the statement showed that $8,171,812 will be used to retire on April 1st the balance outstanding $7,972,500 15-year six per cent gold debentures due in 1941; $3,564,824 to reimburse the company's treasury for the retirement of seven per cent cumulative stock of Metro-Goldwyn Pictures; $1,860,420 to reimburse Loew's for the retirement of the first mortgage of the New Broad Company, and $270,300 to reimburse for retirement of six per cent notes of Loew's St. Louis Realty and Amusement Company.

The company has set up a sinking fund calling for $500,000 a year for the purchase of old debentures. The amount of this fund is to be increased to up to $1,000,000 annually by the addition of an amount equal to one-half of the dividends in excess of $3 per share paid on common stock.

A statement of the company's corporate structure shows that it has 58 subsidiaries which it owns entirely and 23 which are partly owned. The subsidiaries, in turn, own 26 others, wholly or in part.

The most intricate set-up is that of Metro-Goldwyn-Mayer, which owns Metro-Goldwyn Pictures, Metro-Goldwyn-Mayer Pictures Corporation, Metro-Goldwyn-Mayer Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Culver Export Corporation, Moredall Realty Corporation, 45th and Broadway Corporation, and Robbins Music Corporation. Culver Export owns 50 domestic and foreign subsidiaries.

The organization also has a total of 57 theatres, 105 of which are wholly owned, 15 partly owned and 37 affiliated; 73 of the houses are in the New York metropolitan area and 17 are located abroad.

The Erpi Contract

Believed to be the first of its kind made public, the Erpi contract for use of sound is of more than passing interest to the trade, indicating the cost of putting sound into pictures. Under the 15-year contract which Loew's have with Erpi, it pays royalties of $500 per 1,000-foot reel or fraction thereof on features, and $100 per reel or fraction on newsreels; where a feature runs more than 5,000 feet the extra part-reel pays no additional royalty unless it is in excess of 200 feet. Regardless of whether sound is used throughout or only in part, the royalty applies. Royalty is based on negative production, and does not in any way apply to positive prints.

A royalty of $500 for each 10 minutes of playing time is imposed on master sound records produced independently of specified pictures.

Records for Radio Barred

Under the contract, the film company may not produce sound records for radio or any purpose other than motion pictures, although it is permitted to broadcast from its pictures. It is also prohibited from producing sound pictures for any other company, unless such company also is licensed by Erpi, and may not produce for other licensed companies more than five features or 12 shorts a year.

The contract also carries a schedule of the charges on pictures for distribution abroad, ranging from $7.50 to $100 per reel per country, the last-named figure being for pictures for distribution in the United Kingdom and Ireland. The rate on pictures for Canada is $75 per reel; Australasia, $62.50; Germany, $50; South America, $40; Central Europe, $35; France and Belgium, $25; Scandinavia and Denmark, $20; Italy and China and Japan, $15; Spain and Portugal, $12.50; Holland and South Africa, $10; and Cuba and Mexico, India and Indo-China, and Turkey, Egypt and Asia Minor, $7.50.

Under the stock option contracts with the Messrs. Thalberg, Mayer, Rubin and Bernstein, Mr. Thalberg is given the privilege of taking up to 100,000 shares of common and each of the others up to 50,000 shares in instalments at stated periods between December 31, 1934, and March 1, 1939. During the months of January and February in each of the years 1935, 1937 and 1939, each is given the privilege of taking a part of the total allotment; Mr. Thalberg is to take up to 27,780 shares and the others up to 13,890 shares in the first period at $30 per share; a similar amount in the second period at $35, and 44,440 and 22,220 shares, respectively, at $40 in the third period. As an alternative, if they do not purchase the stock in the manner outlined, they may take any amount thereof between March 1, 1935 and March 1, 1937, at $35 per share or between March 1, 1937 and March 1, 1939, at $40. All the options were given December 15, 1932, and it is provided that if any of the group leave the employ of the company before December 31, 1938, his option is to be canceled.

Under the contracts with Thalberg, Mayer and Rubin, weekly salaries of $4,000 for Mr. Thalberg, $2,500 for Mr. Mayer and $1,000 for Mr. Rubin are provided, in addition to which the group are to receive 20 per cent of the first $2,500,000 and 15 per cent of any excess of the net profits of Loew's after the deduction of dividends on preferred stock and $2 per share for dividends on common. The profit-sharing agreement was entered into April 7, 1934, and is to run to December 31, 1938; it carries a guarantee that the group's share of net profits shall be not less than $500,000 a year.

Profit-sharing agreements on the same conditions are held by other officers of the company, one with Nicholas M. Schenck, president, calling for two and one-half per cent; one with Mr. Bernstein, calling for a salary of $2,000 a week and one and one-half per cent, and another with Arthur M. Loew calling for $3,500 a week and five per cent of profits derived from foreign operations in excess of $3,640,000.

$30,000,000 Involved in Suits

In a statement of operations, the company disclosed that it is involved in a large number of suits. Approximately $30,000,000, it was said, is asked in damages in anti-trust suits now pending, but, it was added, the final obligation will be negligible

The salary list of officers and directors is headed by Nicholas M. Schenck, who received $265,173 during the company's 1935 fiscal year, this including his expenses and his "cut" of the profits; Mr. Bernstein, as vice-president, received $182,711; Arthur M. Loew received $182,170, while David L. Loew received $74,766; Leopold Friedman, secretary, received $53,342; Isador Frey, assistant secretary, $31,694, and J. Robert Rubin, as vice-president, received $93,888 in addition to his share of the million-odd dollars which he participated in with Mr. Thalberg and Mr. Mayer.

The statement showed, in contrast with the nearly $2,000,000 paid to a half-dozen Loew officers and directors, that 184 actors, writers, directors and other employes engaged during the year were paid salaries aggregating $11,303,773.

MOTION PICTURE HERALD TO ROCKEFELLER CENTER

As this issue of The Herald comes from the press it is established in its new home in the RKO Building of the great new "city within a city" of Rockefeller Center, now the capital of the motion picture, of the radio and the industries of publication and advertising.





Here—thirty stories above the midtown traffic streams—is the window where the editor can overlook everything

AGITATION SPREADING AGAINST CHANCE GAMES

Massachusetts Bill Would Bar Them; Ruled Lottery in Cleveland; Banned in Milwaukee

Agitation—legal, legislative and otherwise—against the so-called chance game form of box office stimulation is spreading, as evidenced by the following developments of the week:

The United States Post Office reiterated its warning against mentioning chance games in newspaper theatre advertisements.

Lowell, Reading and Stoneham in Massachusetts banned the practice, and a bill was introduced in the state legislature prohibiting its use everywhere in the Commonwealth.

Cleveland ruled chance games to be a lottery, causing theatre owners to start raising a fund to fight the prosecution; city authorities are preparing for a court test.

Houston owners asked that the device be eliminated by city authorities, on grounds of lottery in violation of Texas law.

Kansas City owners suggested a city-wide ban and Missouri's attorney general determined to re-investigate to determine the legality of the promotions.

Milwaukee ordered chance games stopped.

Exhibitors in New York were granted leave to appeal a decision against chance games, as the copyright owners of Bank Night continued to fight alleged infringements.

In Denver, following a warning from Postmaster J. O. Stevic, giveaway advertising was discontinued by both the Denver *Post* and the Denver Rocky Mountain *News*. Both had allowed mild advertising before, such as "It's Ford Night Tonight," calling attention to the Harry Huffman Ford giveaway each week. Now a line in Mr. Huffman's ads says, "It's Tuesday Night."

Bills Would Bar Practice

A bill has been introduced in the Senate in Massachusetts by William F. McCarthy prohibiting "that practice of theatres and other places of amusement of awarding bank accounts, cash or other prizes to its patrons in the form of a lottery." A public hearing is expected to be held by the committee on mercantile affairs, to which the bill has been referred. It is pointed out that if such practices are determined to be lotteries, they would automatically be prohibited under the present Massachusetts' anti-lottery laws.

With the giveaway banned in Lowell, Reading and Stoneham, the Bank Night battle-front is widening in Massachusetts. It is already out of Boston and Medford, while appeals are pending from superior court convictions on a lottery charge in these municipalities. In an infringement suit brought by Bank Night against Parlay Cash Night in Boston the judge told both sides neither had any standing in court, but reconsidered when Attorney George S. Ryan told the court that participants did not have to buy theatre tickets to win.

Police Prosecutor Perry A. Frey of Cleveland, Monday, told 27 theatre owners that for the sake of public policy a judicial ruling should be obtained on the legality of Bank Night. The prosecutor warned the exhibitors that arrests would be made. William E. Minshall of the law firm of Minshall and Mozier, who successfully defended Bank Night in a previous court action seeking a permanent injunction to stop it, again will oppose the charges of lottery. M. B. Horwitz, general manager of the Washington circuit and first exhibitor in the Cleveland territory to introduce Bank Night, is said to have obtained pledges from 15 exhibitors to create a fund to fight the prosecutor's ban on Bank Night as being a lottery.

In Houston protests against Bank Nights at downtown theatres were lodged with the City Council last week by independent owners and operators of suburban theatres. They charged the Bank Nights are lotteries and therefore illegal in Texas, and that their operation constitutes unfair competition for the small suburban theatre. Mayor Holcombe said he would "see what other cities" are doing before replying.

Three-fourths of the members of the Independent Theatre Owners of Kansas City met last week and voted to eliminate all cash giveaways and premiums, providing other independent and circuit theatres in Kansas City do likewise. The vote resulted from an effort on the part of E. Rolsky, president, in the direction of complete elimination. Most of the independents are agreeable to the move, but agree it will be abortive unless elimination is 100 per cent.

New Investigation Promised

Attorney General Roy McKittrick of Missouri will reinvestigate the details of Bank Night to determine the promotion's legality. Early last year it was pronounced a lottery, and therefore illegal, by Mr. McKittrick's department. The banning of Bank Night by Franklin Miller, circuit attorney, in St. Louis, is expected to lead to a test case which will be carried to the Missouri Supreme Court. Promoters of the system say they are anxious for the test, because of their recent victory in the Iowa Supreme Court.

In Milwaukee City Attorney Max Raskin has ordered exhibitors to discontinue giveaways of various sorts within a week or face prosecution.

In addition, there are a score of independent houses also featuring giveaways in the form of souvenir and glassware nights or charging 10-cent admissions one or two nights a week. No efforts to clamp down on this type of promotion have been made by the Milwaukee police following a district court verdict in December acquitting Norman Haacke, manager of the Grace.

Leave to Appeal Is Granted

In New York leave to file an appeal with the court of appeals from a decision of the appellate division of the Brooklyn supreme court in connection with lotteries was granted Weisman, Quinn, Allen and Spett, attorneys, last week by Chief Judge Crane. The case which is being appealed has to do with a Farmer Miller game at the Winthrop, Brooklyn. On January 20 the appellate division of the Brooklyn supreme court held that prizes awarded as the result of spinning a wheel in a theatre are in violation of the lottery law.

The case of Affiliated Enterprises vs. Wheatley and Howe, of Hot Springs, Ark., for alleged infringement on Bank Night through their use of Dividend Night was called in Federal District court at Little Rock, week before last, with Affiliated taking a non-suit.

PREDICTS DEATH OF CHANCE GAMES

Bank Nights and other forms of expedients to spur theatre patronage will shortly run its course, predicts the Des Moines Register, *which, following a decision of the Iowa supreme court that Bank Nights do not violate that state's lottery laws, commented thusly:*

"Bank Night will probably die a natural death, just as most fads do. Not enough persons can win anything, year in and year out, to make it permanently attractive to the limited family purse. 'Biting' on long shots gets tiresome eventually. As long as the public 'gets a kick out of it,' the Bank Nights will likely continue, but when the patronage begins to lose interest, dear old Bank Night will be tucked away to permanent rest in some dark corner."

Grainger Returns As Cowdin Leaves

Universal's home office at Rockefeller Center in New York was a-bustle this week with activities attendant upon the return of James R. Grainger, sales manager, from Universal City, with 1936-37 product plans, and the departure of J. Cheever Cowdin, holder of an option to buy the company, for Europe, reportedly in connection with option matters.

Mr. Grainger, on his arrival in New York, went into executive session with F. J. A. McCarthy, eastern sales manager; Sieg. Wittman, eastern district manager; A. J. Herman, New England district manager; Harry Graham, southern district manager, and Clair Hague, Canadian general manager.

En route to New York Mr. Grainger told a one-day sales convention of Universal men at the Hotel Blackstone in Chicago that he not only had reached an agreement with Carl Laemmle on the details of the remainder of the current season's lineup, but also had induced him to add four serials for next season. Preliminary arrangements on the 1936-37 lineup also were discussed.

Mr. Cowdin, head of Standard Capital Company, sailed on the Europa last Friday night for a hurried trip to London, to be gone about three weeks. It was reported that the trip is for the purpose of conferring with British financial interests on a participation in Standard's option to acquire control of Universal.

Colonel William Freiday, partner in the firm of J. Robinson-Duff, stock brokers, last week was elected a director of Standard Capital. It is expected that he will become associated with Universal in the event that the Standard option is exercised.

Seth Crane Dead

Seth Crane, 85, a veteran actor of the stage, died January 31 at the Home for Incurables, the Bronx.

RCA ADOPTS KENNEDY CAPITAL PLAN; $5,100,000 NET EARNINGS IN 1935

Plan Calls for Eliminating $17,263,689 Preferred B Stock Arrearages, Borrowing $10,000,000, Redeeming Preferred A

Net Earnings Totaling $5,100,000 Are Reported for 1935, an Increase of $850,000 Over Previous Year

The plan of Joseph P. Kennedy, special advisor, for reorganizing RCA's capital structure, requiring (1) elimination of $17,263,689 preferred B stock dividend arrearages; (2) borrowing of $10,000,000 for five years from New York banks; (3) redemption of 495,597 shares of $50 preferred A stock at $55 a share, costing $27,000,000; and, (4) giving eventual control to common share holders, was accepted this week for adoption by the board of directors of Radio Corporation of America, parent of the RCA communications system, and, in amusements, of National Broadcasting, RCA Victor, RCA Photophone motion picture sound equipment and half-owner, with Atlas-Lehman, of RKO. The plan will go to stockholders for an approval vote on April 7th.

RCA's directors at the same time disclosed net earnings of $5,100,000 for 1935, representing an increase of approximately $850,000 over 1934.

The board's action in adopting the new capital plan terminated the assignment, for the purpose, of Mr. Kennedy. The former chairman of the Securities and Exchange Commission, who was called in on the Radio job a month ago, immediately boarded a plane for his winter home in Florida.

The Plan in Detail

For the purpose of clearing accumulations on the preferred B stock, it is proposed to exchange each present share for 1-1/5 shares of a new $3.50 cumulative convertible first preferred stock, callable at $100 a share and one share of common stock. Each share of the proposed new first preferred stock will be convertible over a five-year period into five shares of common stock, or at $20 a share for the common.

The first preferred stock would be entitled to dividends from April 1, 1936 and it is planned to start payments when the proposed plan is put into effect.

Arrangements have been made for a five-year $10,000,000 loan at two and one-half per cent from a group of banks, consisting of the National City Bank, Central Hanover Bank, Guarantee Trust Company, Chase National Bank, the Bank of New York and Trust Company, Irving Trust Company and Bankers Trust Company. It is indicated that the company now has $33,470,962 of cash assets, of which about $18,000,000 is estimated as needed for working capital requirements. The excess cash, with the loan, will be utilized for retirement of the preferred A shares.

Common To Be Increased

Commenting on the terms of recapitalization, as applied to the B preferred stock, David Sarnoff, president, was quoted by the financial press as saying that directors had endeavored to recognize the B stockholders' rights and at the same time safeguard the company's financial position. Despite the present cash resources and improved earnings, he was reputed to have pointed out, it would be impossible to pay out of cash or earnings now or in the future $17,263,689 of preferred B dividend arrears to April 1, 1936.

Under the plan, the outstanding common shares will be immediately increased six per cent, to 13,897,965 shares, from 13,130,690. Giving effect to complete conversion of the first preferred, common stock would be increased 41 per cent to 18,501,615.

A compilation prepared by the company giving effect to the proposed new capitalization, indicates that assuming exchange of the entire amount of present preferred B into new $3.50 first preferred stock and on the basis of estimated net of $5,100,000 for 1935 there would be a balance available for common stock after preferred dividends of $1,405,400, or 10 cents a share on the 13,897,965 shares common to be outstanding. Essuming that ultimately the entire proposed first preferred stock is converted into common stock Dow, Jones' financial news service figures that, on the basis of 1935 earnings, a balance of $4,628,000 would be available for the 18,501,615 common shares to be outstanding, or 25 cents a share.

Two Primary Objects

Mr. Kennedy, who presented the proposed plan jointly with President Sarnoff at a press interview, explained that in considering the recapitalization, two primary objects were kept in mind: (1) revamping of the capital structure to a form more in line with demonstrated earning power of past years, and (2) elimination of the mounting accruals on the preferred B shares.

It was also pointed out by financial editors that proposed plan obviated the necessity of any cost or underwriting fees in connection with financing payment of the accrued dividends.

Many different plans have been considered in the past few months but discarded as not equitable to the different classes of shareholders, or as not meeting the needs of the present situation.

Mr. Kennedy was quoted as saying that in view of the nature and hazards of the type of business, the ideal capitalization was one class of stock and that this should be the ultimate aim of the company. Neglect of the opportunity to take advantage of the present money market to effect retirement of the seven per cent A preferred stock would be inexcusable on the part of directors, according to Mr. Kennedy's views.

Mr. Kennedy said that question of a reverse split for the common shares had been considered and discarded as likely to give the common shares an investment status to which they were not entitled. The only plausible argument advanced in favor of a reduction of the number of common shares was that the number outstanding was perhaps unwieldy, he said.

President Sarnoff was reported to have revealed to the directors that the options given to the Atlas Corporation for the company's interest in Radio-Keith-Orpheum Corporation ran until the end of 1937. Half of the option has already been exercised, estimated as netting RCA in excess of $5,000,000.

In order for the new Kennedy plan to become effective, an amendment to the company's certificate of incorporation will be necessary requiring the approval of a majority of the holders of each class of stock. The plan will not be declared effective unless in the opinion of directors sufficient preferred B stock is deposited to warrant its consummation.

$16,000,000 in Cash

While the $33,000,000 cash on hand of the corporation would be sufficient to carry out the plan, $18,000,000 of this amount has been earmarked by the directors as working capital, on the basis that $1 in cash is required for each $5 of annual revenue. Retirement of the Class A preferred and the borrowing of $10,000,000 would leave the corporation with $16,000,000 in cash, which will be supplemented by accruals to cash position this year from earnings.

While, on the present capital basis, the 1935 net income is equal to about $4.35 on 767,275 Class B preferred shares after Class A preferred dividends, on the reorganization basis the earnings would be equivalent to 11.7 cents a share on the 13,897,963 common shares.

Based on 1935 earnings and upon conversion of all the new first-preferred stock into common stock, net income would be equivalent to 25.7 cents a share on the 18,501,616 ultimate number of common shares. The computations allow for fixed charges as actually reported in 1935 and for $250,000 additional interest on bank loans. Actually, fixed charges will be $222,000 annually before interest on bank loans.

The changes in capitalization entailed under the plan follow:

(Last three figures omitted.)

	Present Status	Status After Exchanges	Status After Conversion
Notes and mortgages	$4,701	$4,701	$4,701
Bank loans	.....	10,000	10,000
A pf. .....*	27,257	.....	.....
B pf. .....*	76,727	.....	.....
Do arrears	17,263	.....	.....
$3.50 1st pf.....*	.....	92,073	.....
Common (shares)....	(13,130)	(13,897)	(18,501)
Quick assets	$33,470	$16,213	$16,213

*Based on call prices.

Annual charges ahead of common stock, based on the above stages, follow:

(Last three figures omitted.)

	Present Status	Status After Exchanges	Status After Conversion
Notes and mortgages	$222	$222	$222
Bank loans	.....	250	250
A pf. divs.....	1,734	.....	.....
B pf. divs.....	3,836	.....	.....
$3.50 pf. divs.....	.....	3,222	.....

The new first-preferred stock will rank ahead of any Class B preferred stock not exchanged under the plan. Each holder of B preferred stock who accepts the plan will begin to receive dividends totaling $4.20 a year immediately upon consummation of the plan, or $3.50 on each full share and 70 cents additional on each one-fifth share received, before any dividends will accrue on unexchanged B preferred shares.

ST. LOUIS CASE IN STATUS QUO

The army of counsel which participated in the prosecution by the Department of Justice of Warners, RKO and Paramount, on anti-trust charges, returned last weekend to Washington and New York, respectively, from the scene of battle at St. Louis, after the case had been withdrawn.

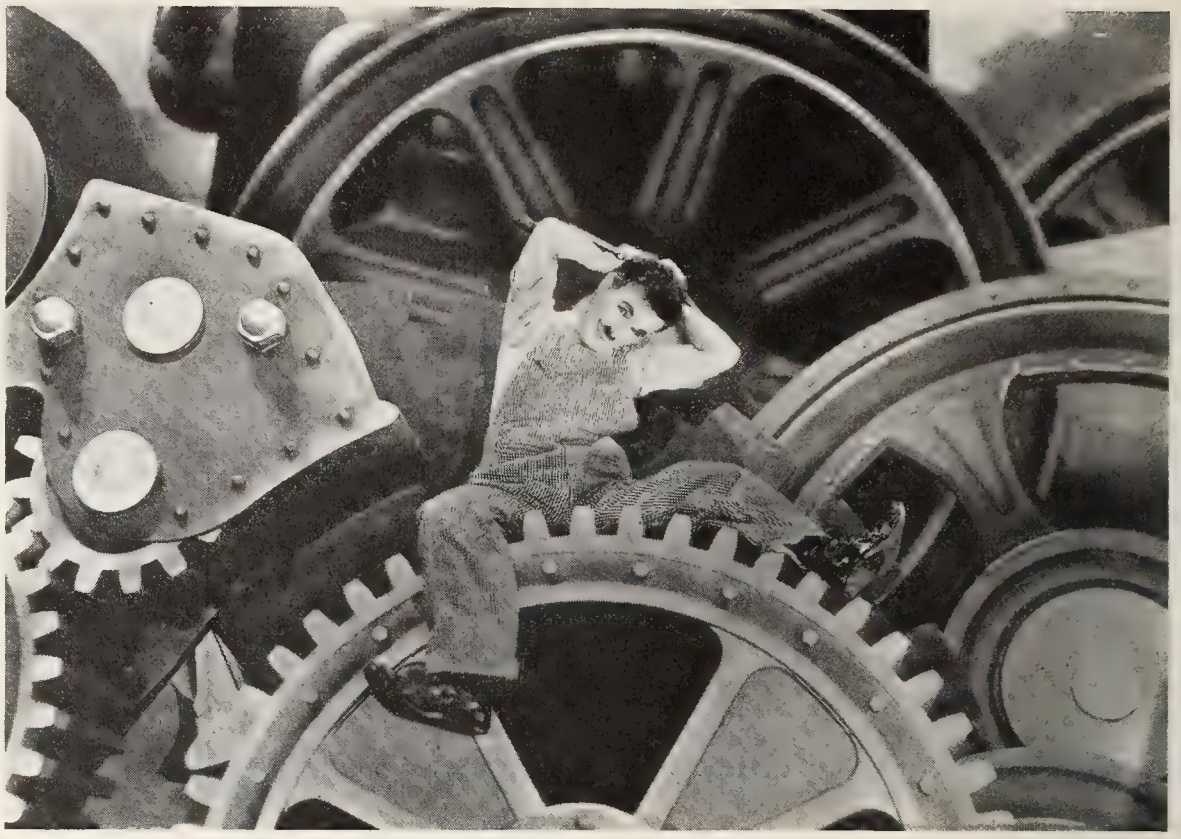
There was nothing forthcoming this week from Justice Department headquarters indicating when or how the case will be reinstated. The Department's withdrawal of the charges and their subsequent dismissal were followed by an admission that the case be reinstated.

CHAPLIN'S "MODERN TIMES" IN LONG-AWAITED WORLD PREMIERE

Brilliant Audience Attends Opening at $5.50 Admission; Star Is Active in Selling Picture; His First in Five Years

Charles Chaplin, having come after many delays and reconsiderations to final agreement with himself to regard the picture as completed, bowed motion picture-wise to the world Wednesday night for the first time in five years, in "Modern Times," at New York's Rivoli theatre on Broadway, on the occasion of the premiere of his $2,000,000 comedy of slapstick and pantomime. He charged the first-nighters $5.50.

A greater contingent of film notables appeared to have attended than had ever participated in the opening celebration of a motion picture. The guest list included the names of Will H. Hays, Herbert Bayard Swope, Douglas Fairbanks, junior and senior, John Edward Otterson, Adolph Zukor, Nicholas M. Schenck, Sidney R. Kent, Harry M. Warner, Major Albert Warner, Lee Shubert, Alexander Woollcott, Nathan Burkan, Myron Schenck, Sam Katz, Harry M. Goetz, Arthur W. Kelly, Harry D. Buckley, Lillian Hellman, Edward G. Robinson, Tilly Losch, Gloria Swanson, Evelyn Laye, Corinne Griffith, Ginger Rogers, Eddie Cantor and his Parkyakarkus, and Burns and Allen.



CHARLES CHAPLIN, star, director, author, producer, musical director and all-pervading spirit of "Modern Times," five years and something like two million dollars in the making for United Artists distribution, in a scene typical of the picture.

Publishers Invited

Leading publishers invited included Arthur Hays Sulzberger, New York *Times;* Mrs. Ogden Reid, *Herald-Tribune;* Paul Block; William Randolph Hearst, Jr.; Lee B. Wood, executive editor of the *World-Telegram;* William A. Curley, managing editor of the *Journal;* Edmond Coblentz, *American;* David Joseph, city editor of the *Times;* Martin Quigley, publisher, and Col vin Brown, vice-president, of Quigley Publications; Terry Ramsaye, editor of MOTION PICTURE HERALD; Maurice D. Kann, editor, MOTION PICTURE DAILY; James P. Cunningham, of MOTION PICTURE HERALD.

On hand was a theatre party from Canada and one from Mexico City. There was also a small party from England, and an individual who traveled from Venezuela.

There was a large contingent from California's motion picture colony, and reservations were made by Chaplin enthusiasts from Texas, Kentucky, Illinois, New Jersey, Connecticut, Pennsylvania, Delaware and Maryland.

The Exploitation

A general refurbishing of the Rivoli theatre was accomplished in ten hours before the premiere Wednesday.

Mr. Chaplin, from Hollywood, conversed freely with United Artists' home-office advertising-exploitation department, in charge of Monroe Greenthal, on the manner and method of selling his "Modern Times" to the public in New York through the medium of the ballyhoo showing at the Rivoli. Previously Mr. Chaplin had arranged personally for the sale of exhibition rights to the Loew circuit, after the Rivol run, concluding the arrangements on the long distance telephone from his studio in Hollywood.

The New York press several days in advance of the opening devoted considerable space to the event. Celebrities from all walks posed before the Kleig lights for the Hearst Metrotone News which covered the opening. Arrangements had been made to send an aeroplane aloft with a neon sign announcement to cover the city for two hours before the show.

A special Charlie Chaplin contest was conducted by the Hearst New York *Evening Journal* for several days before the premiere. Liberal pictorial, art and word descriptions accompanied the contest.

Six Chaplin imitators covered weekend sports and political meetings, distributing publicity matter to the crowds. They were also stationed in the more congested areas.

Charles Chaplin's original hat, shoes and cane were given an entire window display in the department store windows of R. H. Macy and Company, on lower Broadway. The Southern Pacific Railroad devoted its entire Fifth Avenue window to a special display.

Several mechanical stunts were arranged for the Rivoli theatre front to give the appearance of a huge factory in action, signifying the action of the plot.

International tieups planned in New York are included in the campaign for the London run, which opens at the Tivoli on February 11th.

The musical score, heard publicly for the first time Wednesday night, will be published by Irving Berlin, as "The Charlie Chaplin Medley from Modern Times." Mr. Chaplin wrote the music, financed, produced, directed and starred in the motion picture. He wrote the story, too.

United Artists is distributing.

[*Photos from files of Photoplay, Albert Davis collection, United Artists and Motion Picture Herald.*]



"THE GOLD RUSH," United Artists comedy of 1925, revealed the Chaplin talent for sustained, solitary pantomime.



"THE IMMIGRANT," produced by Mutual in 1916, emphasized the wistful side of the Chaplin screen character, started tongues wagging, perhaps for the first time, with speculation as to whether the comedian might not be also an artist.



"THE KID," discovering Jackie Coogan, was released by First National in 1920, the greatest Chaplin picture of all times.



"THE ADVENTURER," a 1917 Mutual release, risked divesting the vagabond Harlequin of his rags, presented the Chaplin personality in tails, but did not discourage the cash customers.



"CITY LIGHTS," produced in 1931 for United Artists, disdained the then general use of dialogue, depended on musical score and pantomime, yet managed to satisfy the Chaplin fans.



"SHOULDER ARMS," Chaplin's war comedy for First National, made repeat-run box office history wherever shown.



"EASY STREET" was released in 1917, midway in the series of twelve Lone Star-Mutual comedies produced under the then spectacular $670,000 contract, a time when wishful dreams of a Chaplin studio to house his production ambitions were aborning.

WARNER SUES CBS FOR $1,565,000; BROADCASTERS WANT MILLS AS 'CZAR'

Each Station Using Unlicensed Music in Chain Broadcasts Will Be Sued, Say Attorneys in Confused Copyright Fight

Greatly accentuating its drive to force the large radio networks to apply for licenses to broadcast its music, Warner Brothers within two days this week brought copyright infringement actions in United States District Court, New York, against Columbia Broadcasting System, Inc., for a total of $1,565,000 damages.

The causes of action were based on individual broadcasts of single music numbers over separate stations, and also alleged infringements by a majority of the network's affiliated stations, which number more than 100.

Seven other suits were filed by Warners since late last week in New York and elsewhere, and additional actions are being prepared, said Wattenberg and Wattenberg, Warner's attorneys handling this litigation.

Columbia Broadcasting System said it "welcomed" the court actions as a legal test of the copyright controversy, at the same time contending that it had full right to broadcast the disputed numbers as well as all other Warner music. The amount of damages requested was "greatly inflated," the network declared.

Warner attorneys now are drawing papers for numerous suits against other networks and individual stations on the ground of unlicensed broadcasting of the company's music since its withdrawal from the American Society of Composers, Authors and Publishers on January 1.

Prepared to "Go Limit"

In the case of chain broadcasts, every individual station broadcasting the music will be sued, and Warner is prepared to "go the limit," the attorneys said. Individual suits will be filed in the jurisdiction of each infringing station.

The 24th suit brought by a Warner music publishing subsidiary against broadcasters was filed Tuesday, bringing the total of damages sought to $1,750,000.

This was begun by Harms, Inc., against CBS and station WABC, New York, key outlet of the chain. The action seeks total damages of $895,000, of which $890,000 represents the network's alleged infringement in the use of Rudolf Friml's "Chansonette," which, it is asserted, was broadcast over 89 stations of the network on January 18. The damages are computed at the rate of $5,000 for each of 179 individual infringements, and an accounting of profits is also sought.

Remick Sues CBS

The same number was used over WABC alone on January 23, it is alleged, for which $5,000 is asked.

Remick Music Corporation on Monday filed an action against CBS, asking damages of $670,000 on the basis of $5,000 for each of 134 alleged infringements and an accounting of the profits.

Two causes of action were cited: (1) The alleged infringement by broadcasting over 66 stations of the network the number "That Old Fashioned Mother of Mine," this broadcast assertedly having originated from station WJR, Detroit, on January 23; (2) the alleged infringement by broadcasting over 68 stations the song "Some Sunny Day," emanating from WCAU, Philadelphia, on January 25.

Three suits for damages totaling $55,000 were brought against WHN, New York, operated by Loew's, Inc., last Friday. In the action of Harms, Inc., against the Marcus Loew Booking Agency (WHN), damages of $40,000 were sought, the plaintiff charging "Not Bad" was used eight times between January 2 and 13. In another action M. Witmark and Sons contends the same station broadcast "I Like Mountain Music" on January 4 and "A Shanty in Old Shanty Town" on January 14. The third complaint was by Remick Music Corporation for the use of "Put on Your Old Grey Bonnet," January 13.

Suit also was filed Friday by Remick

(Continued on page 22, column 3)

CANADA IS PONDERING WARNER TARIFFS

While infringement suits by Warner against broadcasters are mounting almost daily in the United States, the situation is at a standstill in Canada and no litigation is possible until the Radio Commission there has approved the company's tariff scale, it was said by Warner in New York.

The necessary information has been filed with the commission, but so far it has not replied favorably. The commission is understood to be empowered to fix the rates, which Warner said were substantially the same as those asked from stations in the United States.

Meanwhile, arriving in New York from Paris, Hugo Bryk, European representative of ASCAP, reported Europe is not concerned with the Warner-ASCAP controversy since European composers are protected for 50 years following death and have no copyright problem.

Collections by the 21 royalty societies in as many European countries are made directly to the American publishers and composers, hence there can be no reaction to the American situation abroad, ASCAP explained. These societies are agents for some thousands of composers and authors.

Committee of Unaffiliated Broadcasters Proposes General Manager of Composers' Society as Radio Industry Czar

The radio industry, or a large segment of it, is seeking a Moses to lead it out of the chaos in which it finds itself, brought to a peak in recent weeks by Warner's secession from the American Society of Composers, Authors and Publishers and the resultant muddle over copyrights.

Edwin C. Mills, general manager of ASCAP, was decided upon as radio's possible "czar" at a meeting of a broadcasters' committee in Washington last week. This committee represented unaffiliated clear-channels stations, some of the country's larger broadcasters. Willingness to cooperate with ASCAP, instead of fighting it, was expressed at the meeting, it was reported.

While broadcasters' representatives in Washington would not confirm this development, it was disclosed by an authoritative source in New York.

Seek Permanent Policy

This group comprises the high-powered stations who have no interests in common with National Broadcasting Company and Columbia Broadcasting System and also the smaller independents. They seek to deal with the copyright problem in their own manner and to set up a permanent policy, in relation to the licensing of music and its cost. Radio, chief competitor to motion pictures, is thus split into three camps.

Concurrently, Mr. Mills denied reports that he was resigning to join NBC as head of its copyright and license bureau.

The radio industry has other pressing problems, among them the program clean-up effort of the Federal Communications Commission. Both this and the copyright situation can be met, however, without acquiring the services of special interests, according to broadcasters' representatives in Washington.

Independents Opposed

Independent stations comprising the membership of the National Association of Broadcasters would not join in the movement for a central organization of the nature outlined, it was said, and they certainly would not stand for Mr. Mills at the head of it, according to independents' spokesmen.

Meanwhile the board of directors of the NAB met in Chicago Monday for a general discussion of the whole copyright situation. The board agreed not to resort to any legal means to enforce its demands on the licensing agencies, ASCAP and Warner.

In Congress meanwhile there are a number of bills to regulate various phases of broadcasting, and moves for an investigation of broadcasting facilities and their use are being pressed.

JAPANESE TRADE PRESS IN TRIBUTE TO QUIGLEY

"Kokusai Eiga Shimbun" Celebrates Publisher's Twentieth Anniversary in Industry

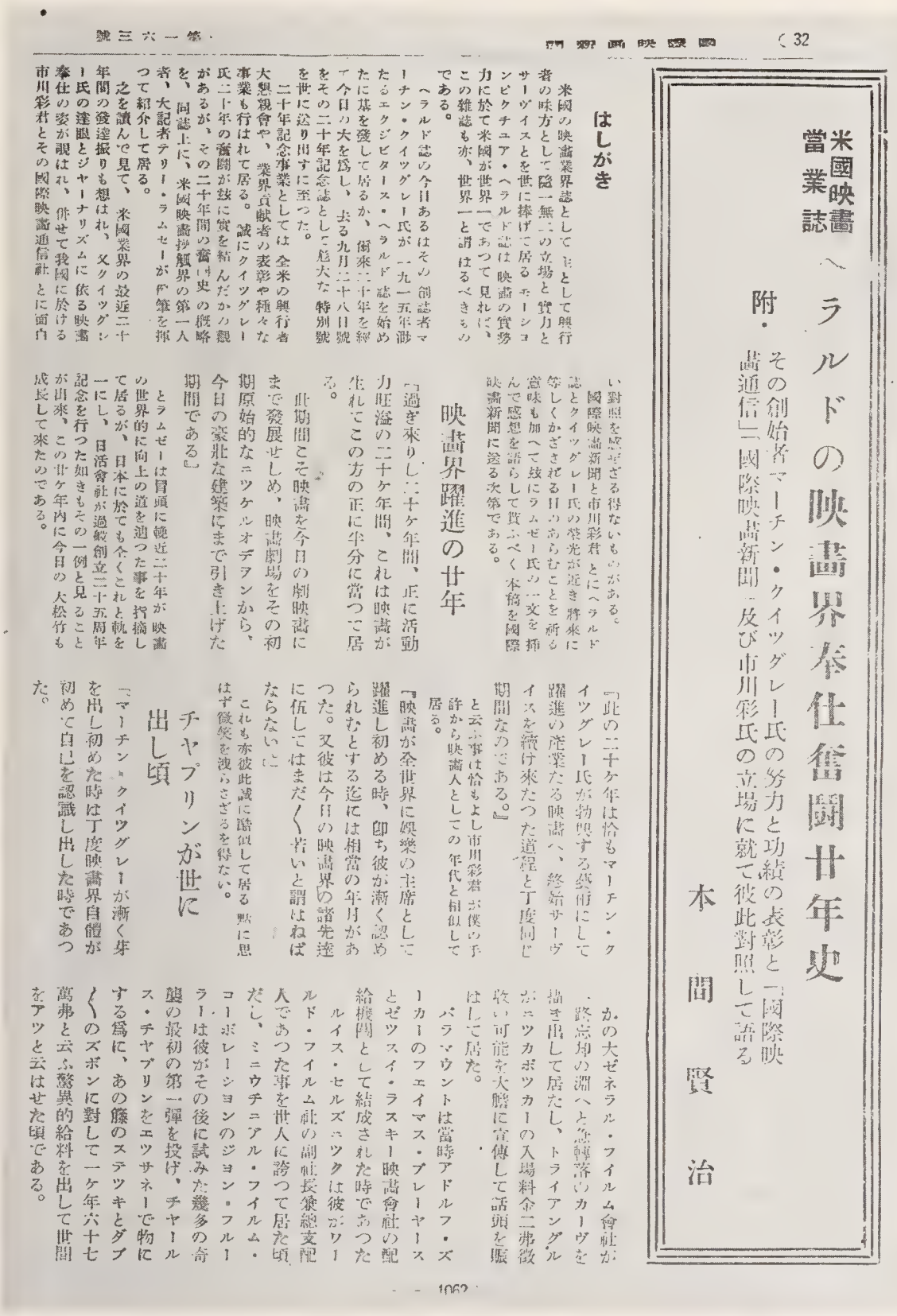
THE sun that never sets on British soil shines as constantly upon the expansive realm of Quigley Publications' service to the motion picture, according to "Kokusai Eiga Shimbun" (The International Motion Picture Trade Review), semi-monthly trade publication of Japan,, which devotes four pages of a recent issue to celebrating the twentieth anniversary of Martin Quigley's founding of *Motion Picture Herald*. High appreciation of Mr. Quigley's constructive influence upon the motion picture in all its phases is the major theme of a special article, reproduced in part herewith, by Mr. Kenji Homma. Translated, his introduction reads:

"As a motion picture magazine of the United States of America, the *Motion Picture Herald* has served side by side to the promoters of the motion picture with the highest standing, capability and service. Thus the *Herald* can be called the best magazine of its kind wherever the motion picture has demonstrated its supremacy.

"What *Motion Picture Herald* is today, is indeed attributed to the birth of the *Exhibitors' Herald* by Mr. Quigley." (Well, the way of the translator is hard, you know.) "Twenty years have elapsed since then and last September 28, 1935, in celebration of its twentieth anniversary, a gigantic special number was printed. In this twentieth anniversary celebration some memorable undertakings were made, such as a banquet of the motion picture leaders in America in tribute to Mr. Quigley's services, their presentation of a scroll to Mr. Quigley, and many others. This is nothing but the fruit obtained by Mr. Quigley's effort for twenty years."

Quoting copiously from Terry Ramsaye's article, "Twenty Years A-Growing," published in the Anniversary Number referred to, Mr. Homma cites a number of calendar coincidences likening to Mr. Quigley's record of progressive motion picture journalism in America that of Mr. Sai Ichikawa, editor-in-chief and publisher of "Kokusai Eiga Shimbun," in Japan. In common with the publisher of *Motion Picture Herald*, Mr. Homma points out, Mr. Ichikawa started his journalistic career in the daily newspaper field. Further, the article states, "It is interesting to note that his hope and vision were alike as Mr. Quigley's when Mr. Ichikawa first published his first number of the simple and slim 'International Motion Picture Trade Review'."

Bearing a cover of almost identical hue, "Kokusai Eiga Shimbun" is, in Mr. Homma's manifestly earnest belief, the *Motion Picture Herald* of the Orient. But Writer Homma claims one point of ascendency for Publisher Ichikawa. Says he, "His mania on the motion picture industry seemed more than Mr. Quigley's." But maybe that's translator's license.



第一六三號

國際映畫時報

〈32

米國映畫業誌ヘラルドの映畫界奉仕奮闘廿年史

附・その創始者マーチン・クイツグレー氏の努力と功績の表彰と「國際映畫新聞」及び市川彩氏の立場に就て彼此對照して語る

本間賢治

はしがき

米國の映畫業界誌として主として興行者の味方として隨一無二の立場と實力とサーヴイスとを世に捧げて居るモーションピクチユア・ヘラルド誌は映畫の實勢力に於て米國が世界一であつて見れば、この雜誌も亦、世界一と謂はるべきものである。

ヘラルド誌の今日あるはその創誌者マーチン・クイツグレー氏が一九一五年渺たるエグジビターズ・ヘラルド誌を始めたに基を發して居るか、爾來二十年を經て今日の大を爲し、去る九月二十八日號をその二十年記念誌として尨大な特別號を世に送り出すに至つた。

二十年記念事業としては全米の興行者大懇親會や、業界貢獻者の表彰や種々な事業も行はれて居る。誠にクイツグレー氏二十年の奮闘が玆に實を結んだかの觀があるが、その二十年間の奮闘史の概略を、同誌上に、米國映畫抄紙界の第一人者、大記者テリー・ラムセーが筆を揮つて紹介して居る。

之を讀んで見て、米國業界の最近二十年間の發達振りも想はれ、又クイツグレー氏の達眼とジヤーナリズムに依る映畫奉仕の姿が覗はれ、併せて我國に於ける市川彩君とその國際映畫通信社とに面白い對照を感ぜざる得ないものがある。

國際映畫新聞と市川彩君とにヘラルド誌とクイツグレー氏の榮光が遠き將來に等しくかざされる日のあらむことを祈る意味も加へて玆にラムセー氏の一文を挿んで感想を語らして貰ふべく本稿を國際映畫新聞に送る次第である。

映畫界躍進の廿年

『過ぎ來りし二十ケ年間、正に活動寫眞旺盛の二十ケ年間、これは映畫が生れてこの方の正に半分に當つて居る。

世期間こそ映畫を今日の劇映畫にまで發展せしめ、映畫劇場をその初期原始的なニツケルオデヲンから、今日の豪壯な建築にまで引き上げた期間である』

とラムセーは冒頭に過去二十年が映畫の世界的に向上の道を辿つた事を指摘して居るが、日本に於ても全くこれと軌を一にし、日活會社が過般創立二十五周年記念を行つた如きもその一例と見ることが出來、この廿ケ年内に今日の大松竹も成長して來たのである。

『此の二十ケ年は恰もマーチン・クイツグレー氏が物與する藝術にして躍進の産業たる映畫へ、終始サーヴイスを續け來たつた道程と丁度同じ期間なのである。』

と云ふ事は恰もよし市川彩君が僕の手許から映畫人としての年代と相似して居る。

『映畫が全世界に娯樂の主席として躍進し初める時、即ち彼が漸く認められむとする迄には相當の年月があつた。又彼は今日の映畫界の諸先達に伍してはまだ〳〵若いと謂はねばならないと』

これも亦彼此比較に酷似して居る點に思はず微笑を洩らさざるを得ない。

チヤプリンが世に出し頃

『マーチン・クイツグレーが漸く芽を出し初めた時は丁度映畫界自體が初めて自己を認識し出した時であつた。

かの大ゼネラル・フイルム會社が、一時忘却の淵へと急轉落のカーヴを描き出して居たし、トライアングルがニツカボツカーの入場料金二弗徴收し可能を大膽に宣傳して話頭を賑はして居た。

パラマウントは當時アドルフ・ズーカーのフエイマス・プレーヤースとゼツスイ・ラスキー映畫會社の配給機關として結成された時であつたルイス・セルズニツクは彼がリールド・フイルム社の副社長兼總支配人であつた事を世人に誇つて居た頃だし、ミニウチニアル・フイルム・コーポレーションのジヨン・フルーラーは彼がその後に試みた幾多の奇襲の最初の第一彈を投げ、チヤールス・チヤプリンをエツサネーで物にする爲に、あの籐のステツキとダブ〳〵のズボンに對して一ケ年六十七萬弗と云ふ驚異的給料を出して世間をアツと云はせた頃である。

Quigley Publishing Company Moves to Rockefeller Center

In step with the steady march of motion picture and related interest to ultra-modern, super-practical Rockefeller Center, the Quigley Publishing company, publisher of Motion Picture Herald, Motion Picture Daily, Better Theatres, the Motion Picture Almanac and the Box Office Check-up, opened new headquarters February 8 on the 30th floor of the RKO Building. More than fifty concerns in the motion picture industry have established offices in the area, including RKO-Radio, Universal Pictures, First Division, Republic Pictures, The March of Time, Trans-Lux, Castle Films and the U. S. Army Motion Picture Service.

With this move into the new capital of motion picture affairs, the Quigley Publishing company changes its executive residence for only the third time in twenty years of operation. Originally in Chicago, the company moved to New York in 1930, officing in the United States Rubber Building, 1790 Broadway. Publication properties acquired and consolidated with the parent paper between the date of its founding in 1915 and that time were formerly known as Film Index, Motography, Moving Picture World, Motion Picture News and Exhibitors Daily Review.

Paralleling the concentration of motion picture interest in Rockefeller Center, publishing houses and advertising agencies have shown a similar preference for the location. The Curtis Publishing company, News-Week, Inc., and the McCall company are major organizations housed in the community. Advertising agencies domiciled here include Donahue and Coe, Arthur Kudner, Inc., Badger, Browning and Hersey, Kelly, Nason and Roosevelt, Transit Advertiser, Radio Advertising Corporation and Wildrick and Miller.

Officers of the Quigley Publishing company are Martin Quigley, president; Colvin Brown, vice-president and treasurer; T. J. Sullivan, secretary; and Leo J. Brady, assistant secretary. Branch offices are maintained in Chicago, Los Angeles, London and Paris.

Fees Allowed Bank

In addition to fees allowed the Chase National bank and its attorneys, Millbank and Tweed, for their services in the Paramount reorganization, Federal Judge Alfred C. Coxe has awarded the bank $5,000 and the counsel $10,000 for services as trustee under a Paramount indenture preceding the bankruptcy.

Kent Due Next Week

Sidney R. Kent, president of Twentieth Century-Fox, is due to arrive in New York from the coast next week, following which he will leave for a Florida vacation. He plans to sail for London in late April to confer with Walter Hutchinson, recently appointed foreign sales manager.

Kusiel Is New European Manager for Universal

Sigwart Kusiel, Universal manager in Spain, has been appointed general manager for Europe, succeeding Max Friedland, resigned, said Nate Manheim, foreign manager, who arrived in New York from abroad Tuesday.

With the resignation of R. Rappaport as Vienna manager, Mr. Manheim has named Leopold Schiller supervisor of Vienna, Prague and Hungary branches. No appointments have been made as yet for Vienna and Spain.

Mr. Manheim, who was abroad two months, said Universal's production plans in Europe would be discussed with Carl Laemmle on the coast. Joseph Pasternack, in charge of Universal production on the Continent, and Charles Kosterlitz, director, are en route from London for the conferences.

Distribution of $10,000,000 in Premiums Ordered

Exhibitors, distributors and allied tradesmen of Missouri are interested in the federal district court's decree at Kansas City ordering distribution of approximately $10,000,000 in fire, windstorm and hail insurance premiums impounded between June, 1930, and November, 1935. Twenty per cent of this amount goes to policyholders of the state, plus a fifth of the earnings of the impounded fund.

Insurance companies asked a 16 2/3 per cent rate increase in 1930, which was refused. They obtained an injunction against the insurance commissioner, and since then the rate increase has been collected by the companies, but has been impounded under court jurisdiction. Most of the companies—137 of the larger ones—took their case to the federal court of Kansas City. More than 70 of the smaller companies went into the state court. It is the federal court case that was finally wound up Saturday. The state court cases probably will be settled soon.

Theatre men and others in the industry will be returned a fifth of 16 2/3 per cent of the amount they have paid in 5 years for fire, hail and tornado insurance. In addition they will receive 20 per cent of the fund's earnings, based on the amount of premium they had impounded.

Wolf Succeeded Huse As SMPE Vice-President

S. K. Wolf succeeded Emery Huse, and not Homer G. Tasker, when recently appointed executive vice-president of the Society of Motion Picture Engineers, and Mr. Huse was appointed a regular member of the board of governors, the Society announced this week.

The change in the executive lineup was made necessary because the Society did not wish to have both the president and the executive vice-president on the west coast. Mr. Wolf is manager of the acoustical department of Electrical Research Products.

Warner Sues CBS For $1,565,000 In Music Fight

(*Continued from page 20, column 2*)

against the Bamberger Broadcasting Service, Inc. (WOR), New York, for use of "I Wanna Bounce Around With You," January 24.

Actions are being prepared by Wattenberg and Wattenberg in New York for filing out of town by local counsel. Among these brought this week were Harms against WTEL, Philadelphia, for $15,000; Harms against KMTR, Hollywood, for $20,000, and Witmark against KMOX, St. Louis, $5,000.

Columbia Broadcasting System on Tuesday gave the press this statement:

"Columbia officials said that they welcomed the bringing of this suit as providing the means for a judicial determination of the position of the broadcasters as affected by the purported withdrawal of the Warner group of publishers from the American Society of Composers, Authors and Publishers." Columbia, it was explained, was re-licensed by the American Society for a period of five years at a time that the Warner group of publishing houses were members of the Society and represented on the Society's board which ratified the new contract. Both the Society and Columbia contend that Columbia is now licensed to play all Warner Brothers music. Because of prohibitive statutory penalties for copyright violation, Columbia has, however, endeavored to refrain from playing any Warner Brothers music pending legal determination of the issue, and believes that it has succeeded in doing so.

The Columbia officials also said that their investigation showed that the numbers that were broadcast on January 23 and 25 were not published by Remick, but were songs of the same titles published by houses who have remained members of the American Society of Composers, Authors and Publishers. It was also said that the amount of the damages claimed was greatly inflated and that the requested damages bore no relation to the actual amount in controversy.

Meanwhile ASCAP also was resorting to the courts in actions for alleged unlicensed performance of its music, the latest suit against an exhibitor appearing in Greensboro, N. C., where J. T. Justice, Jr., operating the Pickfair, Kernersville, was sued in Federal court by Gene Buck, for ASCAP and the Broadway Music Corporation.

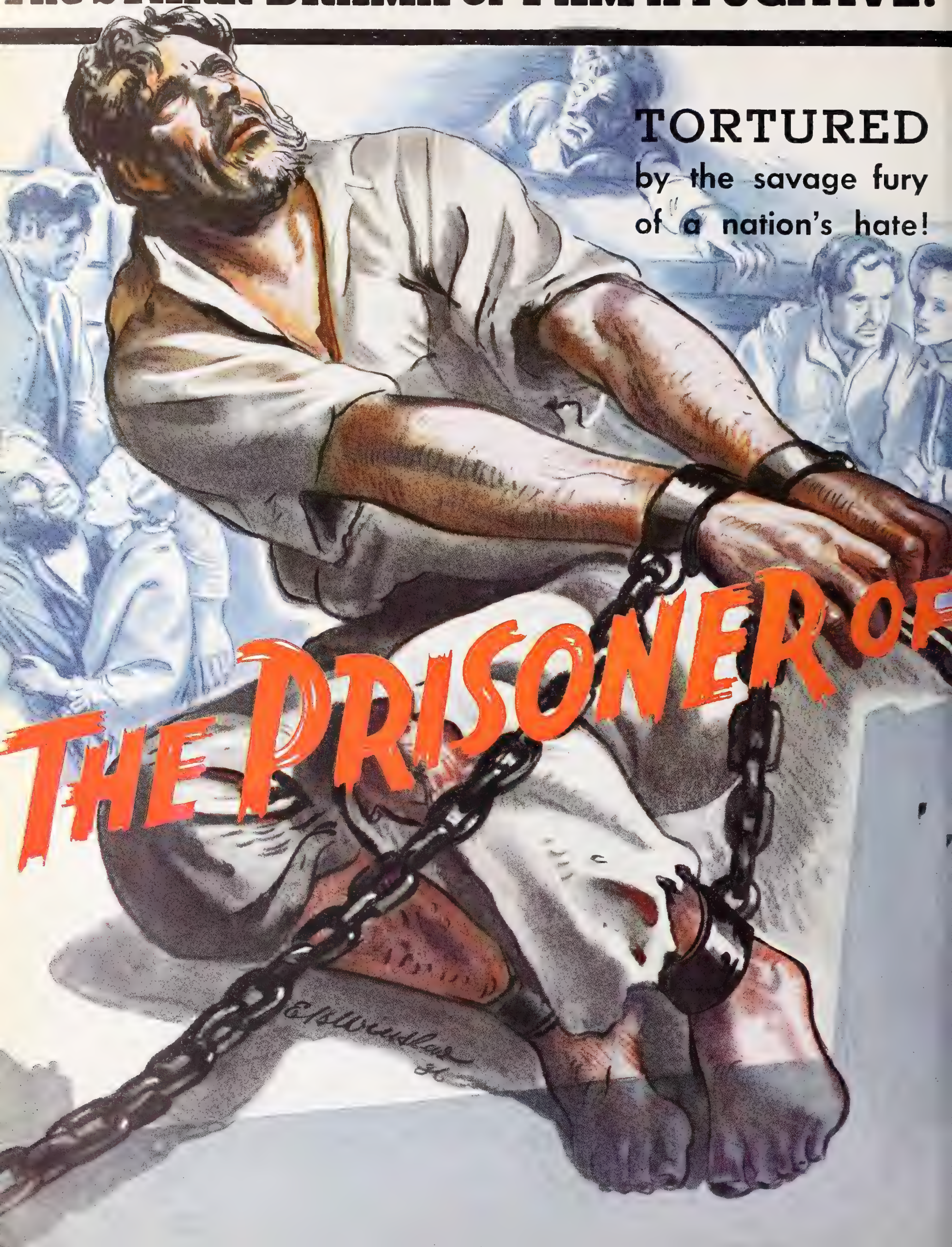
The plaintiffs ask $250, the minimum penalty provided in the copyright law, for the alleged use of "Don't Let Your Heart Go Wrong," in the Pickfair, and an injunction restraining the exhibitor from further alleged copyright violations.

A number of suits has been filed by ASCAP against night clubs and hotels, eight such actions having been brought in the federal court in Los Angeles. Not less than $250 damages and a permanent injunction are sought in each case.

The Prisoner of Shark Island



The STARK DRAMA of "I AM A FUGITIVE!"



The MIGHTY POWER of "LES MISERABLES!"

All that... and more... in this spectacular production vibrant with every emotion... ablaze with nerve-tearing suspense. An unforgettably moving document of courage prevailing over unbearable cruelty . . . unshakable faith triumphing over man's basest betrayal.



SHARK ISLAND

One of the "Best Ten" of all time!

starring

WARNER BAXTER

with

GLORIA STUART

CLAUDE GILLINGWATER

ARTHUR BYRON • O. P. HEGGIE

HARRY CAREY • and cast of 1000

a

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer and Screen Play:
Nunnally Johnson

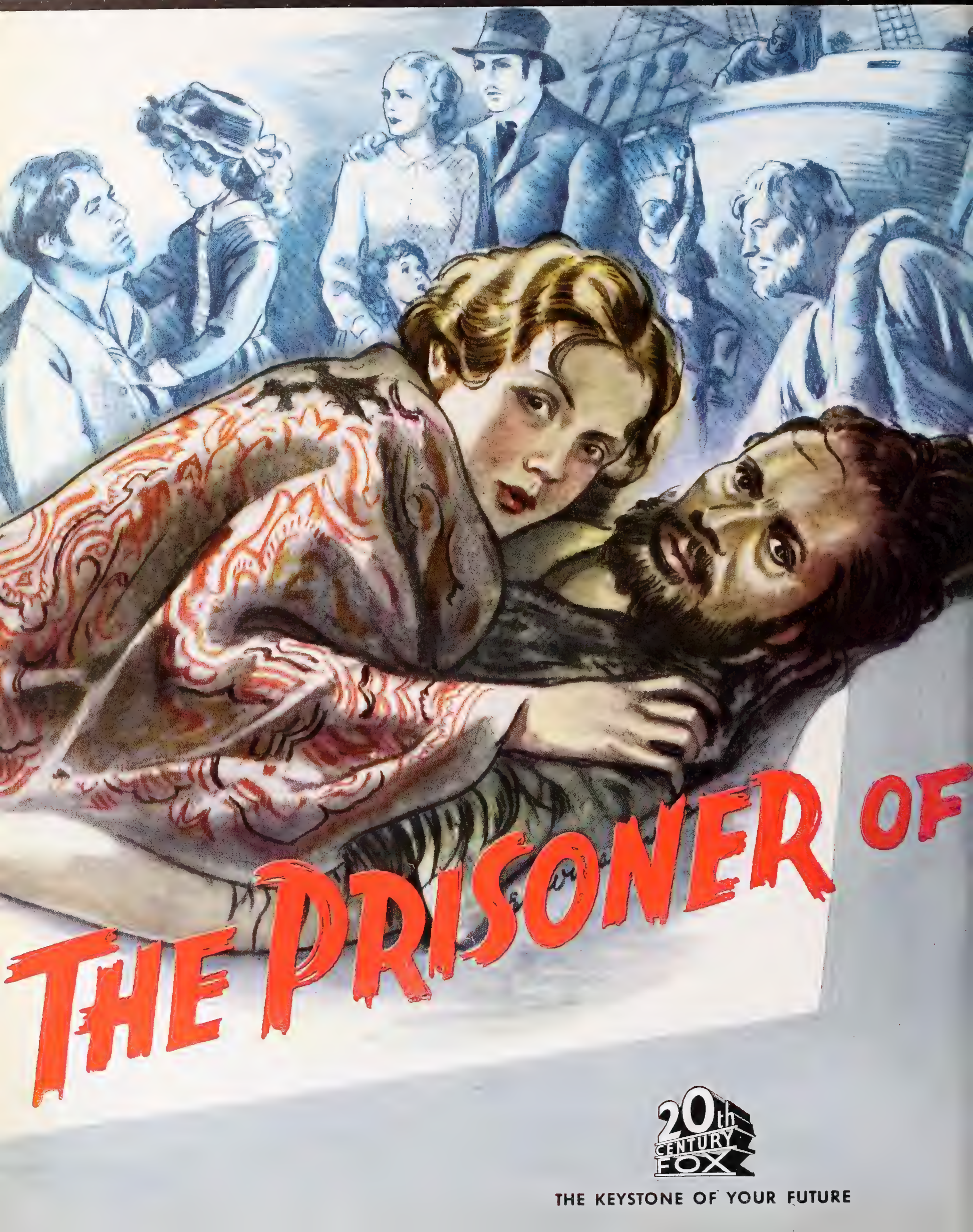
Directed by John Ford

Based on the life of Dr. Samuel A. Mudd

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

TEARS WILL GLISTEN



THE PRISONER OF

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

IN A MILLION EYES!...

Crushed, despised, tortured . . . and forgotten! His heart black with despair . . . his soul blank of hope. Only one faint gleam of light stole into his dank, rock-bound dungeon . . . the divine spark of a woman's love that gave him the strength to pray!

THE STARK TRUTH

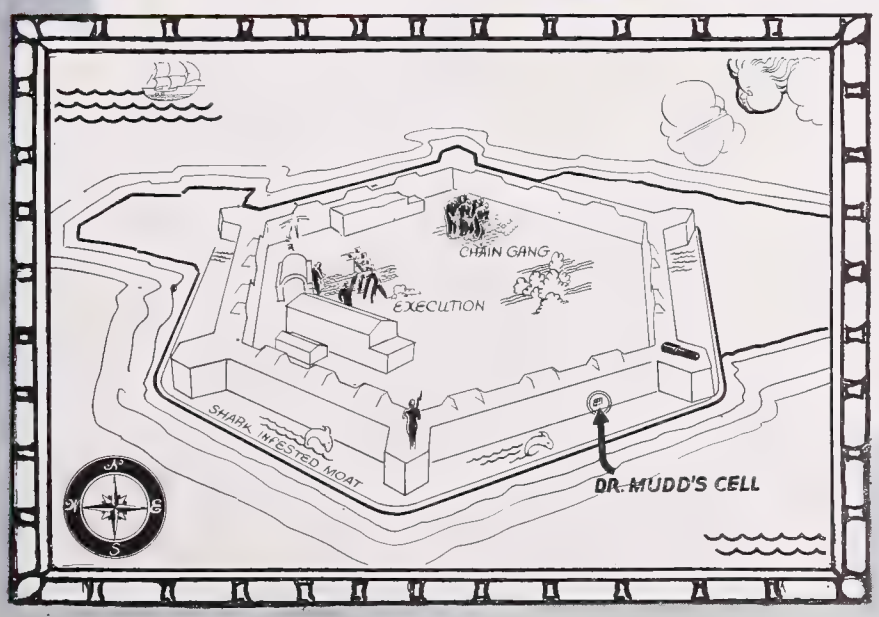
more grimly powerful than fiction's strangest creations!



SHARK ISLAND

The true story of a nation's crime!

. . . scene of the blackest blot on a nation's honor . . . locale of the most thundering drama in screen history!



America's Devil's Island...a bit of burning white hell in the Gulf of Mexico called the Dry Tortugas, where life imprisonment was an ironic term for slow death!

A STATEMENT TO THE TRADE

Hollywood, Calif.

ANY six-page insert should have a serious purpose and carry a proportionately important message to our customers.

In my eighteen years in this business I have personally endorsed very few productions; but I feel that "The Prisoner of Shark Island," which I have just viewed at the studio, deserves everything that I shall say about it.

Not only is it Darryl Zanuck at his best, but the work of John Ford, the director, Warner Baxter and the entire cast is so outstanding as to label it definitely one of the three great pictures of the year.

"The Prisoner of Shark Island" is a true page from our own history. It could be properly labeled our own American "Les Miserables" and Dr. Samuel A. Mudd, its chief character, could well be called our own Jean Valjean.

The story is that of the tragic fate of Dr. Mudd, who lived through many hells because he dared to serve the highest ethics of his calling – only to be saved when, under circumstances that will wring your heart, he answered the call again to save hundreds of helpless, as well as his own worst enemies.

Only recently our government has taken action to pay proper honor to this hero – the victim of mob hysteria – a sacrifice thrown to an inflamed and prejudiced public.

What a price! What a story!... and what a picture!

The holders of 20th Century-Fox contracts should approach the handling of this subject in their theatres with the same responsibility as I feel for its proper handling the world over.

Sidney Kent

President, 20th Century-Fox Film Corp.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CLIQUE ACCUSED OF CONTROLLING $7,000,000 IN U.S. STAGE FUNDS

Secretary of Actors' Federation Scores "Film Magnates'" Apathy Toward Restoring Vaudeville to Picture Houses

Charging that the administration and spending of the millions of dollars in the Government's WPA theatre project are in the hands of a "clique," Ralph Whitehead, executive secretary of the American Federation of Actors—and himself an official of the project—this week hurled a broadcast assailing the entire setup of Uncle Sam's $7,000,000 program.

Mr. Whitehead's chief protest was against the non-professional character of the shows being offered. Substantially, he complained that the productions of a "little theatre" and "experimental theatre" nature and "outdated turns" meet no entertainment demand and fail to achieve revived interest in the stage.

At the same time, he directed criticism at what he calls "the motion picture magnates" for their apathy in restoring vaudeville in film theatres.

Mr. Whitehead, who is assistant national director under Eddie Dowling of the federal theatre project for vaudeville, circuses and musical comedy, had been attempting to persuade WPA authorities to subsidize vaudeville by $1,000,000 to set up a nationwide circuit. This plan has fallen through. More recently Mr. Whitehead has been directing his energies to reviving vaudeville through the federal theatre program and a national "save vaudeville" campaign. His organization, of which Rudy Vallee is president, is a union of variety actors, affiliated with the American Federation of Labor.

"So far the Government has voiced many fears against direct subsidy of the theatre, but the majority of them appear paradoxical in the light of existing facts," Mr. Whitehead declared.

Says "Clique" Rules

"It has refused to make an outright appropriation or loan to theatre groups, presumably on the ground that it might be used to the advantage of one particular branch of show business and to the disadvantage of another, yet it has placed the spending of millions of dollars in the care of one clique.

"The Government was reported to believe, on the same grounds, that an individual apart from show business should direct any subsidization plan, and (to the detriment of our business) it has seen fit to place its gigantic relief program in the hands of persons inexperienced in professional show business."

As an example of what he termed maladministration, Mr. Whitehead said he had found this week that WPA vaudeville shows had been booked into the State, Poughkeepsie, and the Ritz, Newburgh, both motion picture houses in New York state, on a percentage basis, the actors receiving the Government's wage of $103 a month and depriving others of employment.

The total expenditure, by the scheduled end of the federal theatre project June 30, this year, may be conservatively estimated "at easily $10,000,000," he said.

"Nobody can quarrel with the Government's determination to care for the needy," he went on. "However, as relief becomes increasingly considered in terms of permanence, at least for several years, larger issues cannot be wholly ignored.

"A major obstacle for most businesses in reabsorbing their own workers is that existing markets have been over-exploited. . . . That condition holds true, at least in implication, for the motion pictures. What are the motion pictures to do when the public fancy tires of the double feature? Three pictures on a single program would be downright monotony and, after two, the public would not be satisfied with one. Flesh seems the logical answer.

"Obviously, a condition of over-production does not exist for live entertainment. In certain sections I have learned by careful research that a whole generation has grown up without seeing flesh and blood entertainment produced by professional showmen. That very fact discounts the argument of motion picture magnates that the public does not want flesh.

"Cain's Warehouse"

"One of the keys to the nationwide popularity of the motion picture and radio is convenience. The theatre must go to the potential audience, rather than expect the audience to travel miles to the theatre. And it means that professional showmanship principles must be used. After all, the function of the entertainment industry is to entertain, as the radio and motion picture magnates so well know. If educational advancement can be made incidental to the entertainment aspect, so much the better. But it is little short of foolish to believe that the majority of Americans, particularly outside of the metropolitan cities, would be satisfied in their entertainment demands to be primarily a 'proving ground' for sociological theories or a Cain's warehouse for outdated turns. Modern showmanship must rule.

"Ensnarled in red tape which, judging from past experience, is likely to continue with each change in the setup of relief, the federal theatre project seems to perpetuate many of the evils which all branches of the industry have branded as contributory factors to the industry's illness, chiefly the matter of centralization.

"A maze of rules and apparently unsurmountable hazards have had the effect of confining projects to cities where there is already theatrical activity.

"In the light of two years of futile efforts to remove the label of 'temporary' from governmental expenditures for the theatre, should any more time or money be lost in seriously considering the plans of the best minds of practical people in a business desperately anxious to get permanently on its feet?" asked Mr. Whitehead. "Something should be done—and done quickly!"

Criticism Answered

The criticism that the directors of the federal theatre project are nonprofessionals has been answered by Mrs. Hallie Flanagan, national director, with the explanation that they are or have been professionals.

The Screen Actors' Guild in Hollywood finds that "many of the administrative officers throughout the country are 'dollar-a-year men.'" The Guild thus admits an error in saying that a majority of the regional directors are not from the professional ranks.

However, the "experimental theatre" influence was extended when Philip Barber was confirmed this week as regional director for the New York area, succeeding Elmer Rice, playwright, who quit over an issue of censorship of WPA productions. Walter Hart, New York stage producer, has been appointed assistant regional director in charge of operations, succeeding Mr. Barber.

Mr. Barber at one time was a scenario writer for Metro-Goldwyn-Mayer in Hollywood. His first contact with the theatre was as student stage manager of the "47 Workshop," Harvard University's experimental theatre directed by the late Professor George Pierce Baker.

First Production Opens

Nathan Zatkin, who was identified with the advance exploitation campaign of Warner Brothers' "A Midsummer Night's Dream" and other motion picture publicity, is staying on as publicity director of the federal theatre in the New York region.

Long preparation finally resulted in the opening Tuesday night of the first production staged by the federal theatre in New York. This was "Walk Together Chillun," put on by the Negro Theatre unit at the Lafayette in Harlem. Frank Wilson, who wrote and directed the play, has gone to Hollywood to appear in Warners' production of "The Green Pastures."

Meanwhile in California, where the project is to include some 3,000 theatre workers, several resident companies, three vaudeville units and a number of dramatic groups are in rehearsal or on tour.

DECLARES ACTORS ARE STILL HUNGRY

After years of striving to put unemployed theatre workers back to work, "the Government finds itself essentially in the same position that it was when relief started," and the actors are still hungry, charges Ralph Whitehead, executive secretary of the American Federation of Actors.

The Government, he said, "still provides breakfast, but it is unable to guarantee luncheon."

What the American Federation of Actors, Actors' Equity Association and other groups want, he added, is "breakfast, luncheon and dinner for performers."

Says "Outdated Turns" and Non-professional Nature of the Shows Miss Entertainment, Fail to Revive Interest

Sabath Will Resume Hearings on Coast

West Coast hearings on motion picture and theatre company reorganizations will be resumed late this week by the Sabath Congressional committee for the investigation of real estate bond reorganizations. it was learned with the departure for Los Angeles of Murray W. Garsson of New York, attorney for the committee.

CALENDAR YEAR SALES SEASON URGED BY COHN

Would Permit Selling in Winter When Attendance Is Highest, Says Columbia Executive

A reform in the time-honored method of selling and releasing to make the film season coincide with the calendar year was urged on the industry this week by Jack Cohn, vice-president and chairman of the board of Columbia Pictures Corporation, as holding many benefits of tangible value to the exhibitor, distributor and producer.

By business custom and selling practice now extending from September 1 to September 1, the film season, Mr. Cohn believes, should be advanced to start January 1 for a twelve-month period. In his opinion this would be more orderly and more in accordance with the requirements of the several phases of the business.

Mr. Cohn has been advocating the change for three years, he said, and is now finding that some of the principal companies have adopted the idea to the extent that selling for 1936-37 is already under way.

While in the past sales crews of several large companies have presented their product to exhibitors as early as October or November for the season following, this has been confined to the large first-runs and key circuits, on one-year contracts or longer, to assure themselves a continuous product supply and to obviate delays. This year the pre-season sales campaigns are being extended to other accounts, but the releasing season generally begins September 1st. This Mr. Cohn would like to see changed.

Cites Attendance Peak

"In the winter, when theatre attendance is at its highest peak, exhibitors are anxious to meet and profit from the increased audience demand," he said. "This would be a much more logical time for the companies to present their product as it would help exhibitors plan their program for the winter season."

Under such a plan, the sales conventions would be held in December, instead of in May to September.

Columbia's selling season for 1936-37 already has been launched, as have been the seasons of MGM, Warner and RKO Radio. United Artists plans to start selling next month instead of in late summer.

It has been the distributors' experience, pointed out Mr. Cohn, that in June and July the exhibitor is away on vacation, or in the midst of the summer slump, and in no mood to discuss product.

Furthermore, Mr. Cohn continued, some of the biggest pictures of the year are released to the first-runs in the early fall, when theatre attendance has not hit its stride.

"This is brought about," he observed, "by the fact that no company likes to send out releases of box office potentialities during the summer, preferring to hold them for the season's start. The consequence is that films accumulated from season-end studio activity are stored in the vaults and for the time being are a total loss as far as revenue is concerned.

"They lose, also, the cumulative effect of publicity, since the exploitation given to films during their production in the spring is forgotten by the time they reach the theatres in the fall.

"To the producer, a switch to the calendar-year releasing plan would mean that his product would play at a propitious period, with commensurately larger returns, and better pictures inevitably would result."

Average Films Held Up

Films of average or lesser caliber could be held for the summer months when business is at a low ebb anyway, Mr. Cohn said.

The small exhibitor would be a particular beneficiary, he maintained, as it could be arranged for the small towns to follow the key city runs more closely, and runs prior to the neighboring metropolitan centers might be eliminated.

Numerous exhibitors have informed him, the Columbia executive reported, that patrons place great store by reviews in the large city newspapers, so that a standout picture loses a great deal of drawing power when it plays a small town before the favorable publicity has had time to percolate.

First Nominations In on Shorts Awards

First nominations for the Academy's eighth annual awards have been made in the short subjects division. The cartoons nominated are: "The Calico Dragon," Harmon-Ising; "Three Orphan Kittens," Walt Disney, and "Who Killed Cock Robin?" Disney. The comedy nominations are: "How to Sleep," MGM; "Oh, My Nerves," Columbia, and "Tit for Tat," Hal Roach. Novelties are: "Audioscopiks," MGM; "Camera Thrills," Universal, and "Wings Over Mt. Everest," G. B.-Educational.

Appointment of a Tellers Committee to count and certify the nominations submitted for the Award for Achievement in Art Direction was announced last week by Bernard Herzbrun, Chairman of the Art Directors Section. Membership of the Committee consists of Al D'Agostino, Duncan Cramer, Arnold Gillespie, Perry Ferguson, Robert Haas, Robert Odell, Max Parker, Jerome Pycha, and Gordon S. Mitchell, manager of the Academy Technical Bureau.

Franchot Is Sonotone Head

C. P. Franchot, vice-president and general counsel of Sonotone Corporation, was appointed president last week to fill the vacancy caused by the recent death of Dr. Hugo Lieber.

Budd Rogers Luncheon

Executives of Republic Pictures gave a luncheon Saturday at Lyon's Chop House in New York in honor of Budd Rogers, who resigned recently as eastern division sales manager to become vice-president and general manager of Alliance, American subsidiary of British International Pictures.

Gibraltar Totals Twenty-two

The Gibraltar Enterprises, Inc., Denver, now has 22 houses in its chain with the addition of the Lyric at Powell, Wyo.

Four Companies Launch Selling

"Jumping the gun" several months in advance of the usual selling season, four large companies have their 1936-37 sales drives already under way, at least to a limited extent, and others are understood to be contemplating following suit. Some companies reported 1935-36 selling still in progress.

Selling plans for 1936-37, however, are still in preliminary stages, and while indefinite, numerically the programs will be about the same as the current year.

Paramount has started selling long-term franchises to circuits on next season's product.

As it shapes up now, the situation is:

Columbia: Selling under way.

MGM: In smaller situations where competitive product is offered, the company already is selling, but only in specific situations. MGM is not offering next year's product generally.

Paramount: Preliminary plans for next year's product program will be started at a meeting of New York distribution executives and Hollywood production executives, to be held in Kansas City some time between February 15 and March 1. As far as Paramount knows now, the sales campaign will start in August, after the annual convention. Paramount's feature list may be increased to 70.

Republic: No plans for early selling, as the company is still contracting for this year's program.

RKO Radios 1936-37 selling is under way.

Twentieth Century-Fox: No indication of early selling generally. There will be a district managers' meeting February 21 and 23 in Chicago to start new season plans.

United Artists: Selling will start soon, because other companies are doing so, the company reported. Also, it was explained that in previous years United Artists was not certain of its list until spring, but it is now more or less positive of getting 20 or more features from member producers for 1936-37.

Universal: Not selling early, but preliminary arrangements have been discussed for the 1936-37 lineup. The company usually starts selling serials in March.

Warners: Sales have started in specific situations.

Modern Art Library Has Second Showing

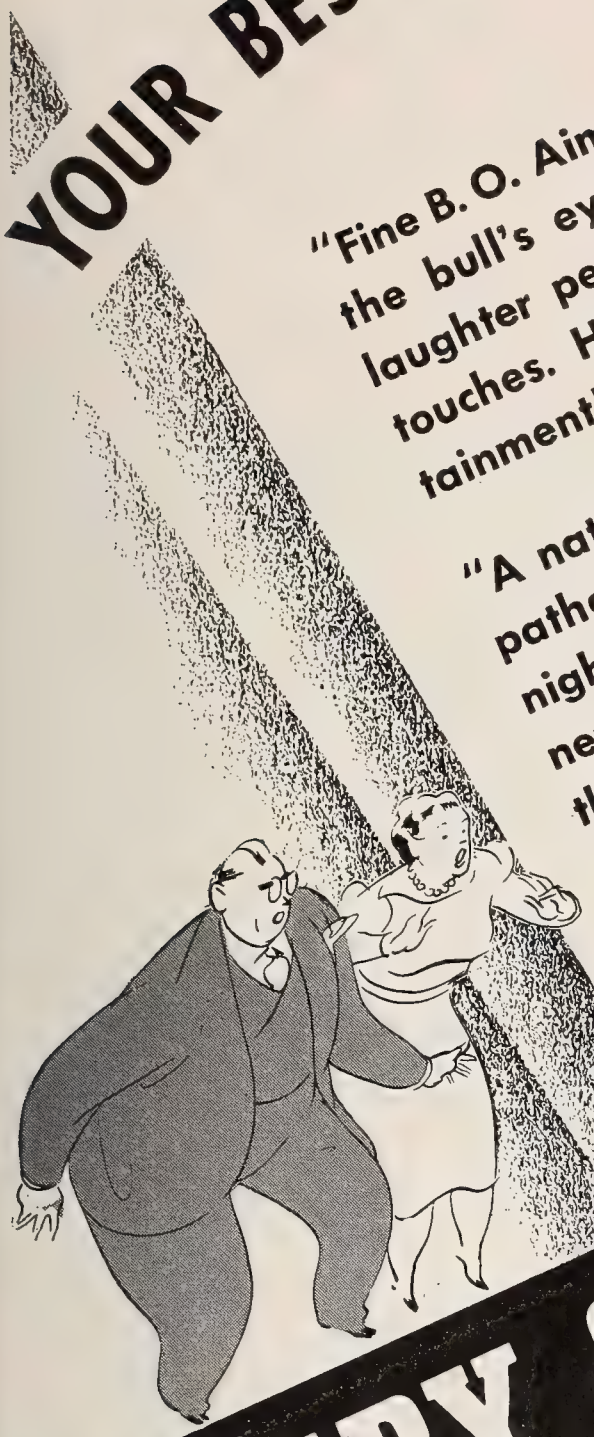
The Museum of Modern Art Film Library had the showing of its second program of motion pictures on Tuesday and Wednesday of this week at the museum in New York.

The second program, under the general title of The Rise of the American Film, is composed of four motion pictures: "The New York Hat" (1912) directed by D. W. Griffith, with Mary Pickford and Lionel Barrymore; "The Fugitive" (1916) directed by Thomas H. Ince, with Wm. S. Hart; "The Clever Dummy" (1917) a Mack Sennett comedy with Ben Turpin; and "A Fool There Was" (1914) with Theda Bara.

YOUR BEST BET FOR *any* SATURDAY NIGHT!

"Fine B. O. Aimed for the masses and hits the bull's eye! Sixty minutes of riotous laughter perfectly balanced with human touches. Hits a new high in family entertainment!"
—*Hollywood Reporter*

"A natural ... sevens on all sides! All the pathos and comedy of everybody's bath night. It hits home! This reviewer has never seen more handkerchiefs than at this preview!"
—*Variety Daily*





The Jones Family
in

EVERY SATURDAY NIGHT

with

JED PROUTY • SPRING BYINGTON
JUNE LANG • FLORENCE ROBERTS
KENNETH HOWELL • GEORGE ERNEST
JUNE CARLSON • WILLIAM MAHAN
and Thomas Beck • Paul Stanton • Paxton Sisters • Kay Hughes • Phyllis Fraser

EXECUTIVE PRODUCER SOL M. WURTZEL
Associate Producer: Max Golden **Directed by James Tinling**
Screen play by Edward Eliscu. Based on the play by Katharine Kavanaugh

A FOX PICTURE

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Federal A T & T Inquiry Soon; Erpi Suit Postponed

The American Telephone and Telegraph Company, its manufacturing subsidiary, Western Electric Company, and Western's motion picture sound equipment subsidiary, Electrical Research Products, Inc., figured this week in the news on two fronts: (1) The Federal Communications Commission was completing plans for its investigation of the telephone system, indicating it would be ready to commence hearings in a month; and (2) The suit of independent theatre owners and equipment manufacturers against Erpi and its parents was postponed until March 12th.

In its investigation of the American Telephone and Telegraph Company the Federal Communications Commission expects to begin the taking of testimony some time this month in New York. The hearings will be both in New York and in the field. The inquiry is expected to take considerable time, since every phase of the company's activity is to be studied. One of the major phases will be A. T. & T.'s operations in connection with the motion picture industry.

Preliminary motions in the recovery actions brought against A. T. & T., Western Electric and Erpi by a score of New York theatre operating companies and sound equipment manufacturers, which were scheduled for hearing in federal court in New York Monday, were postponed to March 13. The actions allege that provisions of the Erpi contracts made it necessary for the theatre operators to pay more than was necessary for replacements and servicing of their sound equipment, and seek recovery of the alleged surplus charges. Most of the exhibitor plaintiffs are represented by Weisman, Quinn, Allen and Spett. The company is also counsel for the Independent Theatre Owners Association.

ERPI Announces Changes In Engineering Set-up

H. B. Santee has been appointed Director of Engineering according to an announcement made by H. G. Knox, vice-president of Electrical Research Products, Inc. The men on Mr. Santee's staff are H. G. Humphrey, D. Mackenzie, G. Dobson, A. DeNapoli, G. W. Flaccus and K. F. Morgan.

J. S. Ward has been appointed Director of Operations. On Mr. Ward's staff are J. P. Dinsmore, D. C. McGalliard, P. T. Sheridan and F. C. Gilbert. J. P. Maxfield has been appointed Director of Commercial Engineering. The men on Mr. Maxfield's staff are S. K. Wolf, G. T. Stanton and C. H. Fetter.

Sullivan Building New Theatre at Wichita

O. F. Sullivan, owner and manager of the West theatre in Wichita, Kan., is to build a $60,000 theatre seating 1,000, starting in February. Plans call for a modernistic structure with particular attention to acoustics.

Radio Program Sponsored By Midwest Association

The "Laff Parade," a 15 minute program of recordings is being offered every Sunday at 10:15 a. m. over WTMJ under the sponsorship of the Independent Theatres' Protective Association of Wisconsin and Upper Michigan, Inc. A 39 week contract for the broadcasts has been signed by the association. Commercials on the program stress the desirability of patronizing the home owned theatre and members of the association are being supplied with box-office emblems so that the public may readily identify them.

"Patronize Home Owned Industry-Keep Independence Alive," is the slogan adopted for the broadcasts. More than 100 independent theatres are members of the association. The association is also working on plans for a buying organization, which it expects to have functioning long before the next buying season.

Owners Alarmed Over Free Shows For Motor Cars

General Motors' countrywide free-show motor caravan will be vigorously opposed by theatre owners, on the grounds that it will constitute unfair competition. Efforts to call a halt to similar ventures engaged in by national advertisers have been successful in the past.

A thorough study of the film and stage program to be offered by the General Motors "science-circus" without an admission charge during a 20,000-mile tour of the country will be made by Ed Kuykendall, M.P.T.O.A. president, on his arrival in New York Thursday.

National exhibitor representatives are already investigating the free show project with a view to protesting to its sponsors in the event it is revealed to be unfair competition with established theatres. Indications are, however, that organized exhibitor action will be held in abeyance until the effects of the free performances on theatre attendance have been observed.

The motor caravan opens with its first free tent show February 17, in Miami. The 28-car unit, carrying complete facilities for making and exhibiting sound pictures, left Detroit late last week and was in Nashville over the week-end. It is booked for one, three and four-day stands in more than 20 Florida cities following its Miami opening. From Florida it will work northward through Georgia, South Carolina, North Carolina and Virginia on the first five months of its itinerary, which will bring it to Washington on June 15. The balance of the itinerary has not been completed yet, but will probably call for continuation of the show through the east, New England, central and middle west during the summer and fall and heading southwestward about October 15.

The show was planned by the G. M. home office advertising department, which is being assisted by the Arthur Kudner advertising agency. General Motors states that the film program, except for pictures of local residents to be made in each stand, is solely commercial and scientific. It includes a two-reel Audio subject with narration by Edwin C. Hill of Hearst Movietone, Lowell Thomas of Fox Movietone, John B. Kennedy and John S. Young, radio commentators

National Board Opens Twelfth Annual Meeting

The twelfth conference of the National Board of Review of Motion Pictures opened in New York Wednesday at the Hotel Pennsylvania, and is continuing through Saturday.

There will be various demonstrations of the work of the board, the Conference opening with the delegates sitting as guests of the Committee on Exceptional Photoplays, when "The Life of Louis Pasteur," Warner film, was viewed and discussed. This committee is composed of critics and students of the screen who are interested in the artistic qualities of the motion picture, and their discussion was based upon this consideration.

The first afternoon session concerned a presentation of viewpoints on films by critics of well-known publications, including *The Nation, New Republic,* and metropolitan newspapers.

Thursday was to be given over to an interchange, through the discussion method, of policies, plans and programs of varied organized community motion picture groups by delegate representatives of these groups, the morning session presenting the activity in the smaller communities with one or two theatres, and the afternoon session the larger metropolitan communities with many theatres.

Friday will be devoted to visual education, under the supervision of Professor Robert A. Kissack, Director of Visual Education of the University of Minnesota. Professor Kissack will open this part of the program on Thursday night at a special session of the New York University course on motion pictures, which is being given this year for the second time under the joint auspices of the School of Education of the University and the National Board. Professor Kissack will continue on the following day to preside at sessions covering different phases of the motion picture in education.

The subject of films in relation to youth, which is receiving the active interest of the board, will be presented by the young people themselves at the Saturday morning session, conducted by the Young Reviewers and representatives of the National Association of Four-Star Clubs, which is the junior member body of the board.

Five hundred delegates will attend the Conference, the final event of which will be the 21st annual luncheon at the Hotel Pennsylvania, Saturday. Dr. George W. Kirchwey, chairman of the board, will preside.

Columbia Pictures Enters Broadway Legitimate Field

Columbia Pictures has announced its intention to produce legitimate plays on Broadway and has signed Richard Aldrich, of the producing firm of Aldrich and de Liagre, as play editor and producer. William C. Lengel, recently associate editor of *Liberty Magazine* and now eastern story editor for Columbia, will assist Mr. Aldrich.


LOOK OUT
KILLER!
here comes...

THE CHAMP



HAROLD

The Fighting Milkman in the Laugh to
a Finish Comedy Hit of the Century

"THE MI



LLOYD

KY WAY

with

ADOLPHE MENJOU VERREE TEASDALE HELEN MACK
WILLIAM GARGAN GEORGE BARBIER DOROTHY WILSON
A Paramount Picture • Directed by Leo McCarey

the picture with...



BOX OFFICE PUNCH

THE CREAM OF COMEDY!

"There's no top milk in 'The Milky Way'. It is pure cream of the comedy crop, traveling at a fast pace through a series of hilarious situations. The best Harold Lloyd picture to date, it will stand one hundred per cent behind the Paramount slogan, 'It's the Best Show in Town'."

—*Box Office*

A MONEY PICTURE!

"The picture emerges on the screen as one of the funniest comedies since the advent of talkers. It should prove a money picture everywhere. Writing trio have taken a good play, made it near perfect screen fare. Everyone connected with the picture has contributed to its success. Picture can live up to most anything zealous press agents will say."

—*Daily Variety*

SEASON'S ACE ATTRACTION!

"With uproarious comedy and to the tune of a thousand laughs, Harold Lloyd returns to the front rank of screen funmakers. Farce and hokum, moving with speed and holding a sock in every sequence, the film is a credit to everyone connected with it and should prove one of the season's ace attractions."

—*Motion Picture Daily*

LAUGHS — TWO A MINUTE!

"Harold Lloyd's new one is a gag-bejeweled farce of the prize ring. It registers a laugh-count of about two a minute for its entire length and that is something of a record, even for Lloyd. So there should be nothing but smiles at the box office wherever it goes."

—*Hollywood Reporter*



"TAKE IT FROM THE CHAMP, FOLKS

It Pays to Play a Paramount Picture!

Paramount Pictures

THE HOLLYWOOD SCENE

Remember the Maine

Hollywood production executives have been advised by the Spanish government in an "unofficial" indirect manner not to "remember the Maine." In Twentieth Century-Fox's forthcoming "A Message to Garcia," Spain objects to several elements of the story and cautions specifically against the slightest reference in the picture to the sinking of the battleship Maine. Government officials had read the script, according to report supported by semi-official communications.

The picture, on which shooting had just been completed, is in the cutting room. The production was personally supervised by Darryl F. Zanuck, with Ray Griffith as associate producer and George Marshall director. Heading the cast are Wallace Beery, John Boles and Barbara Stanwyck.

The Spanish objections to phases of the "Garcia" story recall the fate of Paramount's "The Devil Is a Woman", directed by Joseph von Sternberg, which was barred in full in Spain two months ago and was followed by publication of a decree authorizing the minister of the interior to prohibit the exhibition of all classes of films which in his opinion tend to misrepresent historical facts or to impair the prestige of Spanish institutions or personalities.

The foreign market problem of Hollywood was even more sharply focused from another viewpoint in the case of Franz Werfel's "The Forty Days of Musa Dagh," which Metro-Goldwyn-Mayer bought when it was originally published in Germany long before its appearance in the United States a year ago. When the material was in preparation for filming, the Turkish government protested, basing its objection on the fact that the story portrays Turkish persecution of the Armenian people. And the story still lies on the shelf.

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Color Trend

The tide of color is spreading, slowly, relentlessly.

Pioneer Pictures definitely is committed to an all-color program. Shooting now is "Dancing Pirate," for release April 17th, and be followed by "La Ballerina," an untitled story, and "The Life of Custer."

Though contracts with Technicolor have not been signed, Walter Wanger has discussed in detail with Dr. Kalmus the use of color for his "Spawn of the North," "Vogues of 1937," "Arabian Knights," "Aldershot" and "The Peacock Feather." Wanger's "The Trail of the Lonesome Pine" in color is finished.

Douglas Fairbanks, Sr., has been in conference with Technicolor relative to its use in his "Marco Polo." Cecil DeMille has had similar conferences on "Samson and Delilah." There is a strong possibility that RKO-Radio will make its projected series of outdoor action pictures in color. David Selznick has been discussing the use of Technicolor for his "Tom Brown's School Days," and Samuel Goldwyn may do his South Sea film, "Hurricane," in the same medium. George Hirliman's eight features for independent release all are to be made in Magnacolor.

All major studios are doing cartoons in color, and MGM, Warner and Paramount have series of short subjects entirely in color.

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Baldwin Signs

Earl Baldwin will remain with Warner as an associate producer under a new contract. . . . Charles E. McCarthy concluded a two weeks' conference on the coast with 20th Century-Fox chiefs and left for New York by train. . . . Gordon S. Mitchell, manager of the Academy Research Bureau, is back in town from San Francisco, where he negotiated for revision of fire laws to acccommodate the proposed 2,000-foot reel. . . . Nineteen more directors have joined the Screen Directors Guild, bringing the total membership to 94. Simultaneously, Joseph O. Donovan, formerly with the local branch of the NRA code authority, was named executive secretary of the group The Pickford-Lasky company has obtained $2,000,000 finances from a group of New York and California capitalists headed by Guy Carey and Robert W. Goelet.

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Light Production

The production mill took a rest last week, starting but two pictures but completing seven. Current schedules are the lowest they have been in months, with only about 30 pictures shooting, but quality is reflected, with such potentially big pictures as "Opera Hat," "Cissy," "Romeo and Juliet," "I Loved a Soldier," "Dancing Pirate," "Under Two Flags," "Showboat," "Anthony Adverse," "Sons o' Guns" and "Green Pastures" still in work.

Only one major studio got around to starting a picture. That was 20th Century-Fox, which launched "Wooden Crosses." With Howard Hawks spotted as director, the cast lists Fredric March, Warner Baxter, June Lang and Gregory Ratoff.

Representing the independents, Victory Pictures started "Taming of the Wild," in which Rod LaRocque, Maxine Doyle, Barbara Pepper, Bryant Washburn, Reed Howes, Donald Kerr and Zetta Russell will be seen. Robert Hill is directing.

Republic Completes Two

Two pictures were completed by Republic. Cast of "House of a Thousand Candles" includes Mae Clarke, Phillips Holmes, Fred Walton, Bela Lugosi, Hedwiga Reicher, Eugene Borden, Olaf Hytton, Lawrence Grant, Rosita Moreno, Frederick Vogeding, Michael Fitzmaurice, Rafael Storm, Mischa Auer, Keith Daniels, Charles C. De Ravenne, George Sorel and Al Polletto. Arthur Lubin directed. "Laughing Irish Eyes," which will present Phil Regan, Walter C. Kelley, Herman Bing, J. M. Kerrigan, Evalyn Knapp and others, also was finished. Joseph Santley directed.

Universal completed "Sutter's Gold." Directed by James Cruze, the cast lists Edward Arnold, Lee Tracy, Binnie Barnes,

"Farmer in the Dell" was finished at Radio. The cast features Fred Stone, Jean Parker, Esther Dale, Frank Albertson, Leonard Trainor, Rose McQuaid, Alleen O'Malley, Lucille Ball, Moroni Olsen, Margaret Armstrong, Maxine Jennings, Spencer Charters, Oscar Apfel, Ray Mayer, Reed Howes, Torbrn Meyer, Jane Hamilton and Fern Emmett. Ben Holmes directed.

"Country Doctor" Finished

At 20th Century-Fox "The Country Doctor" was completed. Starring the Dionne Quintuplets, the screen personalities are Jean Hersholt, Dorothy Peterson, Frank Reicher, John Qualen, Tom Kennedy,
Lang, Slim Summerville, Monte Vandergrift, Bill Collins, Helen Jerome Eddy, Harry Bradley, Mary Carr, Pat Flaherty, Montague Love and Harry Harvey. Henry King directed.

For Paramount, Walter Wanger productions completed "Palm Springs." The cast lists Frances Langford, Guy Standing, Smith Ballew, Ernest Cossart, Spring Byington, David Niven, Sterling Holloway, David Worth, Jean Rouverol, Grace Goodall, Lucille Ward, Lucien Littlefield,

Goldwyn Productions finished "These Three," co-starring Miriam Hopkins, Merle Oberon and Joel McCrea.

Academy Adds Four

Besides eight features previously announced from Academy Pictures, Edward and Victor Halperin will produce four specials. Victor Halperin brought to New York recently a print of "I Conquer the Sea," starring Steffi Duna. The next release is "Revolt of the Zombies."

Canada's Censors Bar Few Pictures

by J. A. COWAN
Toronto Correspondent

Censorship has ceased to be a major problem for distributors in Canada. The number of films banned in Canada is at what is probably a record low. A survey just completed by Col. John A. Cooper, president of Canada's Motion Picture Distributors and Exhibitors, shows that the 1935 total dwindled to one-third of the 1934 rejections. Only 26 pictures came under the ban last year despite the fact that eight different boards are censoring for Canada's ten and a half million residents. If there is a censorship problem in Canada, it is one of duplication of official effort and consequently high censorship costs.

Col. Cooper ascribed the drop in rejections chiefly to improvement in the quality of films. He noted also an improvement in the quality of the criticism proffered by social, educational and clerical bodies, at no time, when the moralists were at their busiest, did the attacks on film business in Canada equal those in the United States, either in volume or acidity, but such criticism as there is now is to a large extent of a constructive nature.

According to Col. Cooper's summary, 1921 was the peak year for censor troubles in Canada, when 219 films were condemned. The total dropped to 116 in 1930, but jumped to 182 due to the gangster cycle of 1931. From that date on the decrease has been steady—from 101 films in 1932 to the negligible total of 26 last year.

Art films and art film groups, hitherto practically non-existent in Canada, are beginning to gain a following. The National Film Society, Montreal branch, now has a waiting list of 700 would-be members and is unable to obtain non-theatrical accommodations sufficiently large to handle the local art-film clientele. A branch of the same organization has just been launched in Ottawa.

Brient Joins Richmond Guild

Elmer Harlow Brient, secretary of the Motion Picture Theatre Owners of Virginia and formerly manager of Loew's Playhouse in Richmond, has been appointed a director of the Richmond Theatre Guild, Inc., a non-stock corporation just chartered to maintain and conduct a cooperative theatre in Richmond.

Hoffberg Deals

J. H. Hoffberg Company has closed with Paragon Film Exchanges of Atlanta for distribution of Buster Keaton's "An Old Spanish Custom," and contracts have been set with Sack Amusement Enterprises for the Far Southwest and with Hollywood Film Exchange for the lower Atlantic states.

Fanchon and Marco Move Offices

Fanchon and Marco has moved its St. Louis offices from the Fox Theatre Building to the Missouri Theatre Building.

Dickstein Bill Protested As Theatre Straitjacket

Differences as to the merit of the Dickstein resolution barring the admission of alien actors marked hearings held on the measure Wednesday by the House immigration committee.

Asserting that the bill, which was drafted by the labor department, is "without merit," Representative Celler of New York declared its enactment would place the theatre industry in a straitjacket and "would greatly impede not only the motion picture but the little that remains of the spoken drama."

Representative Celler clashed frequently with Representatives Cramer of California and Dickinson of Illinois.

Assailing the provisions for reciprocal entry of actor as "sugar coating," Representative Celler declared "American films are the greatest salesmen we have."

Hearing of Koplar Action Against Warners Opens

Trial was to begin Thursday before Judge John P. Nields in the United States district court at Wilmington, Del., in the suit of Harry Koplar, St. Louis, against Warner Brothers Pictures, Inc., Harry M., Jack L. and Albert Warner and other officials of the company.

The suit, filed several years ago, seeks an accounting of issuance of 90,000 shares of Warner common stock by the company to Renraw, Inc., a Warner family corporation. It also seeks to have that stock returned to the company, to have the brothers account for the profits they are alleged to have made in dealings with the corporation, to oust Warner brothers as directors and also asks that a receiver be appointed to take charge of the corporation's affairs.

Mr. Koplar alleges the stock was issued to Renraw, Inc., in exchange for services of the Warners to the corporation and they were to be paid collectively $10,000 a week.

New York Exchange Union Calls Republic Strike

Employees of Republic's New York exchange went on strike Saturday on call of the Film Exchange Employees' Union, in line with the group's campaign for a closed shop at all exchanges.

Republic was chosen as the first exchange for a walkout because of the 100 per cent union membership in this company's film department, according to the union, which demands a contract granting it recognition.

The company called in an emergency crew from Consolidated Film Laboratories to take the strikers' places. Republic is financed by Herbert J. Yates, who heads Consolidated. The Film Center building housing the Republic exchange is picketed.

Jacocks Elected President of Connecticut MPTO

Irving C. Jacocks was elected president of the MPTO of Connecticut at the organization's annual convention at New Haven Tuesday. He succeeds J. B. Fishman. Arthur Lockwood was elected first vice-president; Adolph Johnston second vice-president, and Edward G. Levy was re-elected secretary.

Academy Has New Destiny Tablet

The Academy of Motion Picture Arts' research council's subcommittee on improvement in release print quality is weighing results of tests on the proposed standard density tablets being made up under the direction of the subcommittee.

Density tablets made up of platinum sputtered on glass, which are under consideration as possible industry standards for laboratory use, have been made up by the Mount Wilson Observatory and the California Institute of Technology in Pasadena. When satisfatcory standard platinum tablets are finally obtained, one set will be deposited with the Bureau of Standards in Washington and one set in the headquarters of the research council, with a set of secondary standards on film made from the primary platinum standards, being furnished to each release printing laboratory throughout the world for use in calibrating their instruments and referring their print measurements to measurements made in other laboratories.

Members of the committee in charge of this work are: L. E. Clark, chairman; Gerald Best, Gordon Chambers, Ferdinand Eich, Harris Ensign, J. G. Frayne, K. F. Morgan, Hollis Moyse and Gordon S. Mitchell, manager of the Academy's research council.

Every studio sound department director has been asked to submit the name of the production which his department considers the best overall recording done by the department during the year 1934 for consideration for the award for achievement in sound recording.

Nominations for this award will be governed this year by the same rules under which the award was made last year.

All studio technical department heads, chief studio executives and equipment manufacturing companies were also requested to submit nominations for the scientific or technical award.

Nominations may be made in writing by anyone in the industry and must be for a device, method, formula, discovery or invention of outstanding value which has been actually employed in production during 1935. Carl Dreher is chairman of the board of judges for the award.

Publisher Ties Up With MGM

Random House, book publishing firm of New York, announced last week in conjunction with Metro-Goldwyn-Mayer that a special edition of "Romeo and Juliet," which will include the complete text of the actual "shooting script" used in making the picture besides the original Shakespearean text, will be published on the national release of the picture by MGM.

Schlesinger Expands Staff

Leon Schlesinger has augmented his animating staff for "Loonie Toons" and "Merrie Melodies" with another unit of 25 animators. Fred Avery will supervise. Mr. Schlesinger now has 100 animators turning out cartoons for Warner release.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Dick Grace and Charlie Stoffer are the only two left of Hollywood's "Last Man Club," a movie stunt flyers' group called "The Buzzards." All of the others are dead and gone—died in their cockpits, in plane fire or fatal crack-ups.

It was in the middle 1920's, when Colleen Moore was doing "Lilac Time," that eight of the most famous daredevils of the air in Hollywood concluded that Buzzards should die in their cockpits. They drew up a roster in the form of a chart, naming pencil-drawn airplanes after each member, with the provision that it was to be passed on to the next in seniority as the oldest holder dies. Dick Grace has it now. He gave the Buzzards their qualifying tests, taking a single-seater scout plane up himself and going through all the gyrations he had learned in the World War—loops, tailspins, barrel-rolls, reversements, Immelmanns and what-not. His idea was that when a man would and could follow him as leader, through all this, he was a natural born Buzzard. All the boys could—and did! Grace still is crashing planes on the Coast—at so much per crash, having "washed out" 30 planes to date. He has broken 69 of the 200 bones in his body.

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With several hundred Negroes engaged for "The Green Pastures," Warner Brothers' studio has gone in for a little word changing. "Rules" has become "superstitions," a sign on the Burbank set reading:

SUPERSTITIONS

Time has proved that the following will cause undue suffering and oftentimes result in dismissal. Don't test Fortune too far. It is bad luck to:

1. Be late to work.
2. Bring razors on the set.
3. Drink spirituous liquors during working hours.
4. Smoke on the set.
5. Sit in the director's chair.
6. Shoot dice while in the studio.
7. Look at the camera.
8. Use grease in the hair.
9. Pluck eyebrows.
10. Assume an English accent.

▽

The inventors of the Middle Ages seem, in the light of today's scientific achievements, a dreamy and impractical lot. Many of their ambitious notions never got beyond the idea stage, and a lot of those that did now seem crude and comic. But the libraries of the world are cluttered with musty pictures and books yellow with years, which reveal that the basic ideas for many of the mechanical marvels of the present so-called Machine-Age sprouted in the heads of medieval thinkers. Some evidence is presented in William Randolph Hearst's "American Weekly," where there is shown, among others, the ancestor of the cinema—a sort of magic lantern through which the figure of a crude and scary-looking devil was flashed on the walls of enemy cities to frighten the defending and superstitious troops.

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Pleasantly ironic is Lou Sobol's story about Clyde McCoy, Broadway's newest band leader. McCoy it seems is a member of the McCoy family who for years waged the sanguinary Kentucky feud with the Hatfields. McCoys killed Hatfields—Hatfields killed McCoys—and occasionally to make matters worse, a Hatfield and a McCoy eloped. The other evening Clyde McCoy's orchestra played for a dance contest at one of the Broadway dance halls. The girl winner was Gloria Hatfield.

Wattenberg and Wattenberg, Warner attorneys in music matters, last week filed a suit in the federal district court in Philadelphia against a radio station in that city. The petition asks damages for the alleged use of three Warner songs without permission and without paying Warners royalties under a license. The three songs:

"YOU TOOK ADVANTAGE OF ME"
"NIGHT AND DAY"
"WHERE AM I?"

More amusing in the music controversy raging between Warners and ASCAP and the radio stations is the complaint by counsel for the Madison Square Garden Corporation of New York lodged with Homer S. Cummings, United States attorney general, that they could not play "The Star Spangled Banner" because Warners "had restricted it." Seems that Warners has an arrangement of its own on the national anthem, and that special arrangement, which the Madison Square Garden desired to render, is the private property of Warners.

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Some 1,500 Negroes are protesting against childish darkey and mammy songs on the grounds that they belittle their race. Dark outlook for Al Jolson.

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The Greeks must have had another word for Eddie Cantor's stooge, Parkyakarkus.

▽

Sid Rechetnik's motto for the gold diggers of '36: "Go thou and do wise guys."

▽

"On Broadway they'll pay you off in the dark," mutters Lou Straus, "but it never gets dark enough."

▽

We have had our fingers crossed for days hoping that they would not give us another strong dose of "The Music Goes 'Round and Around and Comes Out Here" on the radio, when along comes a brand new little ditty entitled "What Kind of a Noise Annoys an Oyster When an Oyster's in a Stew?"

▽

Mike Riley and Eddie Farley, who fired the musical shot which was heard 'round and 'round the world and came out here, both are the youngest members of families of 15 children each.

▽

"George Bernard Shaw calls radio mike Liar"—Headline in "Zit's." Paging David Sarnoff.

▽

We hear that all of the ballyhoo literature and press books sent by Paramount to exhibitors to tell the marvels of "The Trail of the Lonesome Pine" will be pine-scented. The idea of odorizing the sales literature of motion pictures has great possibilities. Imagine what they could do with "All the King's Horses."

▽

Ginger Rogers' mama spent years and years building up her own little theatre in Hollywood, turned it over to Mae West's manager, Jim Timory, only to have the police padlock it after raiding his production of Miss West's play.

▽

Twentieth Century-Fox has just signed a young man named Robert Kent. He is a six-footer who has clear green eyes that turn very blue when he gets angry.

▽

"And Sally Rand," observes Dave Weissman, "must have been a good student of fanatomy."

Doctor Allan Roy Dafoe's unusual aversion to accepting money for anything except his medical services was not changed by the lure of Hollywood gold. The doctor, who freely aided in filming the Dionne babies for Twentieth Century-Fox Film's "Country Doctor," and who had final word on whether or no Fox would be permitted to photograph the babies, will be given a 16-millimeter print of the picture. That's all he would accept.

The kiddies celebrated their 20-month birthday last week in 30-below-zero weather at Callender. That's almost as chilly as a glance from a Hollywood blonde who had just been turned down by the casting director.

Anyway, Louis Weitzenkorn denies to Whitney Bolton on Broadway that he has been asked by Fox to sell the release title rights to "Five Star Final" for use on the quintuplets' picture.

▽

A little matter of $100,000 caused New York's famous Lambs Club of stage and screen actors to cast aside its dignity and voluntarily classify itself as an "employment agency."

The Lambs' lawyers, seeking to recover $101,121 in federal taxes, told the Supreme Court at Washington that the club has only "minor social features" at most and that it bans women from its precincts, has no billiard tables, card rooms, handball or squash courts, chiropodist, bootblack, massage room, turkish bath, sun room, rest room, gymnasium, pool-room or golf practice room. They painted a picture of the Lambs living practically like penniless recluses in a hovel, and listed their purpose as the hope of finding work for actors. That job alone should rate them the sympathetic return of the $100,000.

▽

Will Hays, as the film defender, might be amused at the repetition in *Readers' Digest* of the Buffalo tearoom sign: "What Foods These Morsels Be," but we doubt that he will like the publication's idea of Hollywood's motto, to wit: "Marry in haste and repeat at leisure."

▽

A little mixup in the reproducing mechanics at a private projection room showing the other day at a New York home office reminded us of the time when many of RKO's biggest executives were assembled in the company's screening room in New York to look at the Italian-made "Last Days of Pompeii." The projectionist had mixed up the reels, showing the sixth reel first. As a result the Pompeians were seen running away from the blazing volcano before they even suspected an eruption, and the public trial of an accused assassin was being held in the public square one full reel before the crime was committed.

▽

RKO's home office publicity announcement that "Ann Harding rewins the love of her erring husband in Radio's new 'Lady Consents" is indeed ironic in view of the long-drawn-out domestic battle in the courts and press between Miss Harding and her former husband, Harry Bannister. "It is a role made to order for Miss Harding," added the company.

▽

Ted Cook simile: Happy as a throat specialist yanking out Joe E. Brown's tonsils.

▽

Stewart Martin's Amityville theatre, in the Long Island town of the same name, held a prize drawing the other evening at which $300 was awarded. The gal who won it promptly packed up bag and baggage and left her husband and two children for Florida.

144 SHOWS SUGGESTED FOR JUNIOR MATINEES

81 Old Releases and 63 from Last Year Listed by Distributors and the Review Board

Those several thousands of exhibitors who regularly conduct junior matinees, usually on Saturday mornings, either independently or in conjunction with local groups, were provided this week with a new list of 144 features suitable for presentation. The list, compiled from the 650 or more features released annually, emanates from the large distributors in conjunction with the National Board of Review.

Recommended 1935 Features

ALIBI IKE, Joe E. Brown; 7 reels; Warner.
ANNAPOLIS FAREWELL, Tom Brown and Richard Cromwell; 9; Paramount.
ANNIE OAKLEY, Barbara Stanwyck; 10; RKO-Radio.
ARIZONIAN, Richard Dix; 8; RKO-Radio.
BABOONA, Martin Johnson expedition; 7; Fox.
BRIGHT LIGHTS, Joe E. Brown; 8; First National.
CAPTAIN BLOOD, Errol Flynn; 11; First National.
COLLEGIATE, Joe Penner, Jack Oakie; 9; Paramount.
CURLY TOP, Shirley Temple; 7; Fox.
DAVID COPPERFIELD, all star cast; 13; Metro-Goldwyn-Mayer.
DEVIL DOGS OF THE AIR, James Cagney; 8; Warner.
DINKY, Jackie Cooper; 6; Warner.
DOG OF FLANDERS, Frankie Thomas; 8; RKO-Radio.
FANG AND CLAW, Frank Buck expedition; 8; RKO-Radio.
FRECKLES, Tom Brown; 8; RKO-Radio.
GINGER, Jane Withers, Jackie Searle; 7; Fox.
HOOSIER SCHOOLMASTER, Norman Foster; 7; Republic.
IN OLD KENTUCKY, Will Rogers; 8; Fox.
LADDIE, John Beal; 7; RKO-Radio.
LITTLE AMERICA, Byrd's second expedition; 6; Paramount.
LITTLE COLONEL, Shirley Temple; 8; Fox.
LITTLEST REBEL, Shirley Temple; 7; Fox.
MARY JANE'S PA, Aline MacMahon; 6; First National.
MEN OF ACTION, Frankie Darro; 6; Conn.
NEW ADVENTURES OF TARZAN, Herman Brix; 8; Burroughs.
NEW GULLIVER, cast of puppets; 8; Joseph Burstyn.
NIGHT AT THE OPERA, Marx Brothers; 10; Metro-Goldwyn-Mayer.
RIP ROARING REILLY, Lloyd Hughes; 6; Puritan.
SCROOGE, Dicken's Christmas carol; 8; Paramount.
STORMY, horse story; 7; Universal.
SWELL HEAD, Wallace Ford, Dickie Moore; 7; Columbia.
THREE KIDS AND A QUEEN, May Robson and juveniles; 10; Universal.
THREE MUSKETEERS, Walter Abel; 11; RKO-Radio.
UNWELCOME STRANGER, Jackie Searle; 7; Columbia.

Westerns Recommended, 1935

BAR TWENTY RIDES AGAIN, William Boyd; 7 reels; Paramount.
BOBDER BRIGANDS, Buck Jones; 6; Universal.
COWBOY HOLIDAY, Big Boy Williams; 6; Beacon Films.
DRIFT FENCE, Tom Keene; 6; Paramount.
GALLANT DEFENDER, Charles Starrett; 6; Columbia.
HOPALONG CASSIDY, William Boyd; 7; Paramount.
NO MAN'S RANGE, Bob Steele; 6; Supreme.
NORTHERN FRONTIER, Kermit Maynard; 6; Ambassador.
OUTLAW DEPUTY, Tim McCoy; 6; Puritan.
OUTLAW RULE, Reb Russell; 5; Willis Kent.
OUTLAWED GUNS, Buck Jones; 7; Universal.
POWDERSMOKE RANGE, Harry Carey; 6; RKO-Radio.
RAINBOW'S END, Hoot Gibson; 6; First Division.
RIDING WILD, Tim McCoy; 6; Columbia.
SAGEBRUSH TROUBADOUR, Gene Autry; 5; Republic.
TEXAS TERROR, John Wayne; 5; Republic.
THROWBACK, Buck Jones; 6; Universal.
TRAILS OF THE WILD, Kermit Maynard; 6; Ambassador.
TUMBLING TUMBLEWEEDS, Gene Autry; 5; Republic.
WANDERER OF THE WASTELAND, Dean Jagger; 7; Paramount.
WESTERN COURAGE, Ken Maynard; 6; Columbia.
WESTWARD HO, John Wayne; 6; Republic.

Serials Recommended, 1935

ADVENTURES OF FRANK MERRIWELL, Donald Briggs; 12 episodes; Universal.
ADVENTURES OF REX AND RINTY, horse and dog; 12; Mascot.
CALL OF THE SAVAGE, Noah Beery, Jr.; 12; Universal.
GREAT AIR MYSTERY, Clark Williams; 12; Universal.
MIRACLE RIDER, Tom Mix; 15; Mascot.
PHANTOM EMPIRE, Gene Autry, Frankie Darro; 12; Mascot.
RETURN OF CHANDU, Bela Lugosi; 12; First Division.

Older Favorites Available

ABRAHAM LINCOLN, Walter Huston; 10 reels; United Artists.
ALICE IN WONDERLAND, all star cast; 8; Paramount.
ANNAPOLIS (silent), John Mack Brown; 8; Kodascope.
ANNE OF GREEN GABLES, Anne Shirley; 9; RKO-Radio.
BLACK BEAUTY, Alexander Kirkland; 6; Republic.
BRIGHT EYES, Shirley Temple; 8; Fox.
BY ROCKET TO THE MOON, fantasy; 9; Schneider.
CASEY AT THE BAT (silent), Wallace Beery; 6; Paramount.
COVERED WAGON (silent), Lois Wilson; 6; Kodascope.
DAVID HARUM, Will Rogers; 8; Fox.
EAGLE OF THE SEA (silent), Ricardo Cortez; 6; Kodascope.
ELLA CINDERS (silent), Colleen Moore; 5; Kodascope.
FEET FIRST, Harold Lloyd; 10; Fox.
FORBIDDEN ADVENTURE, Mitzi Green; 8; Paramount.
FORTY WINKS (silent), Raymond Griffith; 7; Paramount.
HANDY ANDY, Will Rogers; 8; Fox.
HUCKLEBERRY FINN, Junior Durkin; 8; Paramount.
I AM SUZANNE, with marionettes; 9; Fox.
KING OF THE JUNGLE, Buster Crabbe; 8; Paramount.
KISS FOR CINDELLA (silent), Betty Bronson; 10; Paramount.
LADY OF THE LAKE, Scott's classic; 5; Fitzpatrick.
LITTLE WOMEN, Katharine Hepburn; 12; RKO-Radio.
LONE COWBOY, Jackie Cooper; 8; Paramount.
MR. ROBINSON CRUSOE, Douglas Fairbanks; 6; United Artists.
OLD IRONSIDES (silent), Charles Farrell; 12; Paramount.
OLIVER TWIST, Dickie Moore; 7; Republic.
ONLY THE BRAVE (silent), Gary Cooper; 8; Paramount.
MRS. WIGGS OF THE CABBAGE PATCH, Zasu Pitts and W. C. Fields; 9; Paramount.
NO GREATER GLORY, cast of young boys; 8; Columbia.
PECK'S BAD BOY, Jackie Cooper; 8; Fox.
PETER PAN (silent), Betty Bronson; 10; Par.
POTTERS, THE (silent), W. C. Fields; 7; Par.
QUARTERBACK, THE (silent), Richard Dix; 8; Paramount.
SIEGFRIED (silent), the Norse saga; 12; Schneider.
SILENT ENEMY, Indian life; 9; Beacon.
SKIPPY, Jackie Cooper; 10; Paramount.
SOOKY, Robert Coogan; 9; Paramount.
SPECIAL DELIVERY (silent), Eddie Cantor; 7; Paramount.
SPEEDY (silent), Harold Lloyd; 8; Paramount.
SPIRIT OF NOTRE DAME, football story; 8; Universal.
SPORTING GOODS (silent), Richard Dix; 6; Paramount.
TOM SAWYER, Jackie Coogan; 10; Paramount.
TOUCHDOWN, Richard Arlen; 8; Paramount.
TREASURE ISLAND, Jackie Cooper and Wallace Beery; 11; Metro-Goldwyn-Mayer.
WE'RE IN THE NAVY NOW (silent), Wallace Beery; 5; Kodascope.
WHEN A FELLER NEEDS A FRIEND, Jackie Cooper; 8; Metro-Goldwyn-Mayer.
WINGS, aviation story; 13; Paramount.
YANKEE CLIPPER (silent), William Boyd; 5; Kodascope.
ZOO IN BUDAPEST, Gene Raymond; 8; Fox.

Animal, Exploration and Educational Films

ACROSS THE WORLD WITH MR. AND MRS. MARTIN JOHNSON; 8 reels; Principal.
AROUND THE WORLD IN EIGHTY MINUTES, Douglas Fairbanks; 8; United Artists.
BIG CAGE, Clyde Beatty's animals; 8; Universal.
BOTTOM OF THE WORLD, the Antarctic; 4; Principal.
BRING 'EM BACK ALIVE, Frank Buck expedition; 7; RKO-Radio.
COCKEYED ANIMAL WORLD, Australian animals 4; Principal.
CONGORILLA, African expedition; 7; Fox.
COUGAR, THE KING KILLER, cougars and dogs; 6; Principal.
DANGERS OF THE ARCTIC; 4; Principal.
DASSAN, THE ISLE OF PENGUINS; 5; First Division.
DEVIL'S PIT (silent), New Zealand life; 7; Universal.
ESKIMO PERILS; 6; Ameranglo.
EXPLORERS OF THE WORLD; 10; Raspin.
FEROCIOUS PAL, dog story; 6; Principal.
FIGHTING TO LIVE, dog story; 6; Principal.
GRASS (silent), Persian life; 4; Kodascope.
KEEP 'EM ROLLING, horse story; 7; RKO-Radio.
LOST JUNGLE, Clyde Beatty's animals; 7; Mascot.
MAN OF ARAN, Irish life on Isle of Aran; 7; Gaumont-British.
MOANA (silent), South Sea life; 7; Paramount.
RANGO, Sumatran jungle life; 8; Paramount.
REX, KING OF WILD HORSES; 7; Columbia.
SMOKY, horse story; 7; Fox.
TAMING OF THE JUNGLE, kindness to animals; 6; Republic.
TARZAN THE FEARLESS, Buster Crabbe; 7; Principal.
TRADER HORN, African life; 13; Metro.
TRAILING THE KILLER, dog story; 7; Educational.
VIKING, Capt. Bob Bartlett; 6; Beacon.
VIRGINS OF BALI, South Sea life; 5; Principal.
WILD CARGO, Frank Buck expedition; 9; RKO.
WITH BYRD AT THE SOUTH POLE, first expedition; 8; Paramount.
WITH WILLIAMSON BENEATH THE SEA; 6; Principal.

WHAT THIS INDUSTRY NEEDS TODAY IS TEAM WORK



Right now the leading theatres of this country are faced with the problem of continuing the remarkable business they have been doing in recent weeks with such consecutive Warner Bros. hits as "Captain Blood" with Errol Flynn (*which ran over 3 weeks in New York, 3 in Chi, Los Angeles, and Frisco, and held over in 37 other spots*); Bette Davis in "Dangerous" (*it's actually out-drawing Bette's previous biggest by 50% in a lot of situations*); and Cagney and O'Brien in "Ceiling Zero" (*3 weeks in New York and Boston—and it's just started!*)

It will take the strongest kind of Team Work to maintain this pace...

keep moving, please...

AND HERE IS THE TEAM THAT WILL DO IT!



L E S L I E B E T T E

HOWARD • DAVIS

The stars who stopped the heart of the world in "Of Human Bondage" will set it pounding again in

"The Petrified Forest"

From the "exciting success" in which Leslie Howard starred for six months on Broadway

With Genevieve Tobin • Dick Foran • Humphrey Bogart • Joseph Sawyer • Eddie Acuff • Directed by Archie L. Mayo

AND IT CAME IN HERE FEB. 6th

Demanded by famous Radio City Music Hall to continue their brilliant succession of Leslie Howard hits.



WARNER BROS. ARE THE TOPS IN TEAM WORK

Look at the list!—Cagney and O'Brien, Powell and Keeler, Blondell and Farrell, and now Leslie Howard and Bette Davis

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The Country Doctor

(20th Century - Fox)

Comedy Drama

The fact that this is the story of the Dionne Quintuplets, presenting them in person, is the promise of entertainment worth and exploitation availability in which audiences and exhibitors are going to be most interested. The mountains of publicity given the children, plus the reams accruing to the production while the company of players was at the Dionne homestead, practically guarantees that. One can readily believe that it was not enthusiasm or artificial optimism that led the producer to say that "this will be the most sensational topical 'news scoop' picture in the history of the industry."

The story is a stirring tribute to the unsung hero of rural life, the country doctor, the man who through generations, in every country, has given the last bit of his skill and patience at all hours of day and night that others might live. As such it is powerful drama, homey human humor and thrilling adventure in the back-country, through which a romance of tender sentiment is carried.

The story is by Charles E. Blake, Chicago newspaper man, who is almost as closely associated with the lives of the quints as the famous Dr. DaFoe. The screen play is by Sonya Levien. Direction is by Henry King. Though it is a story of the children, and they are its stars, in substance and even without them the yarn seems to be of a character that would make it an important event in any theatre.

Bringing the ingredients to screen actuality, Jean Hersholt appears as the doctor. Dorothy Peterson is the first nurse. Slim Summerville carries the comedy contrast as the country constable; Michael Whelan and June Lang account for the embellishing, charming love interest. Other important topical roles feature Aileen Carlyle and John Qualen as the father and mother; Robert Barratt as the heavy, Montagu Love and Helen Jerome Eddy. Additional players are Franch Reicher, J. Anthony Hughes, George Chandler, George Meeker, David Torrence and Bill Conlon.

Thoroughbreds All

(RKO Radio)

Horse and Dog Adventure

The term "thoroughbred" has long been associated with the fine breeding of horses and dogs. It is particularly applicable here in relation to the substantiating story, inasmuch as the two principal centers of potential entertainment and commercial possibility are a horse and a dog. Though, necessarily, humans are an integral and important adjunct to the story, it is evident that the producers have given full consideration to that hard-to-explain affection that exists between man and his two most important beast friends. They say this is the angle which will prove most appealing to patrons.

Definitely, "Thoroughbreds All" is a story of a horse and a dog. It is the tracing of the careers of two animals, what they were and what they did, despite the human contrasting counterpart, that makes the story. It takes the pair, the race horse Warrior and Lightning the dog, from birth in the companionship of man to the wilds where one becomes leader of a herd of mares, the other leader of a savage wolf pack. Through many an adventure they are reunited on a race track, when with the natural desire of man and woman for love and man's unnatural desire for wealth at stake, the dog calls the horse to victory that consummates both.

The story is by Earl Johnson and Tom Storey with screen play by Frank Clark, Ferdinand Reyher and Jerry Hutchinson. Direction is by Glenn Tyron.

The horse is Warrior, Lightning is the dog. Moroni Olsen is the owner of both. John Arledge is the horse's trainer. Though he has a great affection for his four-footed friend, the apple of his eye is a girl, Louise Latimer, about whom the story's romantic love interest counterpart revolves. Emmet Gogan and Harry Jans, as two race track gamblers, are the heavies and Ethan Laidlaw and Max Wagner are their henchmen. Other players are Murray Alper and Willie Best.

The Golden Arrow

(Warner)

Romance

Love's young dream in the glamorous atmosphere of luxurious yachts, champagne, night clubs and social splendor, advanced by responsible parties, is the theme and atmosphere of this picture. Possibly lending further credence to that assumption is the fact that the picture is based upon a story by Michael Arlen.

Presumed that the story encompasses many sympathetic human touches which will lend charm and sparkle to its delineation of youth adventuring into the field of romance, the production is being directed by Alfred Green, who has demonstrated by past accomplishments that he has a particular ability to handle this type of entertainment material.

That the story quality may have a more than ordinary popular audience appeal and give exhibitors something extra to work with, Bette Davis, currently in "Dangerous" and "Petrified Forest," and George Brent, seen recently with Ginger Rogers in "In Person," were selected as the principal characters. Adding to the name values are Arthur Treacher, Catherine Douced, Dick Foran, Ferdinand Gottschalk, Kay Hughes, Ivan Lebedeff, Raphael Storm and Eugene Pallette. Others in the cast are Pierre Watkin, G. P. Huntley, Jr., and Earl Foxe.

Moving in a production atmosphere that actuates the story's sophisticated basis, two of the richest girls in the world, one of long tradition, the other an upstart, become infatuated with a personable young man who happens to be a newspaper reporter. Husband in name only, as certain complications tend to prove the supposedly rich girl whom he married is rich in name only whereas she is just a publicity figure advertising and publicizing a brand of cosmetics, thereby arousing his resentment, the groom is unwilling to have anything to do with his bride. Enters the erstwhile jealous rival to the man's affection, to capture glory for herself by spurning the proffers of foreign nobility to wed a golf professional, which is supposed to prove that the cosmetic heiress did exactly what was correct in marrying the newspaper man, now a budding novelist.

Murder by an Aristocrat

(Warner)

Mystery Drama

This mystery film is based on a novel by the same title written by Mignon G. Eberhard. The producers are of the opinion that the resulting transition promises to be one of the most wholly entertaining and thoroughly exciting pictures of the type ever to emerge from a Hollywood studio.

It is claimed that the plot is unique, and that as it is entertaining and witty in action and dialogue the picture will keep audiences in breathless suspense from beginning to end. Lyle Talbot and Marguerite Churchill head the cast, which includes Claire Dodd, John Eldredge, Virginia Brissac, Gordon Elliott, Addison Richards, William Davidson, Florence Fair, Mary Treen, Joseph Crehan, Lottie Williams, and Eddie Shubert. The story was adapted by Luci War. It is being directed by Frank McDonald.

As the title unmistakably indicates the story is murder mystery, taking place in a family ordinarily presumed to be superior to such a sordid thing. Quite naturally there is a romantic contrast. Whether there is any comedy to serve as a medium of lightening the dramatic suspense is not quite clear.

Reunion

(Paramount)

Romantic Drama

It is expected that in the combination of title, story content and name value of the principal players, showmen will find the necessary exploitation assets with which to sell this romantic drama. Essentially the feature is a war atmosphered love story, in which the dramatic worth of incidents, situations and production backgrounds are being counted upon to be as interesting as the dialogue and action of the players.

The motivating story can quickly be described and understood as the reckless escapades of a pair of spies in wartime. To establish further its potential entertainment and commercial character, it is the dramatic love story of an English actor and a Viennese actress. Very much in love with each other until the outbreak of hostilities in 1914, they are caught in the turmoil of national enmity and hate. Forced to part on the eve of their wedding, they are called upon to do the most dangerous work a country can ask of its loyal citizens. As spies they use the arts of the stage for the greater theatre of war. Meeting later at the height of the war they match and conquer the hate of their respective countries with their own love.

Gertrude Michael, currently in "Woman Trap," and Herbert Marshall will be seen in the leading roles. The third important character is Lionel Atwill, presently featured in "Captain Blood." As they are the artists carrying the main story trend, the supporting cast includes Guy Bates Post, Rita Carlisle, Tempe Pigott, Charles McNaughton, Phyllis Coghlan, John Rogers and Yorke Sherwood.

The picture is being directed by Robert Florey.

SEC's Atlas Study Will Involve Films

Officials of the Securities and Exchange Commission said this week that a study of the operations of the Atlas Corporation undoubtedly will involve the company's activities in the motion picture field. The Atlas inquiry is part of a study of practically all investment trusts undertaken at the direction of Congress, and on which a report, together with recommendations for necessary legislation is to be submitted at the opening of the Congressional session next year.

In numerous cases the SEC is sending field examiners to check the records of investment companies, without waiting for the returns of the complete questionnaire sent out some time ago. It was pointed out that, although the study of Atlas is almost certain to involve its motion picture operations, it will not be an investigation in the usual sense of the word as used in Washington. The purpose of the study is to determine whether any legislation is needed to control investment trust operations.

Radio Inaugurates Own Brazilian Distribution

The recently organized Radio Pictures Do Brazil has consummated a deal with Irmaos Ponce of Rio de Janeiro, under the terms of which the former company will become sole distributors of RKO Radio Pictures throughout Brazil. The deal for the acquisition of the Ponce business in that territory was concluded by Ben Y. Cammack, RKO Radio representative in South America, and Generoso Ponce, senior partner of Irmaos Ponce.

Nat Liebskind, who organized branch offices for Warner Brothers in Cuba, Panama, Porto Rico, Singapore and Java, and who recently managed the Brazil branch office for that company, has been engaged to serve in a like capacity for the new Brazilian branch of RKO. Mr. Cammack and Mr. Ponce have returned to Brazil to supervise the transfer of distribution.

Gowthorpe Heads Paramount "Pep Club" Governors

Montague F. Gowthorpe was elected vice-chairman of the board of governors of the Paramount Pep Club at a meeting at which a method of collecting dues was also discussed. The board of governors also adopted a resolution which will open the membership of the club to employees of the company's laboratory, Paramount News and New York, Brooklyn and New Jersey exchanges of the company.

Malco Building Offices

A two story office building in North Little Rock, Ark., is being erected for Malco Theatres, Inc., operators of the Rialto and Princess in North Little Rock and more than 20 other houses, at a cost of $10,000, according to Max J. Pruniski, vice-president.

Hamrick Acquires Theatre

John Hamrick has announced the purchase of the Roxy Theatre in Tacoma, formerly owned by Jensen-VonHerberg circuit. Ned Edris, city manager for Mr. Hamrick in Tacoma, is a partner in the deal.

FROM READERS

CITES HERALD'S VALUE TO NEW THEATRES

To the Editor of the Herald:

Having seen where I was "among the missing" in "Managers' Round Table" prompts me to resume. Have been busy moving around since last sending in reports, which was last sent from Clayton, N. M.

Left Clayton and went to Rapid City, S. D., for a short stay, only to come back to New Mexico, to this very promising looking situation, which is owned and operated by the local A. Hurley & Son, who with great foresight have started a new 520-seat house, in addition to the present 750-seater. In selecting new equipment, *Better Theatres* has been invaluable, as has the Herald in selecting product.

The writer is very happy in this new situation, having been here about three months, which is long enough to size things up, and have found only the best looks from every angle.

So will keep you posted on activities in this locality, and look forward to the visits of your staff in the event they ever wander into the wasteland.—W. M. Allison, Princess Theatre, Tucumcari, N. M.

HERALD PHOTO SECTION APPEALS TO FRANKLIN

To the Editor of the Herald:

The Still Photo Preview section in your December 28th issue of the Motion Picture Herald is of unusual interest, and is a departure for a trade paper publication.

If subsequent subjects are as interesting, this section must have value to exhibition.

Harold B. Franklin, Columbia Pictures Corporation of California, Ltd., Hollywood, Cal.

Centaur Films Starts Operations

Centaur Films, Inc., of Hollywood, new producing and distributing unit incorporated about the first of the year, has begun operations, with the intention of having the first release ready in March. Harry O. Hoyt is president, Walter M. Kofeldt is general sales manager and is now touring first run centers, and Billy Leyser is in charge of advertising, exploitation and publicity. Lawrence W. Fox, Jr., head of Standard Capital, is back of the company.

Goldstein RKO Manager In Poland

Christophe Goldstein has been appointed general manager of RKO's Polish branch, with headquarters in Warsaw. Mr. Goldstein replaces Michael Havas, who has been managing the Polish office temporarily, and now returns to his post as Central European Sales Representative with headquarters in Vienna.

Browarsky Circuit Grows to 5

With the acquisition of the Linden theatre, Bellevue, and the building of a neighborhood house on Beaver avenue, the Browarsky Brothers, of Pittsburgh, bring their circuit up to five houses.

Change in Building Code For Theatres in New York

For the first time in New York's history, skyscrapers may rise above the auditoriums of theatres under the revised building code, which will come up for its first general hearing before the committee on buildings of the new Board of Aldermen this week.

Property owners previously were forced to keep auditoriums as well as stages clear overhead, and thus were handicapped by having to run the building into the rear of their plots, or had to confine their structures to theatre purposes. Under such conditions valuable street frontage suitable for stores often were sacrificed, and potential income was cut down.

MGM Production Plans Abroad Await Parleys

MGM's production plans for England will be mapped in conferences which Ben Goetz will hold in Hollywood next week with Nicholas M. Schenck, Louis B. Mayer and other company executives, Mr. Goetz announced on arrival from London Tuesday.

Mr. Goetz remained six weeks in England during which he completed a survey of studios and talent. He said details of production there were indefinite at the present.

Others arriving on the Ile de France were Jack Alicoate, publisher of Film Daily, and Mrs. Hal Roach and daughter.

Music Arrangement

Paramount's musical department is to take over composition, scoring and other music work for productions of Walter Wanger and Harry Sherman, and Leo Robin and Ralph Rainger will write the songs for Wanger's "Palm Springs."

"Informer" Wins Capital Vote

Five dramatic editors in Washington picked "The Informer" as the best picture for 1935. "David Copperfield" and "Mutiny On The Bounty" were accorded honorable mention.

Radio Signs Herbert Marshall

Herbert Marshall has been signed to a five-year contract by Radio, calling for three pictures a year. He is currently appearing in "The Lady Consents," in which Radio co-starred him with Ann Harding.

New Orleans Chapter Elects

Mrs. J. M. White was elected president of the New Orleans Better Films Chapter at a meeting in the Public Service Auditorium held early this week. She succeeds Mrs. Luther D. Ott.

Goldwyn Signs Howard Hawks

Samuel Goldwyn has signed Howard Hawks to a long-term directorial contract. His first assignment will be "Come and Get It," adapted from Edna Ferber's novel.

Producing Roosevelt Picture

A two-reel picture dealing with the life of Theodore Roosevelt is being produced by J. H. Hoffberg, starring Oscar Apfel.

PROHIBITION OF CURRENCY EXPORTS MUDDLES DISTRIBUTION IN GERMANY

Retirement of American Companies from Domestic Producing Brings Them Squarely Before Limitation of Licenses

by JOACHIM K. RUTENBERG
Berlin Correspondent

Germany's prohibition of exportation of currency, a governmental policy adopted generally in Central Europe, presents a special problem to distributors of foreign-produced motion pictures.

In former years some of the American branches in this country have distributed German-made films or have produced such pictures with the money thus accumulated. A year has passed since these companies stopped German production and restricted their business to distribution.

By their withdrawal from production in this industry the American companies have come under a new regulation which forms a part of the kontingent laws in effect since 1916, although in a different form.

In the past the wording of the kontingent law has been changed every year, making impossible a clear policy for an extended range of years for American companies. Since the arrival of the new Government the kontinent provisions have been untouched, only the prices of the kontigent licenses having been changed.

Licenses on Sliding Scale

Each year, at least since the present stipulations have been in force, 105 import licenses have been distributed. Sixty of them are handed free of charge to distributors of German films and 30 to exporters of German pictures. The 60 distributors' licenses must, according to the provisions of the law, be used by distributors themselves, and are nontransferable. The 30 exporters' licenses, however, are transferable once, and previously were sold to American companies at a price regulated by market conditions. To prevent an overrating of these exporters' licenses the Government prescribed at the end of 1934 a price of 20,000 marks ($8,000) for each license. After a stormy debate, in which George R. Canty, trade commissioner, pleaded the case of the Americans, the Government agreed to reduce this price and introduced a sliding scale.

The main point of this regulation is that the wholesale price is reduced to 10,000 marks ($4,000) if the imported film is to be shown in Germany in the foreign language (original version) or with superimposed German titles.

If this film is dubbed in German in a German studio with German negative stock and German actors, the price is reduced to 9,000 marks when more than 20,000 reichsmarks are paid for the dubbing. For each additional 5,000 marks spent in making the German version, the license price is reduced by another 1,000 marks, so that 5,000 marks are paid when the cost of the dubbing reaches the 40,000 mark limit.

The license is issued on presentation of bills. After the American film companies retired from production the showing of U. S. films depended upon availability of exporters' licenses, and external licenses were used to differentiate them from the 60 internal licenses. Internal and external licenses make a total of 90 licenses every year, so that 25 licenses a year remain in the hands of the Government and are issued only when a special need for films exists.

New Money Regulations

New regulations on foreign exchange, while entitling foreigners coming into Germany to obtain a border certificate, or Grenzbescheinigung, stating the amount of foreign currency being brought in, must not include registered marks or mark notes, nor may any be taken out of the country. A maximum of 30 marks notes per person may be brought in. Issuance of the border certificate must be noted in the passport.

Any moneys sent to foreigners in Germany may be taken out if the German bank paying out the moneys certifies the payment, and this also must be noted in the passport.

Foreigners who have overlooked the Grenzbescheinigung will be exonerated from the violation if they can prove by a bank invoice that they have changed foreign money within Germany into reichsmarks, and the amount can be converted back to foreign currency and taken over the border. Any reichsmarks still in the foreigner's possession on arrival at the border station are to be deposited in the customs house, to be disposed of only by special permission.

American Films at Top

American pictures always have held first place so far as foreign-made product is concerned, and there is no sign of a change in this field. The preponderance of American films is mainly due to the fact that with a few exceptions only American film companies have their own representation in Germany.

American films for this market have not always been wisely chosen. Some pictures have done a tremendous business, beating house records. Others, however, have completely failed.

Some countries send films abroad which have been unsuccessful in the country of origin, largely to cover the expense of production. This always impairs the market and handicaps later productions because of the dissatisfaction of exhibitors.

Severe Regulation

Germany has severe provisions to regulate the showing of foreign-made films. Each company must arrange a trade show, to be announced three days ahead in the official organ of the Association of German Film Exhibitors. Even when there is a contract signed months earlier, the exhibitor has a right to refuse the film within four days after the first public presentation. This provision causes constant fluctuation in the number of bookings and complicates the problems of foreign companies, which, generally, present films in original versions at first to judge reactions of public and press.

Germany considers films a cultural medium rather than entertainment solely. Historical films have a better chance than modern satires, human features more of a welcome than "hot stuff."

61 PLAYERS WERE IN 19% OF FILM ROLES

Figures compiled from the 430 domestic films released in Hollywood in 1935 and eligible for the Academy's Eighth annual awards, indicate that 61 players, or six per cent of the 974 receiving major screen credit, played 19 per cent of 2,201 roles listed. In 1934, 46 players, or five per cent, played 15 per cent of the major roles.

A total of 393 players receiving screen credit in 1934 were not in the 1935 listing. However, there were 408 players noted in the 1935 study who were not included in the previous year's list.

Right of Exhibitor to Refuse Film Up to Four Days Before Public Showing Causes Wide Fluctuations in Bookings

New Republic Sales Executive Due Soon

With Jack Fier handling the west and Edward M. Schnitzer the east, Republic shortly will appoint a sales head to supervise southern and midwestern cities. For the time being W. Ray Johnson, president, will not name a general sales manager. He will assume this post in addition to his other activities. The southern and midwestern sales head will have headquarters in Chicago. Mr. Schnitzer, who recently resigned as branch manager of the New York Columbia exchange, moves into Republic's home office next week.

Theatre Executives Guests At Weekly AMPA Luncheon

The Associated Motion Picture Advertisers was host to a large number of important theatre executives at its luncheon meeting at the Astor Hotel in New York on Thursday. Pete Woodhull, past president of the Motion Picture Theatre Owners of America, acted as master of ceremonies. Ed. Kuykendall, president of the MPTOA, and Charles L. O'Reilly, head of the New York Theatre Owners Chamber of Commerce, were the principal speakers.

BRITISH EXHIBITORS SEEK NEW POLICY ON RENTALS

Cash Penalties for Breaking 40 Per Cent Maximum Rentals Are Declared to Be Illegal

by BRUCE ALLAN

London Correspondent

Decision by legal advisers of the Cinematograph Exhibitors Association that the imposition of cash penalties against theatre men breaking the 40 per cent maximum rentals rule would be unconstitutional is proving a serious obstacle to those members of the CEA who saw a way of solving problems of "unfair competition" by means of the machinery of the association.

The suggestion was that all CEA members should make cash deposits with the association, proportionate to the capacity of their theatre or theatres, and that this amount would be forfeited in the event of proof that a rental payment exceeding 40 per cent had been made.

When this plan was worked out in practical detail, it was found that 4,000 theatres represented in the CEA would be called upon to deposit a total amount of at least $5,000,000 and that as much as $2,500 would have to be put up for each big capacity house.

The legal decision against the possibility of imposing these deposits must have come as a relief to the CEA officials who would have had the task of collecting them and, if successful, of finding an investment for the money, which represents an annual income of about $250,000! To the more zealous exponents of the theory of price regulation by agreement it has come as a serious disappointment but not as a knockout. They already are discussing alternative ways and means of bringing down rentals, by means of CEA machinery.

Expulsion Biggest Threat

The lead has been taken by the London and Home Counties Branch, which on the weekend discussed a revision of the rules of the CEA with the suggestion that a recommendation be made to the annual meeting of the association in March. The new rule to be put up to the London members states that one of the aims of the association shall be: "to secure that film rentals paid or payable by members of the association shall not exceed the maximum sums fixed from time to time by the council."

It already has been pointed out that a rule of this description is likely to be ineffective without penalties and, now that deposits and fines seem to be ruled out, the interesting point will be to see just what the London branch can evolve as a workable alternative. The biggest threat which the CEA can hold over its members appears to be expulsion and this is not likely to be regarded lightly.

Definite Benefits

The association brings very definite benefits to its members, not the least being that it puts them on a very preferential scale of performing rights fees. Its aid in legal proceedings is another service which the small exhibitor rightly prizes highly. And if there is to be relief from quota demands it certainly will be obtained only through the CEA. This is another of the matters to be discussed at the London and Home Counties meeting, where the reduction of the quota to 10 per cent (from 20 per cent) again will be advocated.

All these considerations show that the CEA membership is, and should be, valued by the exhibitor—but it does not, so far, appear certain that they can be so used as to make a maximum price policy workable in face of intense competition for product and ultra-efficient organization of distributors in the Kinematograph Renters Society.

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Capital Issues Postponed

Owing to the death of King George V, two important issues of capital by British film interests have been postponed. These are the £1,000,000 ($5,000,000) debenture issue of Associated British Pictures, and the Sound City (Films), Ltd., offer of 130,000 six per cent participating preferred £1 shares and 135,000 5/- ordinaries.

These offers will be revived at a comparatively early date.

Formed with a capital of £750,000, Dufay-Chromex, Ltd., is an amalgamation of Dufaycolour, Ltd., and Chromex, Ltd., the color printers. There are 150,000 six per cent redeemable cumulative preference £1 shares, 100,000 non-redeemable second preference, also 6 per cent, and £500,000 ordinaries.

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Gainsborough Profits £27,000

Gainsborough Pictures, Ltd., made a gross profit of £27,074 in the past year and a net of £12,283 after deductions for directors' fees and other charges, and paid 9 per cent.

▽

Hardwicke as General Gordon

Gaumont-British plans a film based on the life of General Gordon with Sir Cedric Hardwicke in the leading role.

▽

Joins Advisory Committee

Miss Eleanor M. Plumer has taken the place of Mrs. H. A. L. Fisher on the advisory committee under the Films Act.

▽

Hanbury on Radio Board

Ralph Hanbury, general manager of Radio Pictures, Ltd., was elected to the board of directors at a board meeting. He succeeds Frederic Paul Culbert, managing director of RCA Photophone, Ltd., and European representative of RCA Manufacturing Co.

Mr. Hanbury had been branch manager and general manager of Stoll Film Co., general manager of Welsh Pearson Film Co., branch supervisor of MGM, then general sales manager and later general manager of Radio Pictures, Ltd.

Unified Service Links Air Lines

An agreement which brings 20 of America's 23 domestic air lines into a unified air express system covering the entire United States and serving 215 cities with a combined population of 40,000,000 persons in the United States and Canada, was consummated last week by the country's air transport operators and the Railway Express Agency at a meeting in New York. The new setup affords domestic air express users their first direct link with the extensive Latin-American service operated for years by Pan-American Airways. Almost 500 planes are said to be affected by the agreement.

The motion picture industry is one of the country's biggest air express customers. L. O. Head, president of the Railway Express Agency, announced that his company was "continuing negotiations" with Transcontinental and Western Air, Inc., and two small air lines that have not yet signed. The agreement became effective February 1. The domestic air lines during 1935 have been credited by the Department of Commerce with flying 2,240,000,000 air express pound-miles, this being the estimated equivalent of shipments aggregating 2,400,000 pounds.

Indication of a rising tide of business throughout the nation is contained in a nationwide survey by Railway Express of the shipments handled during the month of October which showed an average increase of 13.5 per cent throughout the system, over October, 1934. Motion picture films, shipped from Los Angeles studios to New York and from there in prints to exchanges and theatres, are a very large part of express shipments.

Central States Circuit Organized in Illinois

Central States Theatre Circuit, Inc., has been organized in Illinois. A. L. Hainline of Macomb is president; Walter Fluegal of Pekin, vice-president; Charles Kuchan, Sr., of Canton, secretary-treasurer. In addition to officers other directors are Charles House of Monmouth and N. Fye of Danville. Offices are located in the Capitol Theatre, Canton. The corporation is authorized to build, lease and operate theatres in the Illinois circuit which now composes nine theatres whose operators are connected with the organization, representing a $500,000 investment. The houses are located in Pekin, Canton, Monmouth, Macomb, Colchester and Augusta.

Other theatre interests are to be identified with the organization later. Formation of the circuit increases buying power and probably will counteract the somewhat rising power of the Anderson circuit in these communities. Operators in this group own a number of other houses which ultimately are expected to join the circuit.

Ruth Schwerin Joins Blackstone

Ruth Schwerin, formerly in the publicity department of First Division, has joined the staff of Hal Horne's Blackstone Company.







"We Saw The Sea" with


FRED
ASTAIRE
GINGER
ROGERS
IN RKO-RADIO'S
SUPERDREADNAUGHT
OF MUSICAL SHOWS
"FOLLOW THE FLEET"
WITH
RANDOLPH SCOTT, HARRIET
HILLIARD, ASTRID ALLWYN
Directed by MARK SANDRICH
A PANDRO S. BERMAN PRODUCTION
Founded upon the play "Shore Leave" by Hubert Osborne
LYRICS AND MUSIC BY IRVING
BERLIN
WHO FIRES A BROADSIDE
OF SEVEN NEW SONG HITS
"We Saw The Sea"; "Let's Face
the Music and Dance"; "Let Yourself Go",
America's newest ballroom
sensation; "I'd Rather Lead
a Band"; "Here Am I, But
Where Are You?"; "Get
Thee Behind Me, Satan";
"I'm Putting All My Eggs
in One Basket"

SIROVICH WOULD PUT U.S. INTO PRODUCTION AS AN INDEPENDENT

Congressman Has Idea for a Project Which Would Underwrite Small Film Companies with Government Funds

The United States Government would become a motion picture producer and an underwriter of motion picture producing companies, under a grandiose plan of Congressman William Sirovich, Democrat, of New York. He said in New York this week that he expected his proposal would come up before the House Committee on Patents, of which he is chairman, for a hearing within a week.

The plan is incorporated in his bill to create a national "Department of Science, Art and Literature," patterned in some respects after the subsidized theatre of various European countries. Although strongly urged by organized professional groups and individuals, it received scant attention at the last session of Congress.

Congressman Sirovich seems to have enlarged the scope of the measure, as the motion picture producing phase was absent from its original form, which proposed a federal subsidy of the legitimate theatre. He explained this week that many provisions would impinge on the film industry, and said he immediately would ask an appropriation of $1,000,000 or $2,000,000 to "start it off."

Denies Competition

While he viewed the Government's theatre project under the Works Progress Administration as competition with private industry, he denied his proposal would put the Government in the motion picture business or in competition with anyone, insisting it was designed to "help private industry to develop." He hinted, moreover, that his plan could very well take over the activities of the federal theatre project.

Congressman Sirovich was optimistic that his bill would be reported out of committee within a few weeks and on the floor of the House by April. If the committee reports it favorably Senator Robert F. Wagner, Democrat, of New York, has promised to sponsor it in the upper house, he said.

The representative said he had enlisted wide support among persons connected with the theatre, and that many of them would attend the hearing.

Government Underwriting

Smaller motion picture producers, under Congressman Sirovich's proposal, would be underwritten out of Government funds.

"If any existing producing agency finds it cannot float a stock issue or borrow money, the Government should finance it just as much as it now finances big business and industry through the Reconstruction Finance Corporation," he argued, emphasizing that this assistance would be extended only to qualified companies which were going concerns. As security the Government would take a mortgage on the negatives, he said.

While it is a little early for the motion picture industry to have formulated its stand, there will be an industry observer at the committee hearing. It was pointed out, however, that no sound film company would have difficulty obtaining a loan from the RFC if it wanted it, but that no requests have been made, the company preferring to deal with the banks.

Also, industry spokesmen doubted seriously whether the administration would want to incur any further obligations at this time.

As outlined by Congressman Sirovich, the drama division of the Department of Science, Art and Literature would be organized on the following lines:

1. The President would appoint an Undersecretary for Drama, thoroughly conversant with the theoretical and practical aspects of the theatre, who would hold office under civil service.
2. The Undersecretary would appoint a play-choosing committee of men of the type of the late Professor George Pierce Baker and Hatcher Hughes.
3. Everyone in the United States who thought he had a worthwhile play would be invited to submit it.
4. Playreaders would select 40 scripts.
5. The "patriotic spirit" of the drama critics of America would be called upon to read these plays, each critic to read one.
6. After the plays were rewritten in line with the written criticisms of these men, they would be produced, opening in Washington, then sent on the road, and, when sufficiently polished, brought to New York. If they proved Broadway hits, they could finance the program, and if found unsuitable for metropolitan audiences, would be sent on a 40-week tour, playing regular commercial engagements.

Would Expect Filming

The department would expect the motion picture companies to film these plays, and where "private enterprise" failed to take advantage of them, Congressman Sirovich suggested that the Department would produce them itself.

The drama department could be made self-supporting, he believed, but any loss could be made up from admission tax revenue from motion picture theatres and other amusements. Collected on all tickets over 40 cents, this revenue is expected to bring about $17,000,000 for the fiscal year ending next June 30. Some of the Government's profits would come from the sale of the motion picture rights, he anticipated.

Congressman Sirovich also would establish a department similar to the United States Bureau of Standards which would advise playwrights and serve as a clearing house and advisory board for producers.

Congressional Medal, Too

Another of his ideas is a "Congressional medal" and a cash award for the authors of the five best plays of the year produced by the department.

Attacking as an "outrage" the WPA censorship of "Ethiopia," which has been abandoned as a federal theatre project production in New York, the Congressman declared his bill would provide for freedom of expression in all plays presented.

He said he believed his plan would employ the 6,000 workers now in the federal theatre program, which, he added, is being operated by "abstract theoreticians" who "haven't been able to do what should be done."

A theatre subsidized by the Government has long been a dream of leaders in the profession. Mrs. Hallie Flanagan, national director of the federal theatre project, recently said the regional directors and executives were devoting their time to it because they discern in the program "the possible beginnings of a subsidized theatre in America."

Actors' Equity Association is another which has been advocating a theatre actively and financially supported out of public funds. Frank Gillmore, Equity president, is one of the chief proponents of the Sirovich proposal, as is Gene Buck, president of the American Society of Composers, Authors and Publishers (ASCAP), Percy MacKaye, dramatist, Lawrence Tibbett and others.

SIROVICH ACTIVITIES FAMILIAR TO INDUSTRY

Congressman William Sirovich, M. D., has displayed an undaunted determination to do things for and to, especially to, the motion picture industry and fields contiguous thereto in recent years.

In the first Roosevelt session, in the spring of 1933, he sponsored a resolution for a sweeping investigation of practically all phases of the industry. The proposal was defeated overwhelmingly.

As chairman of the House patents Committee, last fall he set out to investigate the industry via patent pools. The trade press made certain revelations, and the "fishing expedition" exploded.

He has been identified with copyright legislation and his committee now has in hand the Duffy copyright bill, which is expected to bring music tax relief to the exhibitor.

A practicing surgeon, he would, too, a playwright be. Some years ago he was in violent controversy with the New York critics over a play he wrote which was produced and which the critics did not like. He also has offered unsuccessfully, his dramatic inspirations to the Hollywood studios.

Born 53 years ago in York, Pa., the son of the Reverend Jacob and Rose Sirovich, and educated at Columbia, he has been a member of Congress from the 14th New York district continuously since 1927.

New Guaranteed Releases

Guaranteed Pictures Company, Inc., announces the immediate release of "Women in White" through the state rights market. "Women in White," a feature length drama, is an adaptation of "Night Nurse" by J. Johnson Abraham. Guaranteed is also releasing "Just My Luck," featuring Charles Ray, Eddie Nugent and Anne Grey.

FRENCH EXHIBITORS WIN ROUND IN FIGHT ON TAX

Total Releases Largest Since Sound Began; Business Conditions Hold Down Receipts

by PIERRE AUTRE
Paris Correspondent

Though the 500 pictures released on the French market in 1935 was the largest number in the sound era, general business conditions held down grosses, particularly in the factory districts.

There were 130 French talking films released, of which 110 were made in France and 20 in foreign countries as French versions; of 250 foreign pictures dubbed in French, 200 were American, and of 250 foreign language films, 150 were American. About 150 of the 250 originals were also dubbed, and thus cannot be included in the total figure.

The French industry, with about 3,500 wired houses, can count upon only about eight per cent of the total population attending the films weekly.

Tax Fight Partly Successful

An important development was the partial success of exhibitors in combating excessive taxation, and they are continuing to fight. State taxes were reduced about 15 per cent, but the pauper tax is still in force and represents a problem. Exhibitors now pay about 20 to 25 per cent of the gross receipts in taxes, compared to the 25 to 30 per cent they were taxed before. Late last year the industry escaped the danger of a Government decree which would have made the industry virtually a state organization. The danger, however, is not completely over.

In general a French film must be kept within a cost of $80,000 to return its cost to the producer. The chief fault found with French pictures is in the matter of stories and screen plays. Production standards have improved.

Few Shorts Are Shown

Short subjects are comparatively rare in the French markets, since 90 per cent of the theatres have adopted the double feature program. France produces very few shorts. The short subject field is largely represented by a few excellent subjects which are largely too artistic for the average French patron. The big handicap to American distribution in France is the necessity of dubbing in French for general release, since the provincial patrons accept only such films as are in the French language. Comparatively few American films were successful in dubbed versions in 1935. "Lives of a Bengal Lancer," "G-Men" and "Sequoia" were well received, however. American dubbed films are in general shown as the second feature on double bill programs.

Films with considerable action, simple stories and those of unusual quality are for the most part the only ones successful in dubbed versions.

In general 1935 cannot be considered to have been a good year for American companies, except in the limited exhibition of original versions in English. It is this situation which is said to have led some American companies to buy French films for release in this country. As a whole, conditions here are difficult for American companies.

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12 Warner Films To Cost a Million

Twelve specials, each to cost at least $1,000,000 to produce, will be released this year by Warner Bros., Cosmopolitan and First National Pictures, said Jack L. Warner, vice-president in charge of production for Warner Bros., in New York before leaving for Florida over the weekend.

The twelve films are "Captain Blood," now in the third week at the Strand theatre, New York; "Anthony Adverse," "Ceiling Zero," "The Petrified Forest," "The Green Pastures," "The Charge of the Light Brigade," "Colleen," "The Singing Kid," "Hearts Divided," "Angel of Mercy," "Stage Struck" and a Max Reinhardt production, whose title and cast will be announced soon.

"My visit to New York has been an inspiration to me," said Mr. Warner. "The great success of 'Captain Blood,' 'A Tale of Two Cities,' 'Mutiny on the Bounty' and other pictures produced by our own and other studios is a clear indication of the splendid support which the public always gives to worth-while entertainment on the screen."

P.T.A. Unit Asks Ban On Picture Tieups

Minneapolis West High Parent-Teacher Association, protesting that distributors had refused to provide old films for lunch hour shows, this week called upon PTA groups throughout the country to bar all commercial film tieups from schools and demanded the choice of best pictures after their commercial value has expired.

Dr. C. S. Pollock, president, said the PTA families were being urged to withdraw their patronage from films of companies refusing to cooperate.

Sigmund Romberg Week

That directors of theatre orchestras play "at least one Romberg composition during Sigmund Romberg Week" is the suggestion of the national musicians' committee in charge of a tribute to the noted composer. The observance starts February 9, with Frank Black, general music director of National Broadcasting Company, as chairman.

Goldsteins To Operate 14

Nathan and Samuel Goldstein have taken back fourteen theatres from Paramount under the firm name of Western Massachusetts Theatres, Inc. The houses have been under M and P Theatres Corporation jurisdiction during recent months.

New Tube Sees Through Dark

A new electron tube which for the first time is said to enable man to see through the dark was described and demonstrated in St. Louis last week before the American Association for the Advancement of Science by Dr. V. K. Zworykin and Dr. George A. Morton, of the Radio Corporation of America laboratories.

The scientists witnessed the projection of motion pictures focused on the tube, which converted light rays into electrons. The electrons sped through the tube and reproduced the pictures in enlarged form on a screen in its further end. Continuing the demonstration, a dark glass filter was placed in the beam of the motion picture projector. All visible light rays were stopped dead, yet, with what to the average person would appear sheer magic, the electron image tube continued to reproduce the enlarged pictures with hardly noticeable loss in clarity. Dr. Zworykin explained that the tube was then functioning entirely on "black light" or infra-red rays, which were all that could reach the tube through the light filter.

The new device, which is sensitive to ultra-violet as well as infra-red rays, known as "black light," makes electrons behave exactly as light rays, and, it is said, marks a great advance in the use of electron lenses. Its large photoelectric cathode allows the efficient employment of large diameter, high power optical lenses.

The similarity of the new system to optical systems was shown. The images were focused by electrostatic instead of optical means, and the produced images possessed a degree of definition quite comparable to that obtained by photography. This new electron optical system inverts the image, as in the case of a glass lens optical system. In the electron image tube electrostatic lenses play the part of glass lenses. Focusing of the image is accomplished by varying the electrostatic lenses by means of a potentiometer, and, to carry the analogy one step further, the scientists have even corrected the tube for various distortions, just as is the lens of a camera.

For some time it has been possible to capture on photographic negatives images carried by "black light," but investigators have been limited to the use of "still" pictures, which could be observed only after the process of developing and printing. The new electron image tube converts the scenes it receives in "black light" directly into visible pictures on its fluorescent screen.

Goldberg Gets Distributing Rights

Lee Goldberg of Big Feature Rights Corporation, will distribute "Custer's Last Stand" in the Indianapolis territory. He will also handle "The Clutching Hand" and "Jungle Perils," two other Stage and Screen productions.

Albany Club To Hold Ball

A Movie Ball will be held on Saturday by the Variety Club in Albany at the Ten Eyck hotel. The committee plans to bring several celebrities from New York for the event.

REPEAL OF LAW BARRING MINORS PROPOSED AS BILL TO END BILLS

See "Cop" in Every Theatre of New York State If Proposals Pass; Many-Cornered Fight in Prospect; Scrapping Favored

Repeal of the law prohibiting the admittance of unescorted children under 16 to motion picture theatres in New York state was urged by the industry in New York this week as the solution to the vexing problem of when and under what conditions children should attend the theatre. The law has been on the statute books for 16 years.

None of the legislative amendments so far proposed offers any real remedy to a situation that for years has been the subject of argument among the industry, reform and social welfare groups, better films movements and the authorities, it was held.

There is almost unanimous agreement that the present law is unworkable and unenforceable, but while there is a movement underway to amend the statute, the industry this week came out in favor of scrapping it entirely. No specific legislation is needed, said exhibitors, and the general regulations governing theatres are adequate to cover the situation.

A "cop" in every theatre in the state—a form of governmental policing—is seen if present and prospective legislative proposals are enacted. From present indications, a many-cornered fight looms in the state assembly in Albany.

A series of police raids in Greater New York in which some 245 managers and house staffs at 109 theatres have been caught in the dragnet since January 4 for allegedly violating the law forbidding the admittance of unescorted minors has brought into spectacular prominence the need of repealing or amending the antiquated law, exhibitors declared.

Enforcing Law Meanwhile

"Until such time as the statute is changed, I shall continue to enforce it," said Byrnes MacDonald, director of the Juvenile Aid Bureau of the New York police department, this week. "I know of no more effective way to bring about a change in an unpopular law than to enforce it rigidly."

Mayor LaGuardia has expressed himself similarly, saying the police drive was to make conspicuous the necessity for amending the law.

Violations are decreasing as a result of the wholesale arrests, said Mr. MacDonald, adding that the circuit houses are "extremely cautious" about admitting children and "more law-abiding and safer than the small theatres."

A large number of those summoned were held for trial in court of special sessions, while others were dismissed by the magistrates, and still others were ordered before Police Commissioner Lewis Valentine in cases where the theatre employees denied they could judge the age of the children. The mayor also is interested in the disposition of the cases.

When the statute was enacted, motion picture theatres were grouped with such places as pool rooms, dance halls, liquor establishments and "concert saloons."

Too, the cry in the old days that films were unfit for children was a contributing factor in passage of the law. Today, by common consent motion pictures generally are family entertainment, suitable for children, and the physical surroundings which caused theatres to be classed in the statute as "places of entertainment injurious to health or morals" have been entirely altered.

Sees Disregard for Law Bred

William Edwin Hall, president of the Boys' Club of America, and others have pointed out that the practice of children begging adults to buy their tickets breeds disregard for law which reacts more unfavorably in their future years. Some theatres have had a system of "bootlegging" whereby "professional escorts" take the youngsters into the theatres, but the police campaign is said to have put a stop to this.

Because of these factors, the situation is described as "intolerable" by industry spokesmen, who maintain that it not only does not protect the children but precludes the type of group cooperation with the industry that would adequately safeguard them. Every better films organization which sponsors a showing of a selected program for children is breaking the law, it was indicated, because of the regulation that they must be accompanied by a parent or "authorized guardian."

Charges Political Factor

Commenting on the situation this week, Mrs. Malcolm P. McCoy, New York City clubwoman known throughout the state for her children's film activities, said: "The present legislation is inadequate, and the measures proposed are not ideal by any manner of means. They would inject politics into theatre operation and set up unneeded special censorship. Other states get along very well without this kind of law. If common sense were used in attacking the problem by the public, the exhibitor and police authorities, acting on common ground, I believe a practical method could be found to protect the children."

THIS YOUNGSTER HAS OWN IDEAS

What one youngster thinks about the furore over the admittance of minors to motion picture theatres in New York is evidenced in a letter published in the New York *Daily News* over the signature, "Spinach Hater."

Said the letter: "I think it is a damn shame that us kids aren't allowed to go into the movies without grown people. If you ask me, I think us kids should gang up on a few of these ticket choppers or ushers who try to enforce this 'law,' and just crowd on in. My gang could take care of any usher that ever lived."

Approval of Proposed Bills Would Subject Industry to Direct Governmental Control and Extended Censorship

Scoffing at the claim that films are a factor in child delinquency, Mary E. Hamilton, New York City's first policewoman, advocates a change in the law "which hinders crime prevention rather than helps it."

"The juvenile delinquent today is invariably the product of bad home and street environment," she found. "The young criminals that overcrowd our prisons, in most instances, started out with some gang, an institution which is the product of street life. If moving pictures will keep children off the streets, by all means make it possible for children whose parents are too busy to look after them to go to these places of amusement during the daytime and see a bit of life that will lift them out of the poor environment of their crowded homes.

Records Show Safety

"Children love the movies, and since there is nothing in the pictures themselves to endanger their morals, as shown by the fact that no law exists prohibiting them from seeing moving pictures provided they accompany older people, there is no reason why they should not be permitted to go unescorted, in the afternoon, provided certain precautions be taken by the managers to protect the safety and welfare of young charges."

As to safety, the police records are clear of any molestations of children in theatres, according to a recent industry checkup. Furthermore, the underwriters' figures show that there are fewer fires in theatres than any other class of business, and rigid building codes, regular fire inspection and the vigilance of the management and house staff all contribute to the safety of the patrons.

All theatres are subject to fire and police supervision, it is pointed out, and the authorities can compel the management to remove any hazard. Special legislation now on the statute books and being proposed, the industry believes, is needless as well as a hindrance.

In the proposals advanced by various interests seeking to amend the law there has been no agreement, and in some of the ideas industry leaders see attempts to make a political football out of the industry, in which exhibitors would be the chief victims.

If some of the proposals are approved by the legislature, the industry in New York will be subjected to direct governmental

(Continued on following page)

ASK REPEAL OF LAW BARRING MINORS

(Continued from preceding page)

control and extended censorship—and there will be a "cop" in every theatre.

Furthermore, the industry gravely fears that control of this sort would upset the community cooperation that has been painstakingly built up through the years at a cost of much effort.

Another substantial fear is that laws of this nature will spread to other states. It is pointed out that in most sections of the country there are busybody organizations always willing to undertake "reforms" of this kind and to exert pressure for their enactment.

Foisting Regulation Charged

It was charged this week that Mayor Fiorello H. LaGuardia of New York, wittingly or unwittingly, was pulling chestnuts out of the fire for bluenose reform organizations in sponsoring new legislation. Industry opinion was that these groups were attempting to foist regulation upon the industry in New York state in this manner after failing in previous attempts initiated through their own efforts.

Meanwhile the National Board of Review, a pioneer better films organization, has served notice that it will oppose the "mayor's bill," so-called, when it reaches the legislature. Opposition will also be forthcoming from parent-teacher organizations, previewing committees and similar groups.

Their fight will be motivated by the fact that the proposed regulation would substitute government fiat for the voluntary cooperative activity of which they are a part.

Specifically, Mayor LaGuardia proposes that children younger than 16 will be permitted unaccompanied to motion picture shows during non-school hours to theatres "which have been certified as meeting all requirements for proper showing for children." These requirements, the Mayor explained, include the segregation of children in one part of the house, with one or more "qualified" matrons to supervise them, and the showing of pictures "suitable for children."

While prominent exhibitors were quoted in the press as approving these proposals, they did so without considering their implications, and probably for political reasons, point out industry leaders.

For one thing, it has not been defined whether the exhibitors would be permitted to appoint the matrons or whether they would be political appointees. If the latter is the case the situation opens a vast new field for political patronage, with the industry footing the bill. Exhibitors oppose the recommendation that a matron be employed for as few as every 25 children.

Secondly, who is to decide what films are "suitable for children," and by what yardstick?

Some of the reform groups, with the Society for the Prevention of Cruelty to Children as the spearhead of the drive, are demanding a board of censorship to decide arbitrarily what films shall be fit for children to see.

It is agreed that the present law unreservedly barring minors from theatres is impractical and unenforceable. But, the industry contends, if the mayor really is sincere in seeking a change, the industry itself can work out the problem with the voluntary cooperation of the better films groups, rather than relegate the solution to more law, which, it is feared, will breed additional evils.

Sponsored Matinees Proposed

Sponsored children's matinees, it is suggested, would solve the difficulty, since the proper supervision would be assured, and the right type of shows.

Furthermore, it is pointed out that children's entertainment has been the concern of the existing preview committees, which have exerted a powerful influence in elevating public taste. Extension of censorship to cover children's programs specifically would not only discourage better films committees but would probably kill their activity, it is feared.

Meanwhile, if the legislative sessions of the past 10 years are any criterion, a flood of bills on the subject is expected in Albany this year. Two have already made their appearance, and neither is acceptable to the industry or better films groups.

Under a bill to amend the education and penal laws, proposed by Assemblyman William T. Andrews, Democrat of New York City, children under 16 may be admitted during non-school hours to theatres approved by the local police and fire departments, provided a special section is reserved for the youngsters from which adults would be barred. Theatres would be required to employ a matron for each 200 children, such matrons having first obtained a certificate from the board of health and "a certificate of qualification from the Society for the Prevention of Cruelty to Children."

It is also provided that before theatres would be allowed to admit children they "shall agree to exhibit only such moving pictures as shall first have received the written approval of the mayor or other similar official or a commission which he shall be authorized to appoint." Noncompliance with the fire regulations would be sufficient to cause revocation of the privilege to admit children.

The second bill, by Assemblyman Breitbart, Democrat of Brooklyn, provides that if the state board of censors finds a film unfit for children under 16, it may license the film on condition it will not be shown to such children.

Regardless of any moves in the Assembly, the feeling prevails in the industry that with so many interests involved, a lack of agreement on an acceptable formula will block legislation this session.

CALLS MOVE IDIOTIC HANGOVER OF DRY ERA

In denunciation of the antiquated law forbidding the admittance of minors to theatres in New York state, the New York Daily News, *under the caption, "The Demon Movie," editorializes as follows:*

"We notice a campaign going on to keep children under 16 out of the movies unless escorted by adults. This is an idiotic blue law, a hangover from the prohibition era. So far as we know, this is the only state that has such a law, though we may be mistaken about that.

"The spirit of this law seems to regard the movies as the prohibitionists regard the 'demon rum'; appears to view a quiet movie house as unsafe for children, and the city streets as quiet little havens of refuge for them.

70 from Paramount In 1936-37 Season

Decision of the management to produce and distribute 70 features next season and a change of the name of a corporate subsidiary were the principal orders of Paramount home office business this week.

In its listing of 70 features for the 1936-37 season, Paramount will have six Hop-a-Long Cassidy Westerns produced by Harry Sherman. The same number of single reel subjects, 100, will be distributed.

Paramount Pictures Corporation of Dover, Del., has changed its name to Paragar Corporation, New York. Publix-Salt Lake, Inc., has changed its name to Inter-Mountain Theatres, Inc. The Corporation Trust Company is agent for both corporations. It was explained at the Paramount home office that Paramount Pictures Corporation was formed about 1932, but has not been actively in use. The name change is for the purpose of avoiding confusion.

After weeks of negotiations Paramount late last week signed a two-year product deal with the Skouras circuit. The arrangement calls for 100 per cent of the distributor's output for the balance of the current and all of next season. This is the second two-year deal closed by Paramount in the New York territory within the past few weeks. The first was the Century circuit. The reason for the two-year agreement is the Loew franchise which has another year to run. The two circuits follow the Loew circuit.

Witt Resigns from Reunion

Mr. Peter Witt announces that he has resigned from the Board of Directors of Reunion Films, Ltd., of which he was one of the cofounders.

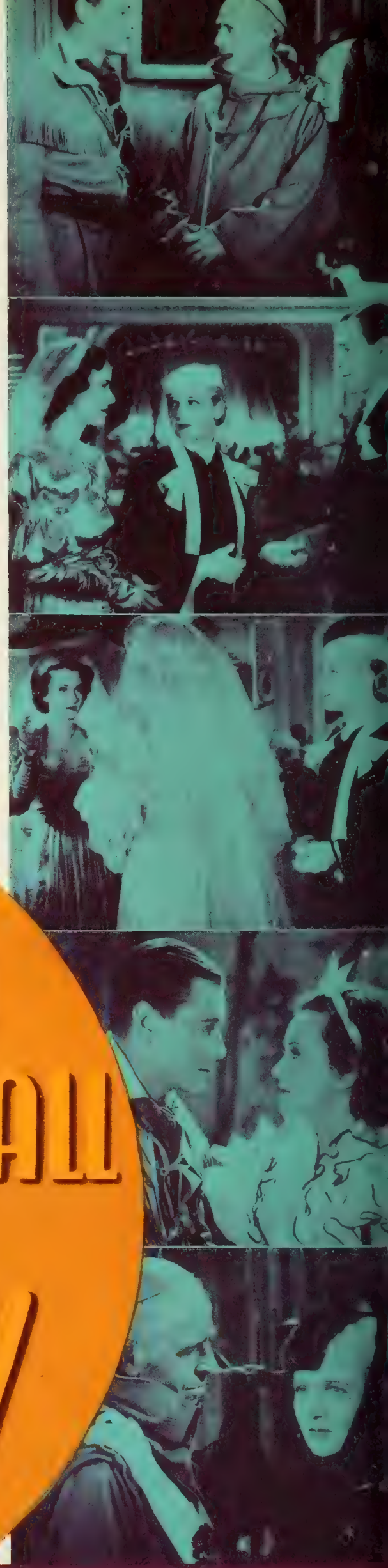
MADE FOR THE MILLIONS OF
WIVES AND SWEETHEARTS
WHO LOVE . . . AND FEAR!



ANN HARDING
AND
HERBERT MARSHALL
IN
"THE LADY CONSENTS"



A remarkable screen drama . . . outstanding in productional qualities . . . sure-fire in audience appeal! . . . the swift-paced, smartly dialogued drama of woman's war for possession . . . told in a turbulent story of three souls in conflict!



RKO-RADIO PICTURE

ANN HARDING and HERBERT MARSHALL in "The Lady Consents"

with

MARGARET LINDSAY

WALTER ABEL . . EDWARD ELLIS
HOBART CAVANAUGH . . ILKA CHASE

DIRECTED BY
STEPHEN ROBERTS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Next Time We Love

(Universal - Paul Kohner)

Romantic Drama

This picture was previewed in a little projection room. It was shown to a group of newspaper men and women. In such a place and before such an audience there was no possibility for study of mob psychology, no chance for contagious or spontaneous outburst of emotional expression, as each reporter rigidly sought to conceal his or her reaction. Despite this artificial barrier no one could mistake the force and power with which "Next Time We Love" rode right into the hearts of every man and woman in that room.

The picture is a love story, probably one of the finest the screen has been privileged to present. It appears so because it deals in fundamental human equations, simply, sincerely and intelligently. There are no artificial theatrics, no straining for forced anti-climaxes. In fact there's no action. Nor have concessions been made to high brow or mass mind availability. Rather there is continual demonstration that producer, director and players, believing that they had a valuable piece of entertainment property, treated it honestly in the belief that the whole public would understand and appreciate the candor of their efforts.

Basically it's romance drama. It's a story of faithful love, brought face to face with life's cold realities, strong enough to conquer the tragedies that every husband and wife most fear. Sometimes it burns with an intense ardor; sometimes it is heartless, always it's human, with the power to make spectators believe what they are seeing on the screen. As such it provides the thrill of a quick and charming courtship; the dramatic sympathy-stirring pathos of a faithful husband and wife who to live must live apart, and the glowing spirit of triumph that comes with the realization that when the need is greatest the vows pledged in matrimony are eternally sacred.

It tells of a woman who upon marriage goes on to achievement on the stage and screen, a husband who gains fame as a newspaper correspondent in every quarter of the world, and a child who cements their love. It puts squarely to the woman the question should she divorce her husband, marry another man who always has been an honest family friend, and thereby enjoy a life that has been denied her? It takes the woman to her husband for the answer. Finding him seriously ill, promise of another marital happiness and further triumphs on stage and screen are forgotten as she remembers only her pledge "in sickness or health; in riches or poverty."

The story is impressively portrayed by Margaret Sullavan as the wife, James Stewart the husband and Ray Milland the family friend. But for a few appearances of Robert McWade as a managing editor and Christian Rub as an Alpine innkeeper, the balance of the small cast is only incidental and the top trio carry the story and they carry it through the medium of conversation.

"Next Time We Love" is a picture to be handled with dignity and intelligence. A look at the faces of feminine reporters when the light went on indicated its potential popularity with women patrons. For general audiences a campaign that convinces all classifications that this is an attraction that nobody would want to miss should have the desired effect.—McCarthy, Hollywood.

Produced and distributed by Universal. Producer, Paul Kohner. Directed by Edward H. Griffith. From the story of "Say Goodbye Again," by Ursula Parrott. Screen play and dialogue by Melville Baker. Photographed by Joseph Valentine. Music by Franz Waxman. Art director, Charles D. Hall. Film editor, Ted Kent. Assistant director, Ralph Slosser. Editorial supervision. Maurice Pivar. Gowns by Vera West. Sound supervision, Gilbert Kurland. P. C. A. Certificate No. 1.912. Running time, when seen at Hollywood, 85 minutes. Release date, January 27, 1936. General audience classification.

CAST

Cicely Tyler	Margaret Sullavan
Christopher Tyler	James Stewart
Tommy Abbott	Ray Milland
Michael Jennings	Grant Mitchell
Madame Donato	Anna DeMetrio
Frank Carteret	Robert McWade
Kit	Ronnie Crosbey
Mrs. Talbot	Florence Roberts
Otto	Christian Rub
Professor Dindet	Charles Fallon

Charles Chaplin's "Modern Times" is reviewed by Terry Ramsaye on page 9.

Desire

(Paramount-Lubitsch)

Comedy Romance Drama

There is much for comedy fans in this production. Those who think that torrid sex as a part of screen entertainment mechanics is a forgotten thing are in for a surprise. Those who like sentimental romance drama will find plenty of it. "Desire" is an amalgamation of all three.

The picture places a lot of valuable sales angles in exhibitors' hands. Also it erects certain handicaps which undoubtedly presage difficulty in many quarters. All right for the sophisticated, probably, but a feature that official and unofficial guardians of public morals are quite likely to leap on, requiring the application of much pretty astute showmanship and no little diplomacy.

Half the picture is gay comedy. It's made so by American automotive engineer Tom Bradley's connivances to force boss Gibson to give him a vacation in Spain. It's made more ludicrously funny by the hokum manner in which glamorous thief Madeleine makes Dr. Pauquet an innocent accessory to her stealing a string of pearls from gem merchant Duvalle. There's chase comedy across the Pyrenees, consummated when clever Madeleine makes lovesick Bradley her dupe in smuggling the loot over the border. It's still fun when, upon the entree of confederate Margoli, he and Madeleine work a hokey magic trick on guileless Bradley.

Then it turns to super-heated sex. Alone in a mountain inn, Madeleine falls in love with Bradley.

Later, despite Margoli's threats and Aunt Olga's long-winded dissertation on how it can't be done, Madeleine desides to quit the racket and go straight as the show turns dramatic. Her confession and burning words of love serve only to alienate Bradley. But one long kiss takes care of that and, like every American he-man, Bradley realizes that, no matter how enameled the exterior may be, a true heart beats beneath. Making literal hash of Margoli's plan to put him on the spot, he's with Madeleine when she returns the pearls to Duvalle. By implication she's cleared of criminal charges. By further implication Madeleine is off to a future of comparative quietude as the wife of the Detroit carburetor expert Bradley, wondering how efficacious the moonlight is in the flivver capital.

Previewed in the Los Angeles Paramount Theatre. The audience roared at its comedy and did quite a bit of ooh-ing and ah-ing at its sex.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Ernst Lubitsch. Directed by Frank Borzage. Assistant director, Lew Borzage. Screen play by Edwin Justus Mayer, Waldemar Young and Samuel Hoffenstein. Based upon a comedy by Hans Szekely and R. A. Stemmle. Music and lyrics by Frederick Hollander and Leo Robin. Sound, Harry D. Mills. Film editor, William Shea. Art directors, Hans Dreier and Robert Usher. Special effects by Farciot Edouart and Harry Perry. Photographed by Charles Lang. Costumes by Travis Banton. P. C. A. Certificate No. 1831. Running time, when seen in Hollywood, 95 minutes. Release date, February 21, 1936. Adult audience classification.

CAST

Madeleine de Beaupre	Marlene Dietrich
Tom Bradley	Gary Cooper
Carlos Margoli	John Halliday
Mr. Gibson	William Frawley
Aristide Duvalle	Ernest Cossart
Police Official	Akim Tamiroff
Dr. Edouard Pauquet	Alan Mowbray
Aunt Olga	Zeffie Tilbury

Love on a Bet

(RKO Radio - Lee Marcus)

Comedy Romance

Clean, clever comedy, pepped up by further comedy romance, this production has material for plenty laughs. It's a sort of combination funny bet, hitchhike, romantic adventure yarn. Moving speedily, involving half a dozen or more ludicrous situations, it rollics and frolics along, with amusement its only intent. Not very impressive as far as cast names are concerned, but adequately so where value of title and story content are considered as entertainment and showmanship assets, it has sufficient quality to hold interest.

What happens—and much that is given many funny twists does—is the result of a queer bet. Michael bets his uncle Carlton that he can start from New York in his underwear and without a penny and arrive in Los Angeles in 10 days' time with $100 and a complete outfit, and during the trip make a girl fall in love with him. If he wins he gets a bankroll to back a show. If he loses he goes to work in Carlton's meat packing plant.

He gets the suit first. Thumbing a ride with appealing Paula and her rather stern aunt Charlotte, he's quickly in a fair way to land the girl. By hook and crook, and via some pretty sharp trading, he gets the finances to keep the caravan rolling across the country. Not everything is accomplished without amusing complications, but anyway Michael captures a pair of bandits for whom there is a $1,000 reward. He sells the reward for $100. Then he steals an airplane in order to land in Los Angeles on time; gets pinched, is bailed out in the nick of time by Aunt Charlotte, convinces Paula

(*Continued on page* 58)

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GB24 29 NL=PITTSBURG PENN JAN 12 1936
J R GRAINGER=
ROCKEFELLER CENTER NEWYORK NY=
OBSESSION OPENED ALVIN TODAY TO BIGGEST SUNDAY SINCE ADVENT OF SUNDAY SHOWS STOP LINES A BLOCK LONG AN HOUR BEFORE OPENING STOP POSITIVE HOLD OVER FOR SECOND WEEK REGARDS=
A BARNETT.

NA15 31=B OMAHA NEBR 227P JAN 23 1936
J R GRAINGER, UNIV PICTURES CORP=
ROCKEFELLER CENTER NY=
WITH WEATHER TEN BELOW OPENING MAGNIFICENT OBSESSION TODAY TERRIFIC LOOKS LIKE RECORD DAY STOP SENDING PHOTOGRAPH CROWDS JAMMING THEATRE FOR PREMIER EIGHT OCLOCK LAST NIGHT WHILE THERMOMETER REGISTERED SIXTEEN BELOW ZERO=
TED EMERSON OMAHA THEATRE.
352P

N6 21=FB CLEVELAND OHIO 1130A JAN 14 1936
FRANK MCCARTHY=
UNIVERSAL FILM EXCHGS
WITH IT AT THE RIVOLI THIS WEEK IT IS MAGNIFICENT WITH IT ELSEWHERE IN TOLEDO IT WOULD SURELY BE AN OBSESSION=
WM N SKIRBALL.
1156A

NH30 23 DL=CK PITTSBURG PENN JAN 14 153P
J R GRAINGER, UNIVERSAL FILM EXC=
MAGNIFICENT OBSESSION OPENED HARRIS ALVIN SUNDAY TO TREMENDOUS BUSINESS STOP DOUBLED ANY PREVIOUS SUNDAY STOP CONTINUING EACH DAY TREMENDOUS GROSSES CONGRATULATIONS AND REGARDS=
JOHN H HARRIS
304P

N12 95 DL COUNT QNS=W BALTIMORE MD 1236P JAN 8 1936
J R GRAINGER=
UNIVERSAL PICTURES=
WHEN I ARRIVED AT THEATRE LAST NIGHT FOR THE OPENING OF "MAGNIFICENT OBSESSION" I HAD TO USE THE STAGE ENTRANCE AS I COULD NOT GET THROUGH THE LOBBY ON ACCOUNT OF THE CROWD STOP QUITE A FEW REFUNDS WERE MADE TO THE OVERFLOW STOP RECORD BUSINESS SHOULD BE ENJOYED THANKS
J L SCHANBERGER.
118P

Jan. 23, 1936 THE Hollywood

BEST 'U' GRO
FOR 'MAGNIFIC

Topping Previous Highs 20 Percent

New York.—"Magnificent Obsession" is doing the biggest business throughout the country of any Universal picture in four years.

The film has played two weeks or is in a second week in these cities: St. Louis, Los Angeles (two houses), Richmond (two houses), Chicago, San Francisco, Minneapolis, Boston, Washington, Cleveland, Kansas City, Salt Lake City, Hartford, Indianapolis, Detroit, Baltimore, Atlanta, Philadelphia, Louisville, Pittsburgh, New Orleans, Toledo and St. Paul.

In Minneapolis the picture registered nearly four times the business of "Imitation of Life," previous high grosser. In Houston, Grand Rapids, Cleveland, Seattle, Syracuse and Rochester, "Obsession" did better in three days than "Imitation of Life" or "Diamond Jim" did in a week.

In every one of nearly [illegible] holdates to date "Obsession" [illegible]ed any previous Univ[illegible] picture by at lea[illegible]

B. & K. Hold "Obsession"

CHICAGO, Jan. 26.—"Magnificent Obsession," which ran two weeks at the—Palace to heavy business, was rushed into the Garrick on a moment's notice by B. & K. for a third Loop week. The picture had been doing such good business the B. & K. executives thought this the wise thing to do. Previous bookings prohibited the Palace from holding the picture over another week.

MOTION PICTURE DAILY

Obsession" Leads Providence Take

PROVIDENCE, Jan. 26.—Heavy sno storms cut into first run receipts week, but "Magnificent Obsessi made a good showing by garne $7,800, up by $800, at the Maje The only other downtown at tion to get into the profit columr a dual consisting of "P

REPORTS SHOW ONLY 3 WEEKS HAVE PAID TO OBSESSION"!

REPORTER

SES IN 4 YRS NT OBSESSION'

"Obsession" $5,500 Draw In St. Paul

MINNEAPOLIS, Jan. 27.—"Magnificent Obsession" was in the money in a big way in St. Paul where it garnered $5,500 at the Orpheum, passing par by $1,500. At the World here it took average $3,000.

MOTION PICTURE DAILY

"Obsession" Frisco Lead In 2nd Week

SAN FRANCISCO, Jan. 29.—In a week of dull grosses in Frisco "Magnificent Obsession" was the only attraction to get into the profit column. It was $200 over normal on a take of $7,000 for its second week.

The Warfield, without a stage show and with reduced admissions and a dual bill, eked out $19,000.

Total first run business was $66,100. Average is $74,400.

Estimated takings:

MOTION PICTURE DAILY

"Obsession" Again Louisville's High

LOUISVILLE, Jan. 27.—In its second week at the Strand "Magnificent Obsession" did the best business grossing $5,500.

MOTION PICTURE DAILY

"Obsession" Breaks Records in Denve

DENVER, Jan. 24.—"Magnificent Obsession," at the Denver, broke all house records for the past three years, topping everything since Harry Huffman has had the house. A total of 6,402 saw the picture the first day, and the evening standouts were out to the street. Huffman is planning to keep the picture three weeks, taking it to the Aladdin next week and back down town to the Broadway the third.

Last week's picture. "King of Burlesque" is remaining for a second week at the Broadway, following seven days at the Denver.

Did $11,765 in Twin City

"Magnificent Obsession" gross at the Orpheum, Minneapolis was $11,765 and not $6,500 as reported by MOTION PICTURE DAILY. The picture then moved to the World where it is doing capacity business despite thermometers recording 36 below zero.

"Obsession" Pulls $13,400, Houston

HOUSTON, Jan. 29. — "Magnificent Obsession" was the money-maker of the week. It had a take of $13,400 at the Majestic and was held over for a second week. This is $6,400 above par.



held over

ALTOONA, 3rd wk.
BOSTON, 2nd wk.
BROOKLYN, 2nd wk.
BUFFALO, 3rd wk.
CHICAGO, 2nd wk.
HARTFORD, 4th wk.
HOUSTON, 2nd wk.
KANSAS CITY, 2nd wk.
LOS ANGELES, 2nd wk.
LOUISVILLE, 2nd wk.
MEMPHIS, 2nd wk.
NEWARK, 2nd wk.
NEW ORLEANS, 2nd wk.
NORFOLK, 2nd wk.
PHILADELPHIA, 2nd wk.
PITTSBURGH, 3rd wk.
PORTLAND, Ore., 2nd wk.
PORTLAND, Me., 2nd wk.
RICHMOND, 2nd wk.
ROANOKE, 2nd wk.
SACRAMENTO, 2nd wk.
SAN DIEGO, 2nd wk.
ST LOUIS, 2nd wk.
SAN FRANCISCO, 3rd wk.
SEATTLE, 2nd wk.
TORONTO, 3rd wk.
WASHINGTON, D. C., 2nd wk.
WINNIPEG, 2nd wk.

ext. runs

AKRON
ALBANY
ATLANTA
CHICAGO
(after holdover)
CINCINNATI
CLEVELAND
COLUMBUS
DENVER
DULUTH
DETROIT
DAYTON
EVANSVILLE
FT. WAYNE
FT. WORTH
INDIANAPOLIS
LANCASTER
LONG BEACH
MADISON
MILWAUKEE
MINNEAPOLIS
MONTREAL
NEW ORLEANS
PHILADELPHIA
PROVIDENCE
READING
SALT LAKE CITY
SAN ANTONIO
SAN FRANCISCO
(after holdover)
SEATTLE
SYRACUSE
SIOUX FALLS
TERRA HAUTE
TROY
TOLEDO
WILMINGTON
UTICA

she should become engaged to him, wins his bet, but loses as Charlotte insists that he go to work in Carlton's packing house anyway and have nothing to do with the funny stage producing business.

Gay and romantic, but always comic, the picture provides plenty of ideas that can be readily adapted to effective exploitation.

Previewed in RKO-Radio projection room.
—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Lee Marcus. Directed by Leigh Jason. Screen play by P. J. Wolfson and Philip G. Epstein. From a story by Kenneth Earl. Photographed by Robert de Grasse. Photographic effects by Vernon Walker. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Al Herman. Recorded by Clem Portman. Edited by Desmond Marquette. Assistant director, Dewey Starkey. P. C. A. Certificate No. 1864. Running time, when seen in Hollywood, 80 minutes. Release date, March 6, 1936. General audience classification.

CAST

Michael ..... Gene Raymond
Paula ..... Wendy Barrie
Aunt Charlotte ..... Helen Broderick
Uncle Carlton ..... Wm. Collier, Sr.
Hotel Proprietor ..... Spencer Charters
Stephen ..... Walter Johnson
Jackson Wallace ..... Addison Randall
Donovan ..... Eddie Gribbon
Morton ..... Morgan Wallace

Dangerous Waters

(Universal)

Melodrama

A melodrama of the sea with Jack Holt supplying most of the action, this picture moves at a swift pace throughout. Reminiscent of certain sea tragedies of recent years the motivating story centers upon a chief mate who takes command when his captain dies during a storm at sea and while a fire rages in the hold of the vessel. The chief mate brings the ship safely to port. He finally obtains papers as a captain but has trouble in finding a ship to command, due to his antagonizing of certain high powers. When he does get one it is an old cargo boat, heavily insured, one which some members of the crew are desirous of sinking for monetary reasons.

The romantic phase of the picture finds Holt loving his philandering wife and blind to the fact that another girl, daughter of Holt's former captain, sincerely loves him. This circumstance is changed when Holt discovers his wife's true character. In typical fashion Holt uses his fists on numerous occasions to terminate an argument.

Supporting players include Robert Armstrong, an effective foil for Holt in this type of production. Grace Bradley as the unfaithful wife. Diana Gibson and Charlie Murray, who, with an insatiable desire to fix things, supplies most of the comedy.

In the story, the steamship Brazil, of which Holt is the chief mate, is running into a storm with a fire raging in the hold. One of the passengers, who has influence with the owners of the Line, convinces the seriously ill captain to allow the passengers to escape in the lifeboats. The captain dies before the lifeboats are manned and Holt, taking command, refuses to let the passengers take the risks of the open sea in the small boats. He brings the ship safely to port and at the inquiry is exonerated and commended. In the wake of subsequent events, however, Holt finds himself in disfavor and without a ship to command.

The S. S. Gibraltar, a cargo ship, is insured for $200,000, and the owners, with the help of the first mate, conspire to collect. Holt is signed on as captain, with Armstrong as third mate. Holt's wife accompanies him on the trip. The first mate causes the vessel to ship water and when a storm arises the crew attempts to mutiny. Meanwhile Holt has discovered his wife in Armstrong's arms and knocks Armstrong out. Later he sends Armstrong down in the hold to discover the leak. Armstrong is trapped by one of the crew, in conspiracy with the first mate, and Holt rescues him. Holt finds out his wife and, not Armstrong, was to blame for his apparent advances. The first mate confesses his part in the conspiracy and Holt brings the ship into port, with reward.

Emphasizing the name of Jack Holt, coupled with the action involved in the production plus the fact that the picture deals with the sea, would seem to be appropriate for the selling campaign.—Mooney, New York.

Produced and distributed by Universal. Producer, Fred S. Meyer, Directed by Lambert Hillyer. Based on the story "Glory Hole" by Theodore Reeves. Screenplay by Richard Schayer, Hazel Jamieson and Malcolm Stuart Boylan. Photographed by Harry Forbes. P. C. A. Certificate No. 1,816. Running time, 67 minutes. Release date, February 10, 1936. General audience classification.

CAST

Jim Marlowe ..... Jack Holt
Dusty Johnson ..... Robert Armstrong
Joan ..... Grace Bradley
Ruth Denning ..... Diana Gibson
McDuffy ..... Charlie Murray
Bill McKeechie ..... Willard Robertson
Chips ..... Dewey Robinson
Bosun ..... Ed Gargan
Captain Denning ..... Guy Usher
Hayes ..... Richard Alexander
Brunch ..... Edwin Maxwell
Nelson ..... Edward Earle
Garvey ..... Matty Kemp
Carlos ..... Billy Gilbert

Tough Guy

(MGM - Harry Rapf)

Adventure Story

Essentially this is a boys' picture. It's about a boy, his dog and a gangster. The way in which it is written, directed and played, it concentrates exclusively on what modern boys, just before the teen age, apparently like to think. Generally it's an adventure story. As there's no hug and kiss romance in it, the only love is the affection the boy has for his dog. It's exciting, from a kid's point of view, and naturally has an atmosphere of theatrical heroic that more mature spectators are quite apt to consider as pretty hokey.

Just as many another boy might like to do under similar circumstances, Freddie and his dog Duke run away from their wealthy home because his father doesn't think as much of the dog as the boy does. Stealing a ride in a trailer, Freddie is witness to a bank truck holdup precipitated by gangster Joe's mob. Found by Joe as they are trying to get away, the thug first wounds Duke, then takes the pair with him, knowing that if officers ever got hold of them his chances of liberty and life would be nil.

Believing Freddie kidnaped, Vincent offers a large reward for his return. Other gangsters led by Tony know that Freddie and Duke are with Joe. Reacting to the influence of Freddie's affection for Duke, Joe feels the first pangs of regeneration. Compelled to battle vicious Tony's gangsters to protect himself and the boy and his dog, with dangerous adventure coming from every quarter, Joe is forced to sacrifice his life that Freddie and Duke may be returned to the now understanding Vincent.

While the boy-dog theme is by no means new, the manner in which it is presented here gives it a novelty of appeal. Providing plenty of speed, lots of thrills and a brand of imagination stimulating suspense, the story is all action.

Previewed in MGM studio projection room.
—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Harry Rapf. Directed by Chester M. Franklin. Original story and screen play by Florence Ryerson and Edgar Allan Woolf. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates. Paul Crawley, Edwin B. Willis. Photographed by Leonard Smith. Film editor, James E. Newcom. Assistant director, Tom Andre. P. C. A. Certificate No. 1,851. Running time, when seen in Hollywood, 75 minutes. Release date, January 24, 1936. General audience classification.

CAST

Freddie ..... Jackie Cooper
Joe ..... Joseph Calleia
Duke ..... Rin Tin Tin, Jr.
Chief Davison ..... Harvey Stephens
Doctor ..... Jean Hersholt
Tony ..... Edward Pawley
Chi ..... Mischa Auer
Vincent ..... Robert Warwick

Every Saturday Night

(20th Century-Fox - Max Golden)

Domestic Comedy Drama

Here's a picture that any exhibitor, certainly those playing to family trade audiences, can be glad to present to his audiences. The cast boasts no grand names; the title isn't so hot, but the entertainment it presents and the way it presents it is all wool and a couple of yards wide. In most places, probably because it has not been roundly advance ballyhooed, it, like many another "sleeper," may fall into the "we didn't realize its worth in time" class, unless it is given a little prior investigation.

"Every Saturday Night" is a domestic comedy drama of a typical American family. Dealing with natural human folk, it is told in a natural human way, without any resort to the artificial. It blends drama with comedy, humor with pathos, heartache with heart thrill, as modern youth conflicts with loving but resolute maturity.

The whole thing is just a few hours chopped out of the Evers' family life. Mr. Evers wants his kids to have a real life, but he wants them to have it according to his dictates. Ma thinks he's a little bit old fashioned. Bobby is a toy-playing kid; little Lucy mimics the screen stars, and young Roger is the family miser and Shylock. Adolescent Jack and Bonnie are in the throes of puppy love with Millicent and Tom Dayton. Granny is a very modernistically inclined if somewhat erratic old girl.

There are the squabbles to borrow the family car, the frantic pleas to buy another one, the long, lonely waits while the elder youngsters are out and Pop imagines the most terrible things happening to them. And there are the deals the kids make with each other, the suspense packed with fear that Bonnie has been seriously injured, that Jack is in the clutches of the law. But everything turns out all right. Mr. Evers' kids are just honest, clean living kids who know their way around. Mother and Granny know that and he has no difficulty in realizing that this Saturday night will be no different from a lifetime of Saturday nights.

Of that refreshing yet neighborly human character that presages popularity in the smaller theatres, but not without similar value in more high toned theatres, the show, sold for exactly what it is, substantial, wholesome entertainment, has the elements of an audience pleaser.

Previewed in 20th Century-Fox projection room. —McCarthy, Hollywood.

Fox production, released through Twentieth Century-Fox. Directed by James Tinling. Associate producer, Max Golden. Screen play by Edward Eliscu. Based on the play by Katharine Kavanaugh. Photographed by Joseph August. Art director, Duncan Cramer. Assistant director, Sidney Bowen. Film editor, Fred Allen. Costumes by William Lambert. Sound recorded, Albert Protzman. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1,908. Running time, when seen in Hollywood, 70 minutes. Release date, February 7, 1936. General audience classification.

CAST

Bonnie Evers ..... June Lang
Clark Newall ..... Thomas Beck
Mr. Evers ..... Jed Prouty
Mrs. Evers ..... Spring Byington
Mr. Newall ..... Paul Stanton
Paxton Sisters ..... Paxton Sisters
Granny Evers ..... Florence Roberts
Jack Evers ..... Kenneth Howell
Roger Evers ..... George Ernest
Lucy Evers ..... June Carlson
Bobby Evers ..... William Mahan
Patty Newall ..... Kay Hughes
Millicent ..... Phyllis Fraser
Jed ..... Fred Wallace
Mr. Dayton ..... Oscar Apfel

The Garden Murder Case

(MGM - Lucien Hubbard)

Murder Mystery

When it's an S. S. Van Dine story and the resourceful Philo Vance is the hero, pretty nearly everybody knows just about what to expect. Here, with plenty mystery, lots of comedy, the full quota of romantic intrigue, vivid dabs of real love interest, the requisite number of killings, any number of surprises, and the demonstration of a new murder idea, there is all the familiar "Case" drama plus quite a bit that is

brand new. Of course the story is geared to befuddle and baffle. It does both in a logical and interesting way. It puts down the motives for the killings, deftly puts the finger on the real killer, establishes the full number of suspects, but does so in a manner that so cleverly hides its clues that solution should give the amateur sleuths as well as general patronage ample opportunity to exercise their detective talents.

In the story, production values establishing the semi-sophisticated character, three deaths occur, only one of which looks like a real killing. When Floyd Garden dies, an incident he fatalistically prophesied, it just seems a hazard of steeplechase racing. Lowe Hammle is shot while making a telephone call. The police are called in and everybody is suspected. Madge Beeton, with whom Fenwicke-Ralston has been having an affair, is called by the police for questioning. On the way, she falls off a bus and dies. Zalia Graem, for whom Vance has had a romantic attachment, is arrested and charged with the crime. Realizing that there is something sinister about Ralston, Vance ostensibly permits the Major to hypnotize him. Reconstructing the crime, Vance adduces that Garden was chiseling with Madge and that for revenge Ralston hypnotized him into self-destruction. Madge shot Hammle, thinking her victim was Ralston. Ralston worked the same trick on Madge as he did on Garden to protect himself. Confronted with the cold logic of this evidence, Ralston tries to kill Vance, only to have Zalia and an officer intervene to save his life.

Popularity of the Van Dine stories and pictures plus the fact that there is a new Philo Vance, Edmund Lowe, appear to be the best angles to concentrate on in bringing the feature to patron attention. Naturally the lines of romantic intrigue, straight love interest, mystery, melodrama and comedy should come in for their share of attention.

Previewed in studio projection room.

—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producers, Lucien Hubbard and Ned Marin. Directed by Edwin L. Marin. Novel by S. S. Van Dine. Screen play by Bertram Millhauer. Musical score by Dr. William Axt. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Clarke. Film editor, Ben Lewis. P. C. A. Certificate No. 1,956. Running time, when seen in Hollywood, 60 minutes. Release date, February 28, 1936. General audience classification.

CAST

Philo Vance	Edmund Lowe
Zalia Graem	Virginia Bruce
Nurse Beeton	Benita Hume
Floyd Garden	Douglas Walton
Sergeant Heath	Nat Pendleton
Lowe Hammle	Gene Lockhart
Major Fenwicke-Ralston	H. B. Warner
Doode Swift	Kent Smith
Markham	Grant Mitchell
Mrs. Fenwicke-Ralston	Frieda Inescort
Dr. Garden	Henry B. Walthall
Mrs. Hammle	Jessie Ralph
Inspector Colby	Charles Trowbridge
Doremus	Etienne Girardot

Woman Trap

(Paramount-Hurley)

Comedy Romance Drama

With a Mexican character portrayed by Akim Tamiroff, highly reminiscent of Holbrook. Blinn's famous "bad man" running through the story, this is one of those pleasing minor pictures that audiences are quite apt to enjoy much more than they do some of the more pretentious features. Essentially the show is a comedy romance drama and not anything sophisticated, as the title might suggest. Concentrating on action that moves to the tune of clever dialogue and uniquely contrived situations, the show moves fast and smoothly to create the impression that there's always something doing on the screen.

In Mexico, gangster Ferguson and his minions, Mopsy, Meade and Harry, rob and kill jewel thief Hogan. Sinister Ramirez butts in to convince Ferguson that he's Mexico's ace public enemy. In Los Angeles reporter Shevlin, hearing about the killing, gets permission to cover the story. Boating down, he picks up stranded derby aviatrix Barbara Andrews. An adventurous soul, she negates Shevlin's plans to send her home. She meets Ferguson and Ramirez, who learn she is the daughter of a wealthy senator and decide to kidnap her. With Shevlin powerless, Ferguson bribes Pancho to take the party into the desert, away from the bothersome Ramirez. But Ramirez, a slick customer, joins the gang, announcing that he's going to be in for a cut on the ransom. Via shortwave radio, they get the money and wily Ferguson decides to kill both Shevlin and Barbara as well as nemesis Ramirez. Shown that his death would be fatal to all, inasmuch as they'd never be able to find their way out of the desert, Ferguson spares him on the condition that he'll lead them to safety. Ramirez does. But the little shack he leads them to turns out to be a jailhouse on the border and to the tune of roaring sirens Ramirez reveals himself as the best G-Man in all Mexico. With Ferguson in custody the way is cleared for happy romance for Barbara and Shevlin.

Though the mixture of gangsters, newspapermen and an adventurous girl provides plenty of entertainment as well as potential showmanship, the surprise character of Ramirez is probably the angle that audiences and exhibitors will most appreciate.

Previewed at Alexander Theatre, Glendale. The audience quickly grasped the comedy spirit but gave graphic indications that it was uncertain of what would happen, so it got a real boot out of the surprise climax.

—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Supervisor, Jack Cunningham. Directed by Harold Young. Assistant director, Russell Mathews. Screen play by Brian Marlow and Eugene Walter. From a story by Charles Brackett. Sound, Eugene Merritt. Film editor, Richard Currier. Art directors, Hans Dreier and Earl Hedrick. Photographed by William Mellor. P. C. A. Certificate No. 1,858. Running time, when seen in Hollywood, 63 minutes. Release date, February 14, 1936. General audience classification.

CAST

Barbara Andrews	Gertrude Michael
Keat Shevlin	George Murphy
Mopsy	Roscoe Karns
Ramirez	Akim Tamiroff
Senator Andrews	Samuel S. Hinds
Ferguson	Sidney Blackmer
Honey Hogan	Dean Jagger
Mr. Dodd	Russell Hicks
Jimmy Emerson	David Haines
Pancho	Julian Rivero
George Meade	Ed Brophy
Harry	Bradley Page
Fred Brace	Ralph Malone
Bert, City Editor	Arthur Aylesworth
Jenny, Society Editor	Henrietta Burnside
Sheriff	Hayden Stephenson
Miller	Norman Willis

Ice Cut-Ups

(Columbia)

Timely

Most of the staple winter sports and a number less familiar to the multitude are linked together for an intelligently narrated sequence aimed to sell the joys of winter to all and sundry age, sex and present occupation notwithstanding. Skating, plain and fancy, ice-boating, horse-racing with runnered sulkies, hockey at its bloodthirsty best, pass in orderly succession, all tingling stuff to an observer seated comfortably in a correctly heated and ventilated auditorium. The sail-skating is a particularly inviting idea, with ice tennis and basketball affording a bit of comedy relief. A seasonable all-purpose short. —Running time, 10 minutes.

The Cat Came Back

(Vitaphone)

Very Good

This cartoon, done in Technicolor, opens with a mother cat teaching her kittens how to catch mice. In another part of the house a mother mouse is instructing her brood in how to avoid cats. One of the kittens becomes friendly with a young mouse, and while the two are dancing the kitten falls down a drain and the mouse rescues him. This brings the families together until their natural instincts predominate and the finish is a free-for-all-fight. There are several sequences in the reel that should provoke howls from audiences. Running time, 8 minutes.

Stars of Tomorrow No. 5

(Columbia)

Standard

Benny Rubin, as master of ceremonies, manages to clip his gags closely enough to give the several amateurs presented an even break for audience reaction. Off-stage business in this one has to do with a gong that is always about to but never is struck, a bit of business relieving somewhat the tedium of successive vocalists and instrumentalists offered. A sister act contributes a bit of needed action in a dance of average quality.—Running time, 10½ minutes.

Stars of Tomorrow No. 6

(Columbia)

Satisfactory

Benny Rubin's amateurs average a little better in this than in the preceding number, laugh honors going to a male trio using trick voice effects. The off-stage business in this one is the old gag about the man who wants to tell the principal his house is burning down but isn't permitted to interrupt. It dies pretty hard but serves to end the picture.—Running time, 10½ minutes.

Signing Off

(Universal)

Amusing

Ray (Cuckoo) Knight, less hilariously funny than in his broadcasts but funny enough, flees a detective, takes refuge in a broadcasting studio where he is mistaken for a famous announcer and, thrown on the air cold, scrambles sundry programs in his characteristic manner. Lois Ravel and other radio performers interpolate straight numbers and relieve strain on the comedy plot, which winds up in a gag finish good for a laugh in any company.—Running time, 19 minutes.

Radio Barred

(RKO Radio)

Brisk Slapstick

Johnny Arthur, Ed Kane, Maxine Jennings and Ruth Hiatt are strenuously engaged in tangling and untangling identities scrambled through the use of a neighbor's name by the wife of an advertiser's employee barred from competing in a radio contest which she wins. The confusion is logical, the action swift and plentifully vigorous, but the histrionic medal goes to a mongrel dog that figures secondarily but brilliantly in the plot. Story elements are fresh and make routine situations look new. Arthur probably rates major billing.—Running time, 15½ minutes.

The Softball Game

(Universal)

Dull

The Jungle Giants, on a mass-over-merit basis, run up a huge score against Oswald the Rabbit's diminutive softball team, but the breaks come in the ninth inning and Oswald is victorious. The long arm of credibility is over-stretched, even for cartoon purposes, and the comedy doesn't jell.—Running time, 7 minutes.

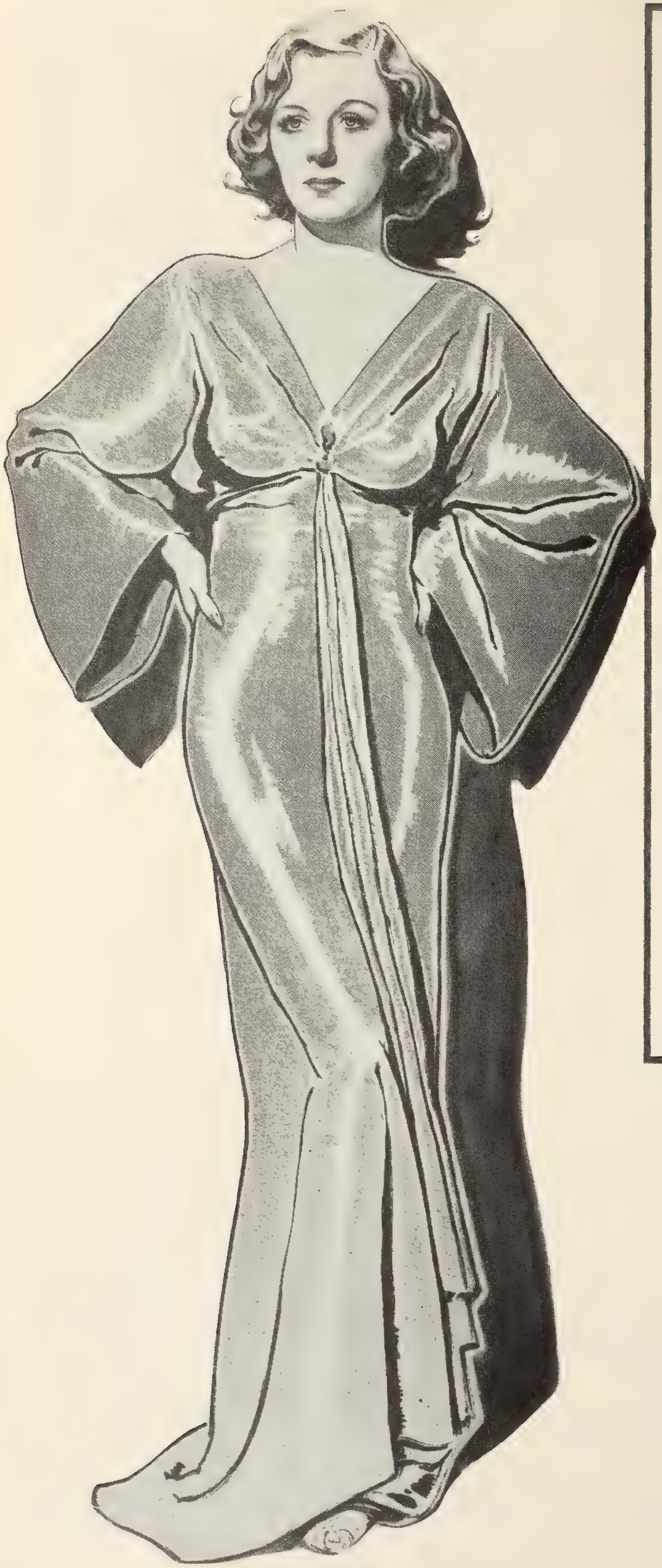
All Business

(RKO Radio)

Adequate Comedy

Ford Sterling combines his latter-day comedy manner, in spats and morning coat, with the old-fashioned slapstick style that made his name box-office in the old days, to the benefit of a complex but not especially unfamiliar

(Continued on page 62)



BEST! POWE
POIGNANT
TOUCHIN

"'NEXT TIME WE LOVE' IS ROMANTIC DRAMA WITH STRONG APPEAL . . . EMOTIONALLY STIRRING . . . RICH IN WARM INTEREST . . . RANKS HIGH AMONG THE FINER EXAMPLES OF CINEMATIC ENTERTAINMENT"!

— N. Y. American

"'NEXT TIME WE LOVE' TOUCHING FILM. THE MATINEE AUDIENCE IN THE MUSIC HALL WAS PROFOUNDLY STIRRED BY IT, AND THE LADIES WEPT PLEASURABLY"!

— N. Y. Daily Mirror

"SENSITIVE AND INTELLIGENT . . . MISS SULLAVAN GIVES A PERFORMANCE IN THE LEADING ROLE THAT CAN ONLY BE DESCRIBED AS BOTH HONEST AND BEAUTIFUL"!

— N. Y. Herald Tribune

"A GRAND PICTURE FOR WOMEN TO CRY OVER AND GENERALLY ENJOY THEMSELVES . . . MISS SULLAVAN HAS NEVER LOOKED SO LOVELY NOR ACTED WITH MORE SURENESS . . . PROVIDES SIGHS, ROMANCE AND TEARS"! *— N. Y. Sun*

MARG

in Her Greatest Triumph

NEXT

with JAMES
ROBER

Produced by

RFUL! A NATURAL! STRONG!
! BRILLIANT! BEAUTIFUL!
G! SENSITIVE! GRAND!

" 'NEXT TIME WE LOVE' IS THE BEST MARGARET SULLAVAN PICTURE, AND CLOSE TO THE BEST PRODUCTION UNIVERSAL HAS TURNED OUT, FOR SHEER DRAMATIC MERIT. IT HAS POWERFUL EMOTIONAL APPEAL IN ITS DELICATELY AND POIGNANTLY TOLD SEMI-TRAGIC STORY, AND IS A NATURAL FOR WOMEN, FULLY AS STRONG IN THIS RESPECT AS U'S CURRENT HEAVY GROSSER, 'MAGNIFICENT OBSESSION' " !

—Daily Variety

"BRILLIANT IN ITS DRAMATIC POWER TO STIR THE SINCEREST OF HUMAN EMOTIONS, THIS IS A STORY OF A BEAUTIFUL LOVE BROUGHT FACE TO FACE WITH LIFE'S STERNEST REALITIES. TASTEFULLY PRODUCED, INTELLIGENTLY ACTED AND DIRECTED"!

—Motion Picture Daily

" 'NEXT TIME WE LOVE' FINE. SULLAVAN SHINES IN POIGNANT YARN. REAL AND MOVING LOVE STORY OF YOUNG AMERICA THAT COMES SO CLOSE TO HOME AS TO ENLIST THE SYMPATHETIC RESPONSE OF EVERYONE"!

—Hollywood Reporter

CARL LAEMMLE PRESENTS

ARET SULLAVAN

URSULA PARROTT'S Most Famous Best-Seller

TIME WE LOVE

STEWART • RAY MILLAND • GRANT MITCHELL

McWADE • ANNA DE METRIO • RONALD COSBEY

UL KOHNER Directed by EDWARD H. GRIFFITH

A UNIVERSAL PICTURE

story having to do with the misadventures of a hen-pecked jewelry salesman whose client turns out to be an attractive young woman and, unknown to him, an old friend of his wife's. Action takes place chiefly in a swanky hotel and consists of narrow escapes from wife and house detective accomplished with much slamming of doors, bumping into waiters carrying loaded trays and so on. The short has ample body to warrant combination with almost any type of feature picture.—Running time, 18½ minutes.

Wild Wings
(Vitaphone)
Interesting

The island Laysan, 800 miles northwest of Honolulu in the Pacific Ocean, and one of the few remaining natural bird sanctuaries, is the subject of this novelty reel. Shearwaters, boobies, albatross, flightless rail, love tern, Hawaiian tern, frigate birds and the remaining members of the Laysan teal species are shown in countless thousands, and some of the scenes are truly remarkable, such as the mating dance of the huge albatross. Running time, 11 minutes.

Carnival Time
(Universal)
Excellent

Jean Sargent, Jack Fulton, Sue Hastings' Marionettes, the Washboard Serenaders and other radio and vaudeville acts are presented on the ballyhoo stage of a carnival sideshow as a build-up to a Hawaiian dancer to be seen on the inside. The talent is effectively introduced by a leather-lunged barker whose cross-fire with a comedian in the crowd is smart, swift and funny. Combining straight entertainment with comedy, at the expense of neither, the subject is adequate to take the place of two on a tight program.—Running time, 19 minutes.

Screen Snapshots No. 6
(Columbia)
Standard Fan-fare

On a par in every respect with the consistently sustained average of these fan-satisfying subjects, this edition opens with brief glimpses of Ken Maynard and other stars at home, then attends the grand opening of Max Factor's new cosmetic salon, where stars of all rank, size and condition of employment come to extend felicitations and sign the "among those present" register. This takes up a major portion of the picture but manages to bring in a great number of personalities handily.—Running time, 10½ minutes.

The Alaska Sweepstakes
(Universal)
Satisfying

Oswald the Rabbit and his heavy-pawed mastiff run a bad last in an Alaskan sledge-race until, when every conceivable mishap has thwarted them, they are rolled into a snowball that gathers volume and velocity as it rolls downhill to the finish line where it cracks up and releases Oswald, the winner. The tempo is nicely gauged and the animation smooth, the idea just silly enough to get the correct reaction.—Running Time, 8 minutes.

The Bird Stuffer
(Columbia)
Ordinary Cartoon

Departing in no important particular from tried and found standard cartoon comedy material, the efforts of Krazy Kat, taxidermist, to stuff a fish so that it will look like a bird terminate for no very good reason in an abrupt and not especially funny finish. There's a dream sequence preceding the finish in which animals Krazy has stuffed come to life and chase him about menacingly.—Running time, 7 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of February 1

ASTOR
- Polynesian Follies ..... Principal
- Queen of Hearts ..... Principal

CAPITOL
- Run, Sheep, Run ..... MGM

CENTER
- The Feminine Invasion ..... Columbia
- Pirate Party on Catalina Isle. MGM

MUSIC HALL
- Skits 'n' Sketches ..... Universal
- Winged Pageantry ..... RKO Radio

PARAMOUNT
- Finer Points ..... Paramount
- Movie Milestones, No. 2 ... Paramount
- Betty Boop and the Little King ..... Paramount

RIALTO
- Idol of Millions ..... Noel

RIVOLI
- Cock of the Walk ..... United Artists
- Italian Riviera ..... Twentieth-Century-Fox

ROXY
- Dizzy Divers ..... Paramount
- I Don't Remember ..... Columbia

STRAND
- Off the Record ..... Vitaphone
- Nutville ..... Vitaphone
- Flowers for Madame ..... Vitaphone

Dr. Bluebird
(Columbia)
Excellent

With comedy held to a minimum in keeping with a gentle theme, this superbly paced short witnesses a colony of bluebirds turning out in winged acorn shells, self-propelled leaves, etc., to brighten the day of a juvenile shut-in whose friend has gone fishing. Transporting sunshine to his chamber, the birds effect a miraculous cure of his ailment and send him on his way. The lyrics of incidental music are especially good. An excellent subject for juvenile entertainment.—Running time, 8½ minutes.

Double Or Nothing
(Vitaphone)
Very Good

This is a very good miniature musical comedy with a cast composed of Phil Harris of radio fame, Leah Ray, Harry Tyler, Vicki Joyce and Johnny Boyle. The story centers around the close resemblance and friendship between Harris and the heavyweight champion, and the practical jokes they play on each other. The reel winds up with a very funny sequence in which Harris is kidnaped by Miss Ray, after falling in love with her while posing as the champion, only to find out it was merely a joke on the fighter's part to get even with the band leader. Running time, 21 minutes.

You Can Be Had
(Universal)
Entertaining

Borrowing manner and voice of Mae West, Zasu Pitts and others, well trained monkeys enact an old fashioned melodrama in the approved new fashioned manner. The animals are admirably controlled, the dubbing adroitly done, and action is remarkably smooth considering the difficulties inherent in this type of production. The short rates high among its kind.—Running time, 15 minutes.

March of Time In 4,500 Houses on First Anniversary

Since the introduction a year ago, in February, of the March of Time on the screen the theatres using the new form of pictorial journalism have grown from 400 to 4,500. Ten editions have been produced, with worldwide distribution through RKO.

For more than a year before the first public release, the three March of Time editors, Roy E. Larsen, John S. Martin and Louis de Rochemont, experimented with their film. Subjects were made and discarded, hundreds of scripts were written and four complete experimental reels were tried out, unannounced.

With the third issue the picture really came into its own.

In the year March of Time has turned its cameras on many parts of the world. Its German episode in the second issue came out ten days before Hitler renounced the Versailles treaty and rearmed Germany. The trans-Pacific episode of the third issue coincided with the first flight of the Pacific clipper ship. The Army episode of the summer came as the country's greatest peacetime maneuvers opened.

While some foreign episodes, notably those based on Russia and Palestine, bore a certain resemblance to travelogues, they contained enough of a story to give them significance. Other foreign subjects went more deeply and directly into political and economic problems, as in the episodes concerning Germany, Japan, Manchukuo, Ethiopia and France, but selection has been made from almost every field of life.

Most of the pictures are taken by March of Time's own camera crews. Abroad, March of Time has sent Julien Bryan to Russia, Japan, Manchukuo and China. In Palestine, Charles Herbert filmed the pictures used in the subject based on that country. March of Time photographers have been at work in France, Ethiopia and other countries. They obtained exclusive pictures of two of the most difficult men in the world to photograph, old Sir Basil Zaharoff and Anatole Francois Joseph Diebler, hereditary executioner of France.

Special foreign editions are now prepared in French and Spanish and an English edition is made up for countries of the Empire.

New Theatres in Houston Get Editorial Accolade

Concerning the new theatres that have opened or are about to be opened in Houston, Texas, the Houston *Chronicle*, on its editorial page said that "Theatrical history has been written, and is being written, in Houston over this year end. The opening of a beautiful new movie house on North Main Street, by the Interstate interests, with the same group soon to open even more elaborate houses on Westheimer Road and on Telephone Road, marks noteworthy progress in the bringing of first class screen theatres to our outlying residential sections. The result should be more movie patronage, and more convenience and comfort for the residents of the sections now to be served."



The Crowns of the Comedy Kings!

Better known than the alphabet!

Feature stars in a new big-time feature!

First comic opera to reach the screen!

Magnificent music and mad merriment!



PREVIEW REPORT!

(from Hollywood Reporter)

"Laurel-Hardy's 'Bohemian Girl' grand! Hilarious comedy with swell music. Operatic part handsomely presented, and all singing high class. Festival of laughter and jolly good entertainment."

WELCOME! LAUREL & HARDY in "THE BOHEMIAN GIRL"!

(Hal Roach did it for M-G-M's and your joy!)

JAPANESE RETURN TO SUPERIMPOSED TITLE

Too Many Complications in Remaking Dialogue; Korea Tightens Its Quota Restrictions

by CHIKUSHI TANI
Tokio Correspondent

Preferences of Japanese audiences in the dialogue structure of motion pictures are veering back to superimposed titles with the spoken words left in the language of the original production.

When dubbed product, with the dialogue done over in the Japanese, made its appearance last fall there was something of a sensation and various foreign film distributors followed suit. Initiating the procedure was Chidori Kogyo Company, with the dubbing of "The Man Who Came Back." Then Paramount applied it and the plan was taken up in such European productions as "Maternite," "Verdun, Souvenirs d'Historie" and "Wilhelm Tell," imported by PCL, and this distributor since has used dubbings on "Jeunesse," "Musik im Blut," "Der Alte Und Junge Koenig," "Die Weisse Majestat" and others.

Now comes a turn of public sentiment, away from the dubbed version, except in Tokyo itself. The attitude is largely attributable to the difference of culture between filmgoers in large cities and small towns. Then, too, there is the feeling that without the original dialogue the real taste and atmosphere of the picture is lost. Furthermore, there is the obstacle that the Japanese language in its wording scarcely can be attuned to every movement of the lips in the diction of the foreign players. Very few Japanese actors, for example, would be able to mimic in Japanese the words spoken by Harold Lloyd or Charles Farrell, much less to express the same feeling in every action seen on the screen.

Therefore public opinion now is that the old method of superimposing titles works best.

▽

Korea's Quota Strengthens

Korea's quota law, which required last year that one-fourth of each week's program consist of Japanese pictures, now goes into its second phase of promotion of the home industry by specifying that for 1936 one-third of the product shown be Japanese, while next year half of the product exhibited is to be of domestic origin.

At the same time the theatres have reduced admission prices 20 per cent.

▽

G-Men Films Liked

The socalled G-Men productions have been meeting with considerable success in Tokyo. In Shochiku's three theatres "Public Hero No. 1" and "After Office Hours" were very well received. When "The Whole Town's Talking" was released at the Hibiya Eiga Gekijo early in the fall, the theatre was packed almost every day, and "G-Men" did even better at the Nihon Gekijo.

It may be that the present day social status of Japan spontaneously inclines the nation toward worshipping heroes, but it is also true that the modern film audience in Japan is keenly attuned to American product even if the subject matter involved is entirely foreign to Japanese custom.

Manchuria Business Improves

A marked change for the better in motion picture affairs in Manchuria and thereabouts was reported by M. Yamanashi, distribution manager for PCL, on his return from a six months' tour of Manchukuo and Chosen.

"Among the various new theatres established in Manchukuo, the Minami-Za at Mukden and the Horaku Gekijo at Hsingking are so ideally constructed and appointed that we would do well to follow their example in Japan," he said.

"Things have settled down in the towns and the people are working hard and enjoying themselves as well. Thus it looks bright for motion picture business, too, not only on the foreign picture, but on Japanese productions also.

"Hardin bids fair to be a good market soon."

Aiming at American Market

Three Japanese pictures for oversea distribution have been completed. Two of them are Shochiku productions, "Tonight Is Mine" and "100 Per Cent Love Brilliant." The studio, with both America and Epurope in mind, prepared special titles in English, German, French and Italian, to be superimposed. "Princess Kaguya," a JO production, is generally regarded as the most ambitious of the three. It is adapted from a Japanese classic novel, "Taketori-Monogatari," a dreamlike romantic story of ancient Japenese folk with background of both modern and old music. United Artists will handle distribution of this picture, which Director Ohzawa made into a five-reel subject.

▽

Foundation Fund

Private film companies must pay Y120,000 of the cost of the foundation fund of the Japan Association of the Motion Picture, the Japanese government's Home Office bearing the balance.

Director Karazawa of the Police Bureau of the Home Office ushered into being the new association, which has a twofold purpose of restricting importations and encouraging domestic production, in addition to tax reduction. Decision of the Metropolitan Police Board to apply pressure upon foreign pictures gave the new organization a real impetus.

Foreign companies have recovered to some extent from the first alarm, but it scarcely can be said that they are viewing the situation with complete composure.

▽

While a flurry of special interest in foreign pictures, particularly European, followed the general enthusiasm for "Leise Flehen Meine Lieder"—and there had been previous successes such as "Congress Dances," "Le Pacquebot Tenacity," "Grand Jeu" and "Poil de Carotte"—with a resultant fight for theatre control by the Shochiku and Toho circuits, the run of European product now has returned to normal. And therein lies a problem for distributors who have invested heavily in European pictures. Some have already announced as many as 38 pictures from Europe for 1936.

Stockholder's Action On Columbia Dismissed

The action of John Loeb, stock broker, against Columbia Pictures Corporation, in which he asked for a stock accounting on allegations of fraud by the company's directors, was dismissed Monday by Justice Lydon in the New York supreme court.

The court dismissed the suit on motion of Nathan Burkan, Columbia's attorney.

Owner of $60,000 of Columbia warrants, Mr. Loeb charged the directors had prevented him from exercising stock purchase options to which he was entitled. Columbia informed the court that the directors were not involved, but that Mr. Loeb himself was negligent in allowing his option to expire.

Republic Releasing "Frankie"

"Frankie and Johnnie," produced in New York at the Biograph Studios and starring Chester Morris and Helen Morgan, will be released by Republic Pictures, it has been revealed. At one time the RKO Distributing Corporation was scheduled to handle the film, but when certificate of approval was withheld by the Motion Picture Producers and Distributors of America, Inc., the arrangements were cancelled.

Harry Rubin Heads Committee

Harry Rubin, director of projection for Paramount in New York, has been named chairman of the Projection Practice Committee of the Society of Motion Picture Engineers for the fifth consecutive year. Mr. Rubin has been a projection expert for 25 years, is the originator of the effects projector and responsible for the development of the Magnascope giant screen.

Fidler Handling "Custer"

Robert Mintz, president of Stage & Screen Productions, Inc., has closed a deal with L. T. Fidler of the Distinctive Screen Attractions, Inc., and will distribute "Custer's Last Stand" and two other serials during the current season in the Denver and Salt Lake City territories. RKO Radio is also handling the serials in India.

Opening at Miami Beach

"The Music Goes Round" will have its premiere February 19 at the Lincoln Theatre, Miami Beach, Fla. Harry Richman, featured in the film, will make a personal appearance.

Gwenn Walters at Columbia

Gwenn Walters, fashion editor of *Movie Mirror* and fashion director of Santa Anita Park, Los Angeles, has joined the publicity department at Columbia's Hollywood studio as fashion publicist.



"MINE!"

...The challenge of beasts...who had once been men!

"MINE!"

. . . Challenged their leader . . . the King of the Damned.

KING OF THE DAMNED

with

CONRAD VEIDT

HELEN VINSON

Scenario and Dialogue by Sidney Gilliat

Director, **WALTER FORDE**

TOPS EM ALL

A WOW!
ROXY. NOW

SUCCESSOR TO "39 STEPS", "TRANSATLANTIC TUNNEL", "FIRST A GIRL" AND "MISTER HOBO"

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

B & K IS MAKING READY FOR OUTSTANDING FILMS

Elaborate Stage Shows Planned with Special Advertising; Storms Tie Up Openings

by BILL CROUCH

Chicago Correspondent

With an outstanding array of pictures on the schedule for the coming months, Balaban & Katz loop theatres are emphasizing this fact in all possible ways. Extra advertising, most of it provided by the film companies, is being planned and elaborate stage shows for theatres using talent are also being fashioned.

The Apollo theatre, which for the most part has run pictures after initial showings in the Chicago, United Artists or Roosevelt, will be moved into the classification of a strictly first-run theatre. The admission price which is now at a 50 cent top will be raised a dime under the proposed plan, putting it on the same scale as the United Artists and Roosevelt. The Garrick, 900-seat Loop house, will now be used solely for the class B pictures or second-week runs of pictures which open at the other Loop houses.

Scheduled for the Chicago during the coming weeks are the following pictures: "Anything Goes", "Ceiling Zero", "Ah Wilderness", "The Milky Way" and "Desire". At the United Artists the following pictures are booked: "The Ghost Walks West", "Modern Times" which is scheduled for at least five weeks, and "Little Lord Fauntleroy". At the Roosevelt, B&K have booked: "Show Them No Mercy", "Trail of the Lonesome Pine", "Rose Marie", "Klondike Annie", "Wife vs. Secretary" and "Petrified Forest". The Apollo has "Professional Soldier" coming next week, with further bookings to be announced soon.

Stage attractions set at the Chicago are: Fred Waring and his radio show (current), Ricardo Cortez, Jack Oakie, Horace Heidt and Band, Ann Dvorak, Earl Carroll's Vanities, Buster West, Xavier Cugat and Band, and Jack Benny with his radio show.

"King of Burlesque," current at the Chicago, goes into the Garrick following "Magnificent Obsession," which is in its fourth Loop week after two weeks at the Palace. During its first week at the Garrick the picture broke all records for second-run in this house, despite some of the coldest weather in years.

▽

The preview committee of 56 women who are members of the Better Films Council of Chicagoland met Monday at the Universal screening room to see "Chatterbox" and "Tale of Two Cities."

The majority of the women present were new members on the preview committee, which is selected yearly by the organization. Mrs. Richard M. McClure, president of the Better Films Council, was in charge. Mrs. Charles R. Holton, motion picture chairman of the Chicago Federation of Women's Clubs and vice-president of the Better Films Council, was another speaker.

Under the guidance of Mrs. McClure the group was instructed as to how pictures should be previewed.

▽

The political cartoon picture, "The Amateur Fire Brigade," is to be shown at the Grand Opera house for one week starting February 10. The picture will form part of a show that will run continuous from 1 p.m. until 10 p.m. Between showings political speeches will be made and other silent and talking films of a political nature will be shown.

One local paper, strongly anti-New Deal, gave considerable space to a complete review of the subject, but not by the regular motion picture critic.

▽

Irving Mack has been busy moving into his new quarters. With much new equipment installed he says he is now able to offer faster service and better product. His new address is 839 So. Wabash, in what was formerly the Vitagraph building. The Filmack offices and laboratory now occupy the entire second floor, with the exception of Henri Elman's private office. Elman's Capitol Film Exchange is now on the ground floor.

▽

Extremely late trains played havoc with opening day stage shows at the Chicago, Oriental and Palace last week. With trains two and three hours late, some shows had to open without rehearsal. At the Palace, Clyde Beatty with his 24 lions and tigers headlined the stage show. The troupe got in late from Detroit and it takes more than one hour to set the stage for this act alone. Fred Waring at the Chicago fared better. He had his own unit and a rehearsal was not so necessary.

▽

The majority of the 200 theatres in and around Chicago which are using Banknight have started to use the Banknight matinee plan.

▽

Gene Raymond, en route to New York for a radio broadcast and a vacation, arrived Sunday on the Santa Fe Chief. He spent several hours at the Blackstone hotel being interviewed by local scribes and then took the Twentieth-Century for New York. He will return to Hollywood the first of March.

▽

According to Secretary Frank Olsen of the International Alliance of Stage Employees and Motion Picture Operators of the United States and Canada, the night of February 10 will be a gala one. A huge benefit dance will be held at the Aragon Ballroom, with dancing plus entertainment by stage, screen and radio stars.

▽

The personal appearance here of Jackie Coogan and Betty Grable has been marked by one of the best publicity campaigns this town has seen in some time.

The couple are appearing first at the Uptown and then moving into the loop for a week's run at the Oriental. So far they have appeared twice on popular local radio broadcasts as guest stars and have entered into a number of publicity tieups. One was the selection of an engagement ring at a loop jewelry store. The pair made a personal appearance in the establishment following an advertisement of about 100 lines in the Chicago *Examiner*.

▽

Philip Ober, leading man in "Personal Appearance," reigning stage hit here, has turned down many film offers and says he will continue to do so. The reason, Ober said, is that he likes the stage exceedingly well, and judging from his first film attempt some years ago, acting before the camera is not as interesting as working direct to the audience.

"Perhaps," he added, "I may change my mind when we get to Hollywood, following our engagement here."

▽

A farewell party for Libby Holman and a welcome party to Mitzi Green were staged at the Sherman hotel on Thursday last. The singing star finished her engagement at the Chicago on that day and left immediately for Miami for a rest before taking up further engagements. Miss Holman announced that she was considering three film offers. Mitzi Green, former child star now grown up, is appearing this week at the State-Lake. The theatre is grossing the heaviest in months.

▽

Charlie Miller, general sales manager of Superior Pictures, is making a tour of the company's exchanges. He will visit Indianapolis, Milwaukee and St. Louis.

▽

Harry Balaban and Nate Platt with their families are on the high seas bound for the West Indies to enjoy a few weeks vacation.

▽

Ray Blass, theatre architect and nephew of Jack Miller was married last Saturday to Miss Jean B. Felker, of Ann Arbor, Mich. The ceremony was performed at the bride's home.

▽

John Joseph, RKO press chief here, is suffering from an infected gland in his throat.

J. Consentino, auditor for Spectrum and Amity Pictures, is in Chicago attending to business at Superior Pictures.

▽

Fred Anderson, circuit operator downstate with headquarters at Morris, is understood to be planning the erection of a new theatre in West Chicago. Plans are to be announced soon.

▽

Special trailers concening the President's Birthday Party were used in all local theatres last week in advance of the dance held at the Stadium.

▽

Jesse Kreuge, former motion picture editor of the Chicago *American*, was a vistor here last week. He is now with the Hearst organization in New York.

▽

Walter Brown, local manager of Ross Federal Service, has been touring the various midwest branches of the company the past few weeks. He already has contacted the offices in Minneapolis, St. Louis and Kansas City and this week visits the offices in Cincinnati, Columbus and Indianapolis.

▽

Jack Miller is in Miami absorbing sunshine and writing postcards to friends here with pert comments as to the warm weather and attractions just now missing from storm-swept Chicago.

Seeks New Sound Patent

Guy Douthwaite, operator of the open-air Drive-In theatre in Hollywood, is applying for patents on horns which he invented when complaints about noise forced him to abandon a loudspeaker. In his invention, sound is carried by wire to each car and is released through horns placed in front of the radiators.

Guaranteed Opens Paris Office

Mort Sikawitt, head of Guaranteed Pictures, has opened a branch office in Paris with Frank Bates, who formerly distributed Monogram product in Europe, in charge.

HOLLYWOOD FLASHES THE NEWS HEARD 'ROUND THE SHOW WORLD!

Jan. 24, 1936 THE Hollywood REPORTER

"MUSIC GOES 'ROUND" BIG BOX OFFICE FILMUSICAL BET

Direction, Richman, Cast All Deliver

"THE MUSIC GOES 'ROUND"
(Columbia)

Direction ..... Victor Schertzinger
Story ..... Sidney Buchman
Screen Play ..... Jo Swerling
Music and Lyrics: Harry Akst, Lew Brown and Victor Schertzinger.
Photography ..... Joe Walker
Supervision ..... Max Winslow
Cast: Harry Richman, Rochelle Hudson, Walter Connolly, Douglass Dumbrille, Etienne Girardot, Lionel Stander, Henry Mollison, Victor Kilian, Wyrley Birch, Dora Early, Walter Kingsford, Peppino and Rhoda, Gene Morgan.

This is the filmusical that, with the addition of new sequences and the services of Edward Farley and Michael Riley, composers of "The Music Goes 'Round and Around," is to become "Music Goes 'Round." As seen in advance of these changes it shapes up as a highly diverting and fast-paced musical [illegible] up the current scale. Even as it is, it looks like a strong b.o. offering that will hold its own up and down the line.

An important feature is Harry Richman, who has verve and adroitness and sings well. He is a good picture bet.

The story is a wow for comedy, smooth-running and snappy and its main idea is fresh.

This yarn is neatly interspersed with songs and dance numbers both on the boat and on Broadway. "Rolling Along" is the song hit and two or three others promise success.

Richman's support is a constellation of names and a galaxy of good performances. Rochelle Hudson, playing opposite him, does not sing but she is charming, clever and animated. Walter Connolly gives one of his fine character performances as the show's proprietor, and especially helpful portrayals are contributed by Douglass Dumbrille, Etienne Girardot, Lionel Stander and Henry Mollison—altogether an outstanding cast.

Victor Schertzinger's direction is admirable in its handling of broad comedy and the burlesqued dramatics. He deftly keeps things moving every minute. The story by Sidney Buchman is brightly dialogued by Jo Swerling for every laugh there is in it and a pretty romance as well. The music [illegible] by Harry Akst, lyrics are [illegible] Lew Brown and Mr. Schertzinger, who is no mean composer. The picture is handsomely set throughout and in toto a production that reflects credit on Max Winslow and all his people.

★

"STRONG B.O. OFFERING THAT WILL HOLD ITS OWN UP AND DOWN THE LINE!"

★

"WOW FOR COMEDY!"

★

"A CONSTELLATION OF STARS!"

★

"DIALOGUED FOR EVERY LAUGH THERE IS IN IT!"

a Rave..

but wait until the Hollywood Reporter re-reviews "The Music Goes 'Round" with the special sequences featuring Farley and Riley with their sensational Onyx Club 'Round-and-Round Boys!

OUT TOMORROW!
Columbia's pre-advance Jumbo Broadside! 1584 square inches of ticket-selling material!
Get your copy!

IT'S COLUMBIA'S SHOW OF SHOWS!

THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended February 1, 1936, from 107 theatres in 18 major cities of the country reached $1,060,525, a decrease of $425 from the total for the preceding calendar week ending January 25, 1936, when 104 theatres in 17 major cities of the country aggregated $1,060,950.

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Theatres			Current Week		Previous Week		High and Low Gross
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)**
Boston	3,246	35c-65c	"The Melody Lingers On" (U.A.) (on stage: Connie's Inn Revue)	19,500	"Hitch Hike Lady" (Republic).. (on stage: "Earl Carroll's Sketch Book")	21,500	High 9-7 "Hot Tip"..... 35,000 (plus stage show "Folies Bergere")
Fenway 1,382		**30c-50c**	"The Murder of Dr. Harrigan".. (F.N.) and "Paddy O'Day" (Fox)	4,000	"The Bride Comes Home" (Para.) and "Miss Pacific Fleet" (W.B.)	5,500	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Keith's Memorial. 2,907		**25c-65c**	"The King of Burlesque" (Fox)..	13,000	"Magnificent Obsession" (Univ.). (2nd week)	10,500	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500 High 9-7 "Top Hat" 33,000
Loew's Orpheum. 2,970		**25c-55c**	"Strike Me Pink" (U. A.).....	16,000	"Riffraff" (MGM) and..... "The Lone Wolf Returns" (Col.) (9 days)	15,000	Low 8-17 "Jalna" ..... 5,500 (6 days)
Loew's State 3,537		**25c-55c**	"Strike Me Pink" (U. A.).....	15,500	"Riffraff" (MGM) and..... "The Lone Wolf Returns" (Col.) (9 days)	14,000	.....
Metropolitan 4,332		**35c-65c**	"Anything Goes" (Para.)..... (plus stage show)	20,000	"Ceiling Zero" (F. N.)..... (on stage: Burns and Allen, Ben Blue)	35,000	High 11-16 "Mutiny on the Bounty".... 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500 High 4-6 "Private Worlds" ..... 41,000 Low 7-20 "Men Without Names"..... 14,000
Paramount 1,793		**25c-50c**	"The Murder of Dr. Harrigan".... (F.N.) and "Paddy O'Day" (Fox)	6,000	"The Bride Comes Home" (Para.) and "Miss Pacific Fleet" (W. B.)	8,000	High 1-4-36 "Captain Blood" ..... 12,500 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo 3,489		**30c-50c**	"Anything Goes" (Para.).....	7,700	"Captain Blood" (F.N.).....	10,000	High 1-6-34 "Design for Living"..... 26,000 Low 12-19-34 "Music in the Air"..... 5,000
Century 3,000		**25c**	"Charlie Chan's Secret" (Fox).... and "Ship Cafe" (Para.)	5,800	"Miss Pacific Fleet" (W.B.) and.. "Man of Iron" (F.N.)	7,700	High 1-18-36 "Show Them No Mercy" and "Coronado" 9,100 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Gayety 1,600		**10c-35c**	"Together We Live" (Col.)..... (15c-35c)	3,400	"Lover Divine" (GB Pictures)....	3,400	.....
Great Lakes 3,000		**25c-40c**	"Ceiling Zero" (F.N.).....	9,300	"Dangerous" (W.B.)	7,200	High 11-16 "Mutiny on the Bounty".. 22,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome 2,100		**30c-50c**	"Professional Soldier" (20th Century)	7,100	"Splendor" (U.A.)	5,300	High 5-19-34 "The House of Rothschild" 18,000 Low 12-28 "The Perfect Gentleman".. 4,000
Lafayette 3,300		**25c**	"Mr. Hobo" (GB Pictures).....	8,500	"Magnificent Obsession" (Univ.).. (3rd week)	4,200	High 10-19 "She Married Her Boss"... 17,000 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo 1,400		**25c-50c**	"Riffraff" (MGM)	8,000	"Mister Hobo" (GB Pictures).... (9 days)	8,200	High 9-8-34 "The Cat's Paw" ..... 16,000 Low 9-14 "Smilin' Through" ..... 3,000 (re-issue)
Chicago 4,000		**35c-68c**	"Dangerous" (W. B.) ..... (on stage: Libby Holman and Ina Ray Hutton)	37,500	"The Bride Comes Home" (Para.) (on stage: Veloz and Yolanda) (2nd week)	40,500	High 8-11-34 "She Loves Me Not"..... 66,000 Low 5-26-34 "Thirty Day Princess"..... 19,000
Garrick 900		**25c-50c**	"Magnificent Obsession" (Univ.)..	9,200	"If You Could Only Cook" (Col.).. (8 days)	6,500	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night"..... 3,000
Oriental 3,490		**25c-40c**	"Stars Over Broadway" (W.B.).. (on stage: Bebe Daniels and Ben Lyon)	17,400	"It's in the Air" (MGM)..... (on stage: Three Stooges and revue)	17,400	High 11-2 "Woman Wanted" ..... 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse"..... 12,000
Palace 2,509		**25c-50c**	"Two in the Dark" (Radio)..... (on stage: Wayne King and Orchestra)	17,700	"Magnificent Obsession" (Univ.).. (on stage: Jane Froman) (2nd week for picture)	22,200	High 1-11-36 "I Dream Too Much".... 32,500 (on stage: Ken Murray and Lillian Roth) Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt 1,591		**30c-60c**	"A Night at the Opera" (MGM).. (2nd week)	14,000	"A Night at the Opera" (MGM).. (1st week)	19,000	High 1-5 "Forsaking All Others" ..... 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake 2,776		**20c-35c**	"In Person" (Radio)..... (plus stage show)	11,500	"Escape from Devil's Island".... (Col.) (plus stage show)	11,000	High 9-8-34 "The Most Precious Thing in Life" ..... 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists... 1,700		**30c-60c**	"Strike Me Pink" (U. A.).....	21,000	"Captain Blood" (F. N.)..... (2nd week)	14,400	High 11-30 "Mutiny on the Bounty".... 34,100 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen 3,300		**30c-42c**	"Magnificent Obsession" (Univ.)..	6,500	"Crime and Punishment" (Col.)..	5,250	High 10-12 "She Married Her Boss"..... 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome 3,800		**30c-42c**	"Ceiling Zero" (F. N.).....	14,000	"Magnificent Obsession" (Univ.)..	16,000	High 9-21 "Top Hat" ..... 27,500 Low 3-17-34 "Journal of a Crime"..... 2,900
RKO Palace 3,100		**30c-60c**	"Charlie Chan's Secret" (Fox).... (on stage: "Earl Carroll's Sketch Book)	15,000	"Two in the Dark" (Radio)..... (on stage: Casino Revue)	13,000	High 4-6 "Transient Lady" ..... 39,000 Low 5-19-34 "Where Sinners Meet"..... 4,000
State 3,400		**30c-42c**	"Strike Me Pink" (U. A.).....	14,500	"Riffraff" (MGM)	13,000	High 1-12 "Forsaking All Others"..... 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	25c-35c	"Splendor" (U. A.)	4,100	"The Melody Lingers On" (U.A.)	3,000	High 11-23 "Mutiny on the Bounty"..... 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin 1,500		**25c-60c**	"The Calling of Dan Matthews".. (Col.) (25c-50c)	2,000	"First a Girl" (GB Pictures)....	3,000	High 5-5-34 "House of Rothschild"..... 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600 (6 days)
Broadway 1,500		**25c-40c**	"The King of Burlesque" (Fox)..	1,500	"Splendor" (U. A.).....	1,000	.....
Denham 1,500		**25c-40c**	"Anything Goes" (Para.).....	9,500	"Millions in the Air" (Para.).... (5 days)	3,500	High 9-29-34 "Belle of the Nineties"..... 16,500 Low 4-7-34 "She Made Her Bed"..... 800
Denver 2,500		**25c-50c**	"Magnificent Obsession" (Univ.)..	15,500	"The King of Burlesque" (Fox)..	8,000	High 1-13-34 "Roman Scandals" ..... 17,500 Low 7-20 "Escapade" 4,000
Orpheum 2,600		**25c-40c**	"Sylvia Scarlett" (Radio)	3,500	"Last of the Pagans" (MGM)....	4,000	High 2-17-34 "Hi Nellie" ..... 19,500 Low 12-29-34 "Hat, Coat and Glove"... 1,000
Paramount 2,000		**25c-40c**	"Crime and Punishment" (Col.)..	2,500	"Miss Pacific Fleet" (W.B.).....	4,000	High 5-11 "Bride of Frankenstein"..... 7,000 Low 6-9-34 "Uncertain Lady" 400

STAR PERFORMER

SUPER X delivers unparalleled photographic quality to the screen. That is why it continues to hold its position as star performer among negative motion picture films. That is why it plays a part in most of the feature pictures released in the world's leading movie-producing country. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Show Them No Mercy" (20th Century) (5 days)	6,000	"Ah, Wilderness!" (MGM) and.. "My Marriage" (Fox)	11,000	High 4-14-34 "House of Rothschild".... 25,171 Low 12-29-34 "Music in the Air"..... 4,292
Pantages	3,000	25c-40c	"Strike Me Pink" (U. A.).....	12,000	"Magnificent Obsession" (Univ.).. (2nd week)	7,500	High 9-7 "Top Hat" ..... 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Broadway Hostess" (F.N.) and.. "The Murder of Dr. Harrigan" (F.N.)	9,000	"Captain Blood" (F. N.)..... (3rd week)	11,500	High 9-8-34 "Dames" ..... 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"The Widow from Monte Carlo" (W. B.)	3,000	"Professional Soldier" ..... (20th Century)	3,000	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East"..... 1,600
Circle	2,800	25c-40c	"Fang and Claw" (Radio) and.... "Another Face" (Radio)	4,000	"Magnificent Obsession" (Univ.)..	2,500	High 8-17 "Smart Girl" ..... 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Captain Blood" (F. N.).....	7,500	"Her Master's Voice" (Para.).... (on stage: "Earl Carroll's Vanities")	12,000	High 1-25-36 "Her Master's Voice".... 12,000 (on stage: "Earl Carroll's Vanities") Low 1-2 "Little Women"..... 1,500
Lyric	2,000	25c-40c	"Charlie Chan's Secret" (Fox)..... (plus vaudeville)	6,000	"Freshman Love" (W. B.)..... (on stage: Major Bowes' Amateurs)	9,500	High 8-31 "Going Highbrow" ..... 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Strike Me Pink" (U. A.).....	6,000	"April Blossom" (British International) and "The Lone Wolf Returns" (Col.)	3,000	High 6-22 "Age of Indiscretion" ..... 12,500 Low 4-6 "Casino Murder Case"..... 2,750
Kansas City							
Mainstreet	3,100	25c-50c	"Another Face" (Radio)..... (on stage: Duke Ellington and Orchestra)	7,100	"Personal Maid's Secret" (W.B.) (on stage: Major Bowes' Amateurs)	9,000	High 6-23-34 "Glamour" ..... 23,000 Low 1-12 "I Sell Anything"..... 2,000
Midland	4,000	25c-40c	"Strike Me Pink" (U. A.).....	11,200	"Professional Soldier" ..... (20th Century)	7,400	High 8-24 "China Seas" ..... 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"Anything Goes" (Para.)..... (8 days)	10,600	"Dangerous" (W.B.)	6,800	High 9-29-34 "Belle of the Nineties".... 14,000 Low 4-13 "Rocky Mountain Mystery".. 3,500
Tower	2,200	25c-35c	"Crime and Punishment" (Col.).. (plus stage show)	6,000	"Magnificent Obsession" (Univ.) (plus stage show) (2nd week)	9,800	High 1-18-36 "Magnificent Obsession" (plus stage show) 14,500 Low 5-5-34 "Let's Fall in Love"..... 4,000
Uptown	2,000	25c-40c	"Paddy O'Day" (Fox).....	2,900	"Mister Hobo" (GB Pictures) and "$1,000 a Minute" (Republic)	3,300	High 10-27-34 "Judge Priest ..... 9,200 Low 1-27-34 "Good Bye Again"..... 1,700
Los Angeles							
Four Star	900	30c-55c	"First a Girl" (GB Pictures).... (6 days-3rd week)	2,500	"First a Girl" (GB Pictures).... (2nd week)	3,000	High 5-18 "Les Miserables" ..... 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The Dancing Duchess" (Vienna) (2nd week)	1,250	"The Dancing Duchess" (Vienna) (1st week)	1,500	.....
Hillstreet	2,700	25c-40c	"Strike Me Pink" (U.A.).....	12,500	"Magnificent Obsession" (Univ.).. (2nd week)	8,000	High 9-7 "Top Hat" (6 days)..... 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Show Them No Mercy"..... (20th Century) (5 days)	8,000	"Ah, Wilderness!" (MGM) and.. "My Marriage" (Fox)	11,000	High 4-7-34 "Riptide"..... 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Anything Goes" (Para.)..... (plus F. & M. stage show)	22,100	"The Bride Comes Home" (Para.) (on stage: Herman Timberg and Co.)	25,500	High 8-10 "Paris in Spring" ..... 32,000 Low 12-7 "A Strange Case of Love".. 12,200 (on stage: Cab Calloway and band)
W. B. Downtown	3,400	25c-40c	"Broadway Hostess" (F. N.) and "The Murder of Dr. Harrigan" (F.N.)	8,100	"Captain Blood" (F. N.)..... (3rd week)	10,600	High 9-8-34 "Dames" ..... 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"Charlie Chan's Secret" (Fox)....	1,500	"The Melody Lingers On" (U.A)	1,500	High 12-14 "Show Them No Mercy".. 2,000 Low 1-27-34 "Jimmy and Sally"..... 500
Minnesota	4,000	25c-55c	"Collegiate" (Para.) ..... (on stage: Fred Waring and his Pennsylvanians)	20,000	"Dangerous" (W. B.)..... (on stage: Ina Ray Hutton and orch.)	10,000	High 1-4 "The Bride Comes Home".... 31,326 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum..	2,900	25c-40c	"Ceiling Zero" (F.N.).....	6,000	"Captain Blood" (F. N.).....	6,500	High 9-21 "Top Hat" ..... 18,000 Low 8-25-34 "The Lady Is Willing"..... 2,700
State	2,300	25c-40c	"The King of Burlesque" (Fox)..	5,000	"Riffraff" (MGM)	6,000	High 11-2 "Broadway Melody of 1936".. 7,000 Low 2-1-36 "The King of Burlesque".. 5,000
World	400	25c-55c	"Magnificent Obsession" (Univ.) (2nd week)	3,000	"Magnificent Obsession" (Univ.) (1st week)	3,000	High 6-8 "Thunder in the East" ..... 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Rose of the Rancho" (Para.) and "Her Master's Voice" (Para.)	9,000	"I Found Stella Parish" (F.N.) and "Miss Pacific Fleet" (W.B.)	9,000	High 2-24-34 "Queen Christina"..... 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Rose" (French) and..... "Mimi" (First Division)	3,000	"Une Nuit Seulement" (French) and "Invitation to the Waltz" (Assoc. British)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Charlie Chan's Secret" (Fox) and "Navy Wife" (Fox) (plus stage revue)	11,000	"Annie Oakley" (Radio) and..... "No Ransom" (Liberty) (on stage: "The Music Goes Round" revue)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Captain Blood" (F. N.).....	11,500	"A Night at the Opera" (MGM)	11,000	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Strike Me Pink" (U. A.) and.. "Atlantic Adventure" (Col.)	12,000	"Crime and Punishment" (Col.) and "Sweet Surrender" (Univ.)	6,500	High 2-1-36 "Strike Me Pink" and "Atlantic Adventure" 12,000 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"Whipsaw" (MGM)	24,500	"Exclusive Story" (MGM).....	16,750	High 11-16 "Mutiny on the Bounty".... 76,300 Low 12-29-34 "The Band Plays on"..... 4,500
Center	3,433	35c-$1.25	"The King of Burlesque" (Fox).. (2nd week)	18,000	"The King of Burlesque" (Fox).. (1st week)	23,000	.....
Palace	2,500	25c-75c	"Captain Blood" (F. N.) and..... "Freshman Love" (W. B.)	8,500	"Dangerous" (W. B.) and..... "We're Only Human" (Radio)	8,000	High 7-21-34 "Of Human Bondage"..... 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Collegiate" (Para.) ..... (on stage: Hal Kemp and Orchestra)	38,000	"Rose of the Rancho" (Para.).... (on stage: Glen Gray and Orch.) (2nd week)	25,000	High 8-25-34 "Cleopatra" ..... 72,000 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Dangerous Waters" (Univ.).....	7,000	"The Crime of Doctor Crespi".... (Republic) (4 days-2nd week)	3,000	.....
Rivoli	2,200	40c-99c	"The Ghost Goes West" (U.A.).. (3rd week)	20,000	"The Ghost Goes West" (U.A.).. (2nd week)	25,000	High 4-27 "Les Miserables" ..... 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Strike Me Pink" (U.A.)..... (plus stage show) (2nd week)	59,000	"Strike Me Pink" (U. A.)..... (plus stage show) (1st week)	78,000	High 9-7 "Top Hat" .....131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"The Calling of Dan Matthews".. (on stage: "Ed Sullivan's Dawn Patrol Revue)	22,000	"Charlie Chan's Secret" (Fox).... (plus stage show)	22,500	High 8-31 "Diamond Jim"..... 47,000 Low 6-30-34 "Affairs of a Gentleman".. 13,700
Strand	3,000	25c-55c	"Ceiling Zero" (F. N.)..... (2nd week)	28,000	"Ceiling Zero" (F. N.)..... (1st week)	35,000	High 5-11 "The G Men" ..... 60,138 Low 1-20-34 "Easy to Love" 9,271



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"The Invisible Ray" (Univ.)	2,000	"She Couldn't Take It" (Col.)	2,700	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"Captain Blood" (F.N.)	4,000	"Magnificent Obsession" (Univ.) (8 days)	7,000	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Millions in the Air" (Para.) (4 days) (Vaudeville on stage) "Crime and Punishment" (Col.) (3 days)	2,400 525	"Personal Maid's Secret" (W.B.) (4 days) (On stage: Rainbow Revue) "Broadway Hostess" (F.N.) (3 days) (10c-36c)	1,900 450	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"She Married Her Boss" (Col.) (8 days)	4,700	"King of Burlesque" (Fox)	3,200	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"Ceiling Zero" (F. N.)	6,000	"Captain Blood" (F.N.) (8 days)	4,500	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Magnificent Obsession" (Univ.) and "Here's to Romance" (Fox) (7½ days)	7,500	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Charlie Chan's Secret" (Fox) (6½ days)	3,800	.....
Orpheum	3,000	25c-40c	"The King of Burlesque" (Fox) and "Dr. Socrates" (W. B.)	8,000	"Ah, Wilderness!" (MGM) and "Mary Burns, Fugitive" (Para.)	7,000	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Strike Me Pink" (U.A.) (2nd week)	10,000	"Strike Me Pink" (U.A.) (1st week)	13,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Riffraff" (MGM) (5 days)	1,750	"The Bride Comes Home" (Para.) (9 days)	4,800	High 1-6-34 "Duck Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Magnificent Obsession" (Univ.) (2nd week)	11,000	"Magnificent Obsession" (Univ.) (1st week)	16,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"The Widow from Monte Carlo" (W.B.) (on stage: Frank Parker and revue) (35c-50c)	15,500	"Freshman Love" (W. B.) (on stage: Fifi D'Orsay and revue)	13,000	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"Paddy O'Day" (Fox) (plus stage show)	14,000	"Professional Soldier" (20th Century) (on stage: Ed Sullivan's "Dawn Patrol Revue" (9 days)	22,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 7-28-34 "She Was a Lady" 7,000
Karlton	1,066	25c-40c	"Dangerous" (W. B.) (9 days)	3,600	"The Murder of Dr. Harrigan" (F.N.)	2,200	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Collegiate" (Para.)	2,100	"Captain Blood" (F.N.) (2nd week)	2,300	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Ceiling Zero" (F. N.)	13,000	"Rose of the Rancho" (Para.)	10,500	High 11-23 "Mutiny on the Bounty" (2nd week) 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Invisible Ray" (Univ.)	5,300	"Last of the Pagans" (MGM)	5,700	High 1-11-36 "Riffraff" 10,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"Naughty Marietta" (MGM) and "Annapolis Farewell" (Para.)	2,000	"She Married Her Boss" (Col.) and "Two for Tonight" (Para.)	1,700	.....
Broadway	1,912	25c-40c	"Tough Guy" (MGM) (on stage: Jackie Cooper)	8,000	"Magnificent Obsession" (Univ.)	6,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Stars Over Broadway" (W. B.) and "Two Fisted" (Para.)	3,000	"A Midsummer Night's Dream" (W. B.) (55c-$1.85)	12,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"The King of Burlesque" (Fox) and "The Widow from Monte Carlo" (W. B.)	6,000	"Sylvia Scarlett" (Radio) and "Coronado" (Para.)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Rose of the Rancho" (Para.) and "Another Face" (Radio)	7,000	"Mister Hobo" (GB Pictures) and "Annie Oakley" (Radio)	8,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Strike Me Pink" (U.A.) (2nd week)	7,000	"Strike Me Pink" (U.A.) (1st week)	6,000	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"New Gulliver" (Amkino)	1,200	"Crime and Punishment" (French) (2nd week)	1,100	.....
Fox	5,651	10c-35c	"Dance Band" (First Division) and "Waterfront Lady" (Mascot)	4,800	"Born for Glory" (GB Pictures) and "The Murder of Dr. Harrigan" (F.N.)	5,500	High 7-27 "The Murder Man" 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"So Red the Rose" (Para.) (plus stage band)	11,800	"We're Only Human" (Radio) (plus stage band)	12,000	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	2,440	15c-40c	"Magnificent Obsession" (Univ.) (3rd week)	4,500	"Magnificent Obsession" (Univ.) (2nd week)	7,000	High 6-9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Paddy O'Day" (Fox) and "Rose of the Rancho" (Para.) (15c-40c)	11,000	"Riffraff" (MGM) and "First a Girl" (GB Pictures)	9,000	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"A Tale of Two Cities" (MGM)	7,000	"Captain Blood" (F. N.)	7,000	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"The Melody Lingers" (U. A.)	4,500	"Ah, Wilderness!" (MGM) (4th week)	3,000	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"Ceiling Zero" (F. N.) (30c-35c)	18,000	"The King of Burlesque" (Fox) and "Three Live Ghosts" (MGM) (30c-40c)	19,000	High 10-5 "I Live My Life" (plus stage band) 35,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Ah, Wilderness!" (MGM) and "Navy Wife" (Fox)	3,650	"The King of Burlesque" (Fox) and "Seven Keys to Baldpate" (Radio)	4,300	High 2-17-34 "Roman Scandals" 7,500 Low 7-7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Captain Blood" (F. N.)	7,100	"Magnificent Obsession" (Univ.) and "Paddy O'Day" (Fox)	8,150	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"Strike Me Pink" (U. A.)	10,400	"Whispering Smith Speaks" (Fox) and "Dangerous Intrigue" (Col.) (10c-35c)	3,850	High 2-1-36 "Strike Me Pink" 10,400 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Magnificent Obsession" (Univ.)	4,250	"A Tale of Two Cities" (MGM) and "Coronado" (Para.)	3,900	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Dangerous" (W.B.) and "First a Girl" (GB Pictures)	5,900	"Ah, Wilderness!" (MGM) and "Navy Wife" (Fox)	6,350	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	20c-30c	"Fang and Claw" (Radio) and "Freshman Love" (W. B.)	4,850	"East of Java" (Univ.) and "The Perfect Gentleman" (MGM)	5,100	High 12-21 "Personal Maid's Secret" (on stage: Cab Calloway and band) 8,900 Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"To Beat the Band" (Radio) (plus stage show)	3,750	"Man of Iron" (F.N.) (plus stage show)	3,300	.....



MOTION PICTURE HERALD

Announces the Removal of its Publication Offices to Rockefeller Center New York City - - - -

A QUIGLEY PUBLICATION

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 8.—(A) Does a stack (copper disc) rectifier require attention after installation? (B) Name the points in favor of and the objections to mercury arc rectifiers. (C) What will be the result if too little or uneven pressure be applied in making a film splice? (D) Just what is a "link" fuse?

Answer to Question No. 4 (New Series)

Bluebook School Question No. 4 was: (A) What is meant by an air gap? A shunt? Racing? A polarity switch? Over-shooting? (B) What serious condition is induced by worn motor or generator bearings. (C) What is meant by "angle of refraction"? (D) To what is depth of focus proportional?

[Answers copied directly from the Bluebook will not be considered. Set forth your ideas in your own words. Any one can join the school merely by sending in answers to the questions propounded.]

The following made sufficiently correct answers to be entitled to credit: S. Evans and C. Rau; D. H. Danielson; B. DeVietti; A. F. Sprafke; G. Thompson; W. C. Brown; A. L. Cooper; P. Howard; M. and J. Devoy; A. L. Sanderson; D. Pollock; G. Johnson and L. R. Spooner; G. N. Guidotti, F. L. and N. Savlor; S. E. Gay; L. B. Hardy; Nic Granby; R. I. Morris; T. H. E. Richman; R. D. Oberleigh and J. Lansing; F. Simms and O. L. Daris; F. H. and L. Klar and T H. Morton; N. J. Perkins and R. Miles; D. Howard; O. L. Harris; W. L. Simmons; R. Tompkins and H. K. Abernathy; J. T. Raleigh; C. Hawkins; P. and L. Felt; I. B. Bancroft; H. D. Lilly; G. Sargent and S. G. Sanders; W. Burns and T. R. Fanning; L Henderson and K. L. Knight; W. D. Samuels; D. J. Rosen, B. L. Mathew and R. Marks; B. B. Hornstein; R. L. Bersottu; B. H. Rhaller and D. Anderson; J. T. McGuire and A. L. Long; B. W. Stokes; N. E. Olliver and D. McGee; O. S. Panger; D. Emerson; B. I. Jennings; H. B. Maulding; T. T. Golley; N. R. Tomlinson; J. G. Schofner; H. T. Todd and L. A. Dodson; T. L. and G. Daniels; V. Sanders and J. Jenson; C. L. Sexton; N. Rivera; D. L. Slinger, B. T. Henkle and J. Gillespie; S. Myers; L. D. Hunt; W. Jones and B. R. Shepherd; H. J. Billingsworth; H. T. Granger.

(A) There were many excellent answers to section A, but on the whole I believe that of P. Howard is best. He says: "An air gap in an electrical circuit is a space between charged terminals occupied only by air. This applies either to electric or magnetic terminals. The air gap between field poles and armature poles in generators and motors are probably the most common examples found in projection rooms.

"A 'shunt' is a by-pass in a circuit over which a portion of the current flows. Shunts are used quite extensively in electrical motors and generators for the purpose of maintaining constant speed between full and no load. Some resistors use this principle to obtain larger load carrying capacities. Shunts are used extensively in radio, amplifier and filter circuits. Their function and operation should be well understood in order to properly service and maintain sound and electrical equipments.

"Racing is the sudden pick-up in speed in a generator or motor when the load is suddenly cut off. If a motor or generator be of good design and is operated within its rated capacity, there should be no noticeable racing.

"A polarity switch is one employed to reverse the polarity of a circuit. A double-pole, double-throw switch is best adapted to this purpose.

"Over-shooting is when the film moves past its appointed position over the projector aperture, thus causing the screen image to be slightly out of frame and more or less unsteady. It is due to slack aperture tension."

Friend Howard sent an excellent polarity reversal drawing, but, except it be absolutely essential, I cannot use drawings because of lack of space.

(B) And now I am going to take you to task. Almost 400 answers said essentially the same thing, in somewhat different words. All of these men understand, I am sure, but were too careless in their wording. They all say: "Worn bearings will allow the armature and pole pieces to come too close together. If the wear be too much there will be mechanical contact causing serious damage, possibly entirely ruining the machine."

Now that is all wrong. The armature will not contact or even come closer to all the pole pieces. It will come closer to the *lower* pole pieces, or to the lower lip of the pole piece in a single machine in which the pole piece is in horizontal position, but will by the same amount recede from the upper pole pieces. It also tends to increase operating temperature. Actual physical contact is not at all likely to ruin the entire machine. It will interfere with the electrical operation of the generator or motor if the friction be slight, and as wear progresses will short some of the armature coils, which latter may or may not ruin all the armature coils and the commutator, but may do little or no damage to the shaft or core and may leave the field wholly unharmed.

There, gentlemen. This is a school. It is designed to help you. To do that it is necessary to make your answers just as closely correct as may be.

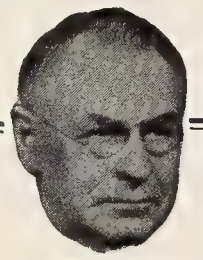
(C) A. F. Sprafke says: "Angle of Refraction is the term applied to the change of direction a light ray undergoes upon entering, obliquely, a medium of different density from that through which it has been passing. In this case the following laws apply. (a) Light is refracted whenever it passes obliquely from one medium to another of different optical density. (b) The index of refraction for a given substance is a constant quantity, whatever be the angle of incidence. (c) The refracted ray lies in the plane of the incident ray and the normal. (d) Light rays are bent toward the normal when they enter a substance of heavier optical density and from the normal when entering one of less optical density." (Note: I believe the "in" in C should be "between" but am unable to locate any definite authority in my library. F. H. R.)

(D) W. C. Brown and almost all others said: "Depth of focus is a definite physical condition exactly proportional to the diameter and focal length of a lens. Lenses the diameter, focal length and corrections of which are all equal, will all have the same depth of focus."

May I compliment the many new students who have entered the new "term." There was also an agreeable surprise at the large number of the older students (older ones in the school, I mean) who remain. But still while gratified I am not satisfied. This school should have at the very least 15,000 active students.

There is no charge of any sort. You don't even have to own a Bluebook, though I hold that you should. In fact I hold, and hold honestly, that a projectionist who does not own a Bluebook of Projection has cause to feel ashamed of himself.

Why? Well, gentlemen, for this reason. It holds the accumulated projection wisdom and knowledge of thirty years, four of which were spent projecting motion pictures. It not only contains what its author knows about projection and sound, but also what Aaron Nadell knows about sound.



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F. H. Richardson's BLUEBOOK of PROJECTION

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Ambassador

TRAILS OF THE WILD: Kermit Maynard—Only fair. Kermit Maynard just don't go over in this town. Running time, 58 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

CASE OF THE MISSING MAN, THE: Roger Pryor, Joan Perry—One of the best program pictures we have played for a long time. Nothing outstanding except it's just darn good entertainment and a small-town theatre can be assured of a satisfied audience the night it's played. Played January 8-9.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

CASE OF THE MISSING MAN, THE: Joan Perry, Roger Pryor—A good action play with a different story slant. Well liked here. Only fair draw. Played January 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRAND EXIT: Edmund Lowe, Ann Sothern—Columbia seems to be able to put that certain something in their program pictures which makes them outstandingly good. This picture will please in any situation and is too good to pass up. It has good acting, good direction and an exciting story. Played December 29-30.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

First National

BRIGHT LIGHTS: Joe Brown, Ann Dvorak—This was swell entertainment for my town. Joe sure drew them in this time and pleased them all.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Did a pretty good business with this one and it was well liked. Running time, 69 minutes. Played January 16.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CASE OF THE LUCKY LEGS, THE: Warren William, Margaret Lindsay—A very good show. Plenty of comedy that gets across nicely in the hands of the capable Warren William, and Genevieve Tobin. Suspense well maintained. Lively throughout. Drew well enough. Played January 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—This picture is truly an outstanding hit of the season. We believe that this production is really superior to "Devil Dogs of the Air." Plenty of action. Running time, 95 minutes. Played January 26-27.—Harry Granoski, assistant manager, LaQua Theatre, Hankinson, N. D. General patronage.

MAN OF IRON: Barton MacLane, Mary Astor—Action drama. Very pleasing to our Friday and Saturday patrons. A sure-fire hit for any theatre. Running time, 61 minutes. Played December 27-28.—Harry Granoski, assistant manager, LaQua Theatre, Hankinson, N. D. General patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Another navy picture well done. Some action, some comedy and well directed with a cast of youngsters in the navy that were not mentioned doing just as good work as Powell to put the picture over. However, Ruby should be her age. She did two dance numbers and after seeing some of these young tap dancers do their stuff, Ruby looked awkward and stiff. She did not get over so well in this, but she supported Powell very nicely otherwise.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Mascot

HARMONY LANE: Douglass Montgomery, Evelyn Venable—Here is a surprise picture, exhibitors. Of its kind it is without a doubt the finest little picture I have ever had the pleasure of offering to our patrons. We played it on a double feature, which was a mistake, as it should have been played by itself. This picture pleased everyone and that's what I am in business for, to try and please them all, and it broke a record of four years standing, and that in middle of the week showing, with the second night showing a bigger gross than the first night. If you will call in your local music club and give them a preview on this before you show it, they will do the rest, and what a surprise you will get. I did this.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. General patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Fredric March—Nothing exceptional. No good for our town. Business poor. Running time, 94 minutes. Played January 19-21.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

ANNA KARENINA: Greta Garbo, Fredric March—The critics gave this a place among the 10 best, but our patrons stayed away. It is beautifully done, finest kind of acting and production values, but a tragedy very seldom draws at this theatre. Probably the scenes in the trailer of the Russian military scenes and foreign atmosphere injured the drawing power of this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BARRETTS OF WIMPOLE STREET, THE: Norma Shearer, Fredric March, Charles Laughton—A very fine picture. The portrayal of Elizabeth and Mr. Barrett is particularly fine. This picture is considered to be somewhat "high-brow" and for that reason perhaps will not draw as well as some others, but we did not notice anyone that was not well pleased. Personally I viewed it the second time, which I would not do with the ordinary picture. We had sub-zero weather and rather stormy, but did not take a loss. Played January 17-18.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

BONNIE SCOTLAND: Laurel & Hardy—If cold spell holds on here will need more pictures like this one. Pleased all and received many favorable comments. Operator laughed so much he ran eighth reel twice. Running time, 88 minutes. Played January 24-25.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Robert Taylor, June Knight—This is one of the best musicals we have played for a long time. Eleanor Powell is great. Robert Taylor and June Knight also did fine. This lost money for us, but no fault of the picture. Running time, 103 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CALM YOURSELF: Robert Young, Madge Evans—Nothing to rave about. A few laughs was all my patrons got out of it. Poor business.—A. L. Lighter, Orpheum Theatre, Mellen, Mis. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—This was a wonderful picture, with plenty of action. We did no extra business. We put extra energy on this picture to make it all that it should have been, but our net wasn't there. Any average western would have done as well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A good picture with fine acting, but not the special claimed for it by the producers. Badly cut by the censors. Running time, 89 minutes. Played January 16-18.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Good picture, but poor at the box-office. Cold weather opening day, but picture failed to click when weather moderated Monday and Tuesday. Played January 5-7.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Seemed to please fairly well, but do not think it is up to the usual Crawford standard. Brian Aherne is very good, but the real star is Frank Morgan. He gives a fine performance. Joan's acrobatic stunts on the donkey's back about ruined the picture. She is just not the circus type. She is not so popular here as she was a few years ago. Running time, 99 minutes. Played January 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IT'S IN THE AIR: Ted Healy, Una Merkel—Fine cast and good story gave my patrons much pleasure. Business above average and everybody happy. In these days of turmoil we want to laugh. Heavy drama, costume stuff, heavy English brogue or what-have-you should be kicked in the face. Running time, 86 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Excellent entertainment. Jack Benny is fine, while Una Merkel is always good. Amusing story, good photography and good acting makes this a worthwhile picture. Pleased. Running time, 80 minutes. Played January 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAD LOVE: Peter Lorre, Frances Drake—This one might please a few horror-loving fans, but I failed to find any pleased ones.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Fanchot Tone, Eddie Quillan, Charles Laughton—This picture drew slightly above average. Eddie Quillan certainly deserves a better break than given to him in this cruel type of entertainment. Handsome, agreeable, gifted, why not use him instead of so many other actors which are new and usually flops. Played January 4-6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Fanchot Tone—From every angle this is a great picture. A saga of the rough, tough old days of the sailing ships. Gable has never been better; also that goes for Laughton. Having read the book, it stays closely to the story, and the brutalities that are in the picture were in the book. But it did not do business the second day, and whether this was due to the weather, which was cold, or that it depicted too much stark realism I will never know. I still contend that it is a marvelous production, gripping through every scene and a credit to the industry. And I can't see where they could have glossed over the whipping and the spread eagling in the rigging and still have made the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—This was my first experience with the Marx Brothers and I hope somebody hears me when I shout, "Give me some more." I was sort of leary about this picture, especially so when one of my best patrons confidentially told me to pass this one up as it was terrible. Well, it was the best business I have done for years, and I hope you all will have the satisfaction of doing likewise. Running time, 96 minutes. Played January 11-13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

NIGHT AT THE OPERA, A: Marx Brothers—Finally got an April date on this. They agree to furnish us picture prior to 90 days from release date, but we get it 150 days old. Never again.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

NIGHT AT THE OPERA, A: The Marx Brothers—A triumph, both for entertainment and at the box-office. Picture would not have suffered on eliminating

CHANGE OF ADDRESS

Effective Saturday, February 8th, the address of QUIGLEY PUBLICATIONS, including Motion Picture Herald, Better Theatres, Motion Picture Daily, Motion Picture Almanac, and The Box Office Check-Up, is

ROCKEFELLER CENTER, NEW YORK CITY.

some of the off-color lines, wholly unnecessary in a production of this quality. Running time, 96 minutes. Played January 12-14.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—I consider this equal to "The Champ." It has the father and son love theme. The work of Wallace Beery and Jackie Cooper is well nigh perfect. The circus atmosphere is well carried throughout. This is easily a big league picture. While there is no romance between man and maid, the efforts of the father to regain the love of his son keeps the suspense at a high pitch. Drawing power, an increased number of juveniles and a good adult average on Sunday, and Monday was above average, which is a sure sign of word-of-mouth advertising. This has a fine happy ending.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall—Fine picture. Not good for small towns. Too much love. Restless audience. Pass it up. Farmers don't get it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan—Exceptionally poor business. Morgan carries his acting to extremes and at times gets on one's nerves with his fawning and fussing. There are many actresses that could have done better than this English one who co-starred with Morgan. Some liked the production. Personally, I enjoyed the story, but the box-office said "No." Running time, 73 minutes. Played January 14-15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Just about the finest piece of entertainment we have had in some time, plenty of good tense interest throughout the entire picture. This will stand extra advertising, and the best of playing time, right up to the class with "The Thin Man," and that is saying a lot. When my patrons see and hear Leo roar they all sit back in ease and contentment, for they know they will get their money's worth.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell—This feature is well done and will stand up for more than one night. I do not care for this type of story, but just the same we did above average business and heard favorable comments. That is what counts. Running time, 106 minutes. Played January 9.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Monogram

HEALER, THE: Ralph Bellamy, Karen Morley—Just an average program picture. Business very poor. Played January 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HEALER, THE: Karen Morley, Ralph Bellamy—Here's a picture from an independent producer that made worlds of pictures from some of the major companies look sick. I am surprised, really I am. When booked it was in my estimation just another program picture, but it is very, very satisfactory entertainment in anybody's theatre. It was highly enjoyed here by all, and gave us two good nights' business.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. General patronage.

Paramount

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown—Very good production with plenty of exploitation connections. Enjoyed by all. Running time, 82 minutes. Played January 14-15.—W. M. Allison, Princess Theatre, Tucumcari, New Mexico. Small town and rural patronage.

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—Good. You will not have to hide when they go out on this. They will all be satisfied. Fair drawing power.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—This picture surprised me in that it drew exceptionally good business and pleased everyone. There are enough names in the cast for a dozen average features and that fact alone is your best selling help. Nothing sensational, but it is one of those pictures I'm glad I played. Played January 5-6.—Ted Stump, Elted Theatres, Absarrokee and Columbus, Mont. Rural patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns & Allen—This disappointed many of my patrons. So many stars in it that none of them was given enough time when they appeared. The box-office disappointed me.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

CORONADO: Betty Burgess, Johnny Downs—Pictures of this kind make your bankers smile when you go in to see him on Monday morning. Don't be afraid to advertise this picture. It has comedy, music and everything. Real entertainment. Played January 17-18.—R. L. Riddle, The Kiva Theatre, Santa Rosa, N. M. Small town patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon—A powerful, well made picture, but alas! no drawing card. Played January 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EAGLE'S BROOD, THE: Wm. Boyd, Jimmy Ellison—Another in the "Hopalong Cassidy" series. Good enough western type drama, but lacking the comedy element that made the first of these releases somewhat more entertaining. Beautiful photography. Pulled well and pleased generally. Running time, 60 minutes. Played January 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—I went away back and picked this up in an emergency and I'm glad I did. If you missed it, give your audience a treat and bring it in. It's the light comedy type in which Claudette excels and it's cleverly done. Played January 5-6.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—This one is full of good natured fun and, while only light comedy, has plenty of moments. It's bright and gay. Played January 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HERE COMES COOKIE: George Burns and Gracie Allen—After first performance don't expect any more customers, as word of mouth "silliest thing I ever saw" will eliminate any possibilities. Running time, 65 minutes. Played January 12-13.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

LITTLE AMERICA: Admiral Byrd—An excellent picturization of Byrd's second Antarctic Expedition. Our folks received it well. Not the draw of the first Byrd picture. However, the penguins and the dubbed voice speaking as one, are comical. Played January 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie, Benny Baker—A dandy little picture based on the familiar theme of the radio amateur hour. Guess our patrons are all fed up on this idea, for they failed to respond too well and the reactions were decidedly split. Running time, 72 minutes. Played January 12-14.—M. H. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—This was a wonderful picture, which didn't make film rental. They don't like pictures that tax their brains, so the exhibitors must pay. I have had in our situation very few specials that made us money.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROSE OF THE RANCHO: Gladys Swarthout, John Boles—Chiefly because we played this too early and because it is too high class, we didn't do much business with this. It is, however, a fine picture of its type and should do well in larger situations. Played January 3-4.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—What a picture! What a picture! If you're looking for a winner and haven't already played this one, do so by all means! Good, clean comedy in its finest stages. When Laughton recited Lincoln's Gettysburg address you could hear a pin drop; and if you are acquainted with our audience, you will realize that no greater tribute could have been paid either the speech or its latest speaker. Once again, what a picture! Played January 25.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

SOAK THE RICH: Mary Taylor, Walter Connolly—Here is a miscast cast headed by Walter Connolly. Connolly worked mighty hard throughout the picture trying to save it and hold it together, and for what, I wonder, and so did my patrons. If no one had ever seen this and it had not been made, there would not have been anything missed. It was played here on a double feature program, and that I am thankful for, for the other picture was a good one that pleased. Walter Connolly is a grand old actor, but a few more like this one for him and he will be washed up. What I cannot understand for the life of me is why, aside from Connolly, did the producers ever pick out such an amateur bunch of characters for this picture with all the excellent talent we have in the world today. Wait until you see the young leading lady in this one. In fairness to fellow exhibitors I would advise that you pay for this if you can and leave it on the shelf. From my experience with it, I can personally guarantee walkouts or maybe my patrons and myself are all nuts. I don't know.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. General patronage.

EVERY NIGHT AT EIGHT: Alice Faye, George Raft—Very good musical. Some came to see this the second time. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Very good; while it did no extra business, it pleased all who came, and that is something.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Just about the low point for "Bing." A weak story and none too good direction makes this "just another picture." It's one of those you can take—or leave it alone. Played December 22-23.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—By far the poorest Bing Crosby I have played. This was a flop at the box office. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Republic

MELODY TRAIL: Gene Autry—This gave us a better than average Sunday business which looks as if this star is becoming popular. This picture is done nicely with good recording. If they will watch his productions, his popularity should grow. Smiley Burnette is worthy of special mention. He makes a perfect comedy foil for Gene Autry, and they should continue to make a fine team. The comedy element that Smiley Burnette can give to a western if properly directed and the pleasing personality of Gene Autry should make this series of westerns increasingly popular.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—This "western" has everything. Good music, plenty of action, a dash of humor a plausible story and good direction. While not of the "epic" type, this picture should please everyone. Republic has consistently given us good westerns. Played January 17-18.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—This is a fine picture. Played it on a double bill to the biggest business in many months. These westerns that Republic has brought out certainly help the box office. Don't hesitate to buy them. Running time, 57 minutes.—Played January 4.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—While this was delightful entertainment and pleased everyone, from a box-office standpoint it was disappointing, playing to very low three-day gross. Running time, 90 minutes. Played January 19-21.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ANOTHER FACE: Wallace Ford, Phyillis Brooks—This picture was a knockout. Why can't we get more pictures of this kind. Get behind this one with some good advertising. It will please. Played January 4-5.—R. L. Riddle, The Kiva Theatre, Santa Rosa, N M. Small town patronage.

FANG AND CLAW: Frank Buck—Very entertaining and well done. Interested patrons that were prejudiced. Running time, 74 minutes. Played January 18.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

FRECKLES: Tom Brown, Carol Stone, Virginia Weidler—For the small country town theatre I would say that this picture was made to order. Nothing big nor sensational, but just a good clean entertainment that makes you glad to meet your patrons when they are leaving the theatre. This little Virginia Weidler bears watching. She steals the picture from Tom Brown. The child isn't beautiful, but she has something that wins the audience. Another good piece of work from her like this one would almost move her into stardom. Our patrons are still talking about her. Play this picture and give your patrons a treat. Did a fair business here considering the sleet storm and skating rink and basketball for competition.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HI GAUCHO: John Carroll, Steffi Duna—Evidently every company has one in its system. Paramount gave us "One in a Blue Moon" and now RKO gives us this. While not as bad as "Moon," it runs a fairly close second. After it's all over you wonder what it was all about—and don't care much. Anyway, I'd recommend skipping it. Played December 27-28.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—An excellent spectacle picture. Quite De Mille-ish, but I missed De Mille's scenes of feminine pulchritude. Failed to do any more than average business. Played January 12-13.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—A very fine spectacular picture that pleased and did very fair business. Running time, 96 minutes. Played January 1-2.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

LAST DAYS OF POMPEII, THE: Preston Foster—Truly a great picture, but out here in the country there are not enough people that really appreciate this type of entertainment. The poorest matinee in months and our evening shows were far below average. The people that did venture out all seemed to enjoy the show.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—A very good program picture

hat played to a below average business. The usual weekend customers didn't come to town. Every merchant complained, so it may not have been altogether the fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—This is a very good western. This sure has a wonderful cast. A little too much killing, but I guess that is what the western fans like to see in a western. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory, Harry Carey—A mighty good western, with enough stars to pull in the cash customers. Bad weather hit our gross. Running time, 71 minutes. Played January 16-18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—An okay western made interesting by the casting of so many western stars of the independent field together. Average plot. Played January 10-11. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Wheeler and Woolsey always make money for us. Running time, 78 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—A lot of hokum, but good fun if you're not too particular. Business fairly good. Played January 1-2.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Plenty of laughs in this one and a few thrills in the locomotive sequences. Not as good as some of theirs, but still better than some others. Played January 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—A very pleasing picture. If RKO keeps this up in putting out these hits, we exhibitors will not have to hide from the customers as they come out. A very pleasing picture. Played January 11-12.—R. L. Riddle, The Kiva Theatre, Santa Rosa, N. M. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Personally, I enjoyed this picture very much, but for some reason it didn't draw enough to pay its rental. Those few who did come out liked it. If you can get 'em out, they'll like it. Lack of names in the cast probably explains part of it. Played January 17-18.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

TOP HAT: Fred Astaire, Ginger Rogers, Edward Everett Horton—One of the best musical shows we have ever run. Astaire dancing outstanding. Rogers not as good as usual. Horton is wonderful. Running time, 100 minutes. Played January 9-11.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

TOP HAT: Fred Tstaire, Ginger Rogers—We hoped to play this in October. Got it set for November and exchange pulled it less than 10 days before scheduled play date. Finally played it in December, during pre-Christmas slump. Business good first day. Poor Monday and Tuesday. Played December 15-17.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

Twentieth Century-Fox

BAD BOY: James Dunn—Just a very ordinary program picture. No one complained and no one raved about it. Picture failed to draw at the box-office.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BAD BOY: James Dunn, Dorothy Wilson—Not much of a story, but pleased better than a lot of high-priced specials. Don't know whether it was the title or the popularity of James Dunn, but had the best Sunday night attendance for weeks. Running time, 56 minutes. Played January 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor—An attempt was made to make this one of the giant shows of the year, and money was not spared, but it failed as a drawing card, but we did manage to do a fair average. A good thing that I did not show a trailer on this or the scenes from hell would no doubt have kept many away. I advertised it as a very thrilling, exciting modern romance (which it is) with a few scenes from hell as described by the great poet, Dante. While this was not a money maker, it did a fair average, which is better than a flop.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Was agreeably surprised with this one, after reading many bad reports on it. Our people were all pleased with the picture and business was above average. Running time, 91 minutes. Played January 11-12.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Good picture, but Gaynor means little at the box-office in our town. Business fair to poor. Played December 22-24.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Personally, I thought this an extremely dull and uninteresting picture, but find nearly everyone liked it, so will have to admit I am wrong. Good acting and pleased, but I still say the story is decidedly improbable and, to me, uninteresting. Running time, 70 minutes. Played January 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien, Irene Hervey—Another picture from Fox that pleased 100 per cent. I think perhaps the interesting locale had something to do with the popularity of the picture, but it pleased those who do not like the average western. Good acting, good photography, an interesting story and very interesting locale make this a feature you need not be afraid to advertise. Running time, 60 minutes. Played January 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise, Mme. Ernestine Schumann-Heink—It seemed to me there were only two words used by my patrons in describing this production and they were "wonderful" and "terrible." It is a great picture, but did not generally please. My patrons who are music lovers and understand this class of music thought it great, while the balance were frankly bored. I am glad I exhibited this feature, for it pleased the musicians, but would not want too many like it. Running time, 86 minutes. Played January 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IN OLD KENTUCKY: Dorothy Wilson, Will Rogers—Many remarked this was Rogers' best picture. It really is swell entertainment. Probably as big a box office attraction as will be had in many a year. Played January 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN OLD KENTUCKY: Will Rogers—I am exceptionally pleased to announce that Will Rogers' last picture is a masterpiece from my box-office standpoint. I saw the picture four times in succession and I feel convinced that nobody will ever be able to take Will's place in pictures. For years I have always had the confidence to advertise his pictures as fit for the whole family to see, and they always were. Running time, 84 minutes. Played January 7-8.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town and rural patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Jack Holt, Bill Robinson—Shirley again does her stuff. In this one she still has the top draw, as always. She dances a little, sings a couple of songs. There is nothing new, especially. The pictures are that way to show her talent and she still has the old appeal that a cute youngster always has.—A. E. Hancock. Columbia Theatre, Columbia City, Ind. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—High class? Yes, too darn high. No business. Just put another wrinkle in your purse to pay for it. —A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee —Just gets by. Stars have no drawing power. Should be in lower classification. Played January 12-14.—Fay M. Wiklund, State Theatre, New England, N. B. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers —Played to more people than any other Rogers picture in the past in spite of sub-zero weather and a blizzard. This one sure has what it takes to get them out. Played January 18-19.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Picture mediocre, but will satisfy Rogers fans. Rogers meant good business for us always and now it means exceptional business. Played December 25-28.—Fay M. Wiklund, State Theatre, New England, N. D. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak —Everything in this production anyone could ask for. Running time, 87 minutes. Played January 19-20.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

THIS IS THE LIFE: Jane Withers—A nice picture which drew fairly well. This kid can be somebody if handled properly and given a good story. However, likely as not, she may be put in an adult play or a gangster tinted story and that will be the last. Perhaps some of you remember Marie Osborne (Little Mary Sunshine). Through improper handling she passed out of pictures years ahead of her time. She was a great money maker while she lasted. Take heed. Played December 31-January 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Very poor from any angle.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Received many favorable comments on this outstanding feature production. Very fine story. Running time, 84 minutes. Played January 1-2.—Harry Granoski, Assistant Manager, LaQua Theatre, Hankinson, N. D. General patronage.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—Just why this was allocated to the higher bracket is a mystery. It's a nice little picture, that drew fairly well on a midweek run, and pleased everyone, but it certainly cannot be classed as a special, not for this situation, at any rate. Running time, 84 minutes. Played January 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

DIAMOND JIM: Edward Arnold, Binnie Barnes—This is interesting entertainment for the older folks. Not much in it for adolescents. Business poor, but perhaps the weather had something to do with the attendance. Running time, 100 minutes. Played January 18-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GREAT IMPERSONATION, THE: Edmund Lowe —Half the patrons freely admitted they still didn't know what it was all about. The other half, not being so frank, left the theatre with puzzled expressions. It's a combination of the Oppenheim story, with some touches of Frankenstein for good measure. All in all, just a program picture that would fail to stand on its own. We used it as a preview, which helped some, but generally it failed to please. Running time, 67 minutes. Played January 18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IMITATION OF LIFE: Claudette Colbert—Played this one late. Even so it pleased the majority and it surely is a great show. Different from all other pictures.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—Opinion was divided on this one. Some liked it, others didn't. Business was away off at any rate. Best for double billing. Played January 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—Dandy picture. Well worth playing. Played to above average business. Typical small town picture that should have been a special.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A good action picture. Airplane sequences especially good. Story bears some resemblances to "The Last Outpost" in basic theme. Mostly male draw, minus the ladies. Played January 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers—Here's a picture that brought them in and sent them home happy. You don't have to be a western fan to like this show. Don't be afraid to step on this picture. Played January 1-2.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

STRAWBERRY ROAN: Ken Maynard—Played it third time in 11 months to record crowds. If they ever want to have any more memorials, I say don't forget "Strawberry Roan." Hats off to Universal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—An ace high piece of good film fun. Enough of everything to suit any audience. We'd like to toss a bouquet to lovely little Charlotte Henry. Why can't we see more of her? Small draw. Played January 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Mighty darn good entertainment, I sez. Dick sings both modern and operatic numbers, but every minute will be enjoyed even by those that don't like opera numbers. The picture moves along rapidly without a dull moment in it. This could have stood a lot more advertising than we gave it. We did, however, give it our best days and only wish that we had more pictures like this one, to give to our patrons. Nowadays the cash customers don't come to the theatre to see a super production noted for its fine acting; they come to get some real entertainment, and this picture will give them all the entertainment they want, and you won't have to hide behind the door as they come out. Only Warner Bros. could make this kind of a picture.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. General patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull—The atmosphere of the picture is built up of college life and love. Good amount of action. It stirs up unusual interest among the younger folk of prospective audiences. Running time, 67 minutes. Played January 31-February 1.—Harry Granoski, Assistant Manager, LaQua Theatre, Hankinson, N. D. General patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Better than average action picture, but not a special feature, although it will draw a little better than

average. Played January 22-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

LITTLE BIG SHOT: Robert Armstrong, Sybil Jason—Now that Warners have started this clever little actress off in the usual gangster atmosphere, they can get down to business and find her some real stories. She is good, and the picture is, too, if you don't mind gangsters mixed up with your family attractions. Played January 3-4.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—This is light entertainment that went over okay to above average business. Should have played it two nights instead of only one. Running time, 68 minutes. Played January 2.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Maybe I'm wrong. I see Mr. Milligan of Schuylerville says this is one of the best westerns he has played in a long time. I'd call it neither good nor bad. Foran seemed ill at ease and miscast and the customers were prone to laugh at the wrong time. The last five minutes, though, are splendid and almost made me change my opinion. Played January 10-11.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

SPECIAL AGENT: Bette Davis, George Brent—A dandy entertaining little program picture that pleased all who saw it. Running time, 76 minutes. Played January 6-8.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—These two gals spell entertainment before the folks get into the theatre, and this one was no exception. They carry you through the entire picture without a letup, with fast action and cracks that all will enjoy. Hugh Herbert is a scream. Very good picture.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. General patronage.

Short Features

Columbia

HAPPY FAMILY, A: Krazy Kat Cartoon—Only fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

AMATEUR HUSBAND, THE: Ernest Truex—Fair, but not up to Truex standard. Running time, 18 minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

HE'S A PRINCE: Tom Howard—Nothing much in this one. Only a few laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUNE BRIDE, A: Terry-Toon Cartoon—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

SOUTHERN HORSE-PITALITY: Terry-Toon Cartoon—This one is pretty good. We wish this series would improve, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY UP THAR: Young Romance Series—A fairish comedy that nearly gets to be amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

ALIAS ST. NICK: Happy Harmonies—An excellent cartoon for any time, any place.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOLLIES OF 1936: Our Gang—A whole show in itself. Rates extra billing and top spot. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOOTBALL TEAMWORK: MGM Sports Parade—As good as any on the subject of football.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO SLEEP: MGM Miniatures—Distinctly a novelty reel and one that the audience enjoyed. Plenty of fun in this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE SINNER: Our Gang—Spanky plays hookey from Sunday school and in his own words, "And How." Amusing. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLE SINNER: Our Gang—We've seen better from these kids, but it still kept our folks howling, so we guess it pleased.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—An average Chase comedy. His singing of the song "When I Grow Too Old to Dream" was liked. Why not more music in his comedies when he is so talented along musical lines.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NURSE TO YOU: Charley Chase—I did not see this one, but everyone seemed to like it. Think it is rather better than the average Chase comedy. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLD PLANTATION, THE: Happy Harmonies—Just another of the always pleasing colored cartoons. They are all excellent. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THICKER THAN WATER: Laurel and Hardy—Good comedy. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOP FLAT: Todd-Kelly—A good comedy. Plenty of laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWIN TRIPLETS: Todd-Kelly—A really funny comedy. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

BETTY BOOP AND GRAMPY: Betty Boop Cartoons—The best cartoon we have ever played, bar none! Grampy almost—no, I'll have to do better than that—Grampy stole the show. The synchronization was excellent. It will take a mighty good short to beat this one for continuous laughs. Running time, seven minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

EXCUSE MY GLOVES: Jack Doyle, Betty Jane Cooper, Ted Husing—A very, very good musical short. Doyle's rendition of "Macushla" deserves a load of Winchell's orchids. This one will please any and all audiences. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

JUDGE FOR A DAY: Betty Boop—Above average of this series. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KING OF THE MARDI GRAS: Popeye the Sailor—The best Popeye and the best short we have shown for many a moon. I'm going to bring it back again.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

TAKING THE BLAME: Betty Boop—Very good cartoon comedy. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHAT'S THE ANSWER: Grantland Rice Sportlights Series—Good sport reel. These Husing-announced subjects are favorites with our patrons. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

INSIDE THE ROPES: Sports With Bill Corum—Quite interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RAG DOG, THE: Rainbow Parade Cartoons—Pretty good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

BAND CONCERT: Mickey Mouse—Excellent reel and business-getter. Running time, eight minutes.—W. M. Allison, Princess Theatre, Tucumcari, N. M. Small town and rural patronage.

Universal

GREAT IDEA, A: Mentone No. 1-B—Not up to the standard of previous release. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clattskanie, Ore. Small town and rural patronage.

Vitaphone

CURIOUS INDUSTRIES: Our Own United States Series—A number of interesting and unusual industries from various parts of the United States, with Harry Von Zell supplying the off-stage dialogue. Good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ECHOES: Melody Masters Series—A good musical reel, but not outstanding in this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHANTY WHERE SANTA CLAUS LIVES: Merrie Melodies Series—I advertised this as a color and was rather disappointed in it. Okay for Christmas, but not an extra for any other date. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHAT, NO MEN: El Brendel, Phil Regan—This one got off to a slow start, but proved very satisfactory. Beautiful scenery, good acting, dancing and comedy combined in a short that seemed too short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TRAVELERS

FLOYD B. ODLUM, Paramount director, and EDWIN WEISL, his personal attorney, arrived in New York from a month's visit to the Coast and the Paramount studios.

A. H. MCCAUSLAND, representative of Irving Trust Company, RKO trustee, and O. C. DOERING, JR., of counsel to the trustee, returned to New York from a two weeks' stay at the RKO studies on the Coast.

EDDIE ALPERSON left Miami for the Coast.

BEN and MRS. GOETZ left New York for the Coast.

ABE MONTAGUE, Columbia sales manager, arrived in New York from the Coast.

GEORGE R. BATCHELLER and MAURY COHEN of Chesterfield and Invincible, are due in New York from the Coast about the middle of February.

BONITO DEL VILLAR of the Paramount office in Chile, sailed with his family on the Santa Lucia after a visit in New York.

EDWARD BRYMER, Universal costume designer, arrived in New York from Hollywood.

FRED QUIMBY, short subject sales manager of MGM, is on the Coast.

MORT SPRING returned to New York from a vacation in Miami.

WILLIAM F. RODGERS returned to New York from Miami.

OSCAR HANSON is in New York from Toronto.

JOHN MASEFIELD, poet laureate of England, with his wife, sailed on the Majestic for England after a visit which included the Coast studios. The MARQUIS and MARQUISE DE LA FALAISE (Constance Bennett) sailed on the same boat.

JIM FINN, editor of International Projectionist, left New York for Chicago on a first leg of a trip that will take him to the Coast.

MILTON C. WEISMAN, attorney for the ITOA, arrived back in New York from Washington.

BILL POWERS, attorney for Spyros Skouras, leaves New York for the Coast next week.

BILL FITELSON arrived in New York from the Coast.

NATE MANHEIM, Universal foreign head, arrived in New York on the Majestic. DOUGLAS FAIRBANKS, JR., arrived on the same boat.

JAN KIEPURA will sail for Europe on the Bremen, February 13.

CHARLIE MCCARTHY returned to New York from Hollywood.

DOUGLAS FAIRBANKS, KAY FRANCIS and DELMAR DAVIES left New York for Hollywood by plane.

JAMES MULVEY, eastern representative for Samuel Goldwyn Productions, is at the studio for about 10 days.

RUBE JACKTER, assistant general sales manager at Columbia, left New York for Miami Beach.

DAVE SCHOOLER returned to New York from Milwaukee.

BURNS and ALLEN left New York for the Coast.

JOHN C. FLINN has returned to New York from the Coast.

JOAN BENNETT returned to Hollywood from a visit east early last week to see her father who is ill.

HARRY MOSKOWITZ, head of the Loew theatre construction department, arrived in New York aboard the Western World from South America.

WALTER J. HUTCHINSON, head of the foreign department of Twentieth Century-Fox, is due to arrive in New York late this week.

KATHERINE DEMILLE returned to Hollywood after a visit to New York.

BEULAH LIVINGSTONE of the Universal publicity staff left New York for Calilfornia this week to do special exploitation for "Showboat" and "Sutter's Gold."

KATHARINE HEPBURN has returned from the East to Hollywood to start work on "Mary of Scotland."

FRANCIS ARMS, comedienne, is due in New York from Hollywood this week.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GOODWILL INTO BOXOFFICE

Plenty of ink has been spilled on the pros and cons of how much time if any a manager should spend on activities outside the theatre. The answer obviously remains a personal one, depending on individual cases. Theatremen themselves, in the final analysis, must gauge how much can be accomplished for the box-office by lending time and effort to the advancement of local movements.

The hokus and pocus that accompanies a lot of the socalled goodwill and prestige gags pulled on showmen too timid to say "no" is of course always in evidence. Local big shots on the make and society Emmas hungering for personal publicity declare open season the year round on the bedeviled manager. But then again there are projects and drives to which the theatreman must lend a hand if his house is not to lose face in the eyes of all the community.

The ability to recognize the worthwhile—the talent to pick a proper spot is of course one of the distinguishing marks of your up-and-at-'em showmen. F'rinstance:

Besides doing a good job of work for Hunter Perry at the Paramount, Lynchburg, Va., Frank Boucher heads the 1936 Kiwanis program committee, handles publicity, music and floor shows for such parties as the President's Ball. Additionally, he speaks before clubs on the motion picture.

All these activities are duly stressed in the local press, but more significant, they allow this Round Tabler to advertise his shows in spots rarely available to theatres.

In nearby Americus, Ga., Manager J. N. Morgan, of the Martin circuit's Rylander Theatre, finds profitable a co-operation with the American Legion which makes possible Sunday shows, otherwise locally forbidden. Proceeds from these showings defray the cost of milk and medical supplies distributed by the Legion auxiliary to underprivileged children.

"Sunday movies in Americus," says Morgan, "have proven very successful, financially and morally."

* * *

Up in Dolgeville, New York, Cliff Swick, skipper of the Smalley Theatre, decided the town needed an "awakening" (to quote the local newspaper) in going after Christmas business. Lacking skilled hands the merchants were not wont to testoon their windows and interiors with seasonal decorations. Nor were they accustomed to organize any especial drive for the holiday trade.

So Swick not only took it upon himself to sponsor the movement, but personally trimmed the windows of 75 stores. Sales rolled up a new high in Christmas takings throughout the town, editoriallly the theatreman was praised, local prominents clapped hands. Numerous buyers in the nearby areas who might have gone other places to shop came to Dolgeville and quite a few no doubt to the Smalley Theatre.

We give you also the case of Manager Marquis, of the M & P Egyptian, in Brighton, Mass. Marquis gets around town and finds, as to be expected, that his clubs are always seeking about to raise extra funds.

Solicited frequently for program advertising and donations, Marquis skillfully turns these requests to his advantage by proposing theatre parties and lends his efforts to making them popular and mutually profitable.

To dash about generally playing the community good fellow no doubt marks the manager as a most worthy citizen—which has its points. But for concrete results we incline toward the hard-headed theatreman who at the same time finds ways and means of converting these extra-curricular activities, so to speak, into dollars and cents at the box office.

▽ ▽ ▽

HEARTENING

Dillon Kelly, Jr., for three years assistant to Round Tabler Melvin Gold at the Calumet, in Hammond, Ind., recently was promoted to the Vogue, in Lincoln, Ill., another unit of the same circuit operated by Louis Reinheimer.

The newly elevated Kelly immediately proceeded to kick up a heap of exploitation excitement in the new situation, these activities being relayed by Gold to this department. The report also carried praises for the efforts of his former aid.

After listening to stories of cut-throating and back-biting among theatremen in various sectors, it is heartening to read of managers who go out of their way to publicly endorse the accomplishments of brother showmen.

▽ ▽ ▽

Letter from a veteran showman discoursing on one happening and another in previous and more glamorous years refers to those times and a bit nostalgically with the following snappy line: "When grosses were grosses and salaries were paid from payroll instead of petty cash."

A. Mike Pagel

SHOWMEN'S LOBBY LAFFS!



Steinbuch Ties In With Safety Drive

Out in Cleveland, Ohio, Everett Steinbuch, skipper of Loew's State, recently reported an exclusive theatre tieup with local paper sponsoring a citywide safety drive under the title "Safety League Honor Roll."

Idea was to have Cleveland autoists sign pledges to observe 12 driving rules, these printed daily during the campaign. Motorists desiring to cooperate stopped at various places designated by paper to obtain and sign these pledges and among these was the State, where Steinbuch arranged for elaborate lobby booth with traffic police in attendance.

Two immediate results were obtained, the first being three-column shot of booth with name of theatre carried in head above cut. Second was distribution by newspaper of theatre heralds advertising coming pictures, copy tying in with drive reading, "Play Safe—Go to Loew's."

Make 1936 the Big Year

Merchants Help Lamm On "Thanks a Million"

Leading merchants of Lorain, Ohio, came through with a co-op page on "Thanks a Million" for Louie Lamm at the Palace, each ad carrying the "thanks" slogan. One of the stores tied in by enclosing cards in all purchases, one side thanking customers for patronage and reverse bearing playdates, etc. Specially constructed set-piece was used in lobby with large cutouts of Powell and Dvorak and street cars carried dashboard cards.

Make 1936 the Big Year

Harris Runs Movie Error Contest on "Crusades"

Four days ahead of opening of "Crusades" Marvin Harris, Orpheum Theatre, Springfield, Ill., ran a movie error contest with cooperating morning papers. Tickets awarded those correctly naming errors in various scene shots published in paper.

Special preview was held for ministers, school heads and local prominents. Teachers used picture as basis of lectures in schools and particularly were the historical and costume angle played up. For street bally, Marvin used man dressed as crusader riding a white horse. Special trailer was made and just before showing stage was darkened and bugler appeared as though heralding the coming of a great event. Forty-foot cutout of Wilcoxin holding sword in upraised hand and flag placed at his side was used on top of the canopy, title letters and flag were outlined in electric lights and sword hooked to flasher.

Make 1936 the Big Year

Eight-Page Section Celebrates Opening

Done in the very best big league style was the eight-page special newspaper section put over by Manager Fred Glass for the opening of the new Fox-Boulder Theatre, in Boulder, Col.

In addition to photos of personnel and shot of Rick Ricketson, division manager, publicity of every description, including feature story on the Skouras Brothers, there were two single co-op pages in addition to center double spread.

Make 1936 the Big Year

Lefkowich Telegraphs Theatre "Disaster"

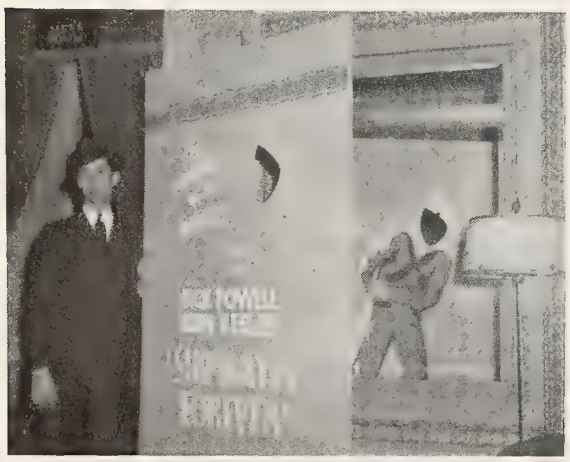
On "Transatlantic Tunnel" at the Doan, Cleveland, Max Lefkowich, using a telegram blank style of message and titled Transatlantic Cablegram carried following copy:

"Tremendous disaster at Doan Theatre commences Saturday when transatlantic tunnel workers bore into submarine volcano stop terror by fire and water stop chief engineer's life threatened by angry mob stop imperative you see this GB special, etc., etc." Star names were carried in wire.

Newspaper Contest Sells "Shipmates" for Nelson

Cooperating newspapers featured a contest on "Shipmates" for which Glenn Nelson, Harris Theatre, Findlay, Ohio, awarded guest passes to those submitting correct list of all pictures in which Keeler and Powell had starred together. Contest ran five days ahead.

In exchange for lobby display of new model car, dealer bought 100 adult tickets for prospective buyers, theatre thereby receiving extra publicity. Double faced heralds were promoted from merchant, theatre distributing same through news agent who stuffed them in papers and hotel boxes.



SEE YOURSELF GAG. Bill Hendricks' lobby stopper at the Warner, Memphis, with patrons invited to see themselves as sailors. Reflected mirrors, of course, were used to do the trick.



NEW LOBBY. Flash of Arthur Mayer's new Rialto Theatre lobby on the site of original Rialto at 42nd Street and Broadway. Note effective manner of selling "Crime of Crespi."





Pictured immediately above is presentation of the Quigley December Silver to Ed M. Hart (left), Oxford Theatre, Plainfield, N. J., by Governor Harold Hoffman, at the Executive Mansion in Trenton. Also present were Richard Harrigan, president, New Jersey Freeholders Association; Joseph C. Carty, personnel director, New York Port Authority, and State Senators John C. Barbour and Fran Durand. Above, right, is shown the Quigley December Bronze presentation to Wally Caldwell, Loew's Valentine, Toledo, Ohio, by Mayor Roy C. Start. Ceremony was witnessed by Division Manager Colonel Harry E. Long, smiling theatreman in the center.

Baltimore 1936 Babies Receive Temple Dolls

Topping the various newspaper tieins on "Littlest Rebel" was the front page stunt engineered by Morris Mechanic, at his New Theatre, Baltimore, whereby babies born on New Year's Day were given Temple dolls. Tiein brought a lot of advance publicity and art, paper also breaking shots of some of the infants with their gifts.

Another daily was tied to long-distance interview between Baltimore's Mayor and John Boles, which included greetings to starlet and others of cast. Limerick contest was planted in third sheet.

Co-op ads were many. Bakery used large rotogravure flash to tie in benefits of their bread with Shirley's photo and theatre credits. Bank took two sizable insertions on savings, using the Temple salary as an example. Department store arranged ticket giveaway for early morning show to first 1,000 customers purchasing dollar or more merchandise in infants' section.

Drug store chain offered free calendars decorated with Temple cut and credits. Window streamers on this were carried.

Make 1936 the Big Year

Smith Plants Essay Contest For "Little America" Date

Special screening of "Little America" was held by W. Clyde Smith, Paramount, Hot Springs, Ark., for local women's clubs, with attendant newspaper stories. Clyde also planted an essay contest for children, awarding passes for best stories and letters were sent to all school heads seeking cooperation on the contest.

For "Littlest Rebel" a Shirley Temple doubles contest was staged with promoted prizes going to winners. Full-page co-op ad was secured, for street bally Smith used a barrel with sign on it reading "don't look—this means you"; inside was an 11 by 14 of Shirley with playdates.

Uses Shipping Instructions For "Obsession" Buildup

Seeking something out of the ordinary for a buildup on "Magnificent Obsession" at the Ritz, Valdosta, Ga., Hugh G. Martin struck on the idea of using the shipping instructions on the film for a unique lobby.

The fact that the Universal exchange requested the print be shipped to the Paramount, Palm Beach, was Martin's angle in so publicizing the letter, the poster copy stressing that admission at the resort theatre was $1.10.

Attention given the poster was evidence, says Martin, that patrons were pleased with the opportunity to see the picture before Palm Beach and especially since they could see it for the regular prices.

Make 1936 the Big Year

Packwood Edits Theatre Tab

Another editor added to our round tablers list is Norman Packwood, Florissant Theatre, St. Louis, Mo., who is now getting out an eight page paper called the "Florissant Theatre News." Included is a comic strip, gossip column, editorial by Norman, pictures of the month are listed and merchants' ads help defray cost of sheet.

League Reports Success With "Country" Night

Up at the Palace, Jamestown, N. Y., Manager Walter League has been getting good results out of his country store night. Tieup with local grocers brings 20 baskets of food and three grand prizes.

Other merchants are now coming in and cooperating by sharing cost and distributing herald advertising on the stunt. Prizes are shown in lobby in display that simulates inside of grocery store.

Make 1936 the Big Year

Unusual "Personal" Arranged by Pritchard

Varying the usual routine of having screen players appearing in person on the stage, Manager Dick Pritchard, Fox Tower, Pasadena, Cal., arranged for Phyllis Brooks, RKO Radio contract player, to act as guest box-office cashier for a few hours during run of "Another Face," in which Miss Brooks was featured.

Pritchard billed the stunt with lobby posters and for the newspapers used the angle that the star was acting as cashier as part of her plan to get actual experience in handling various jobs.

The new address of Managers' Round Table Club is Rockefeller Center, New York City, where the offices of Motion Picture Herald are now located. Members and other readers will please note that all communications for the attention of your Round Table and the Quigley Awards Competitions hereafter should be posted accordingly and NOT to 1790 Broadway.

An invitation is extended Round Tablers to visit the new quarters. Out-of-town theatremen coming to New York are invited to use the Club facilities for making hotel and theatre reservations, forwarding mail, etc. There is no charge for these services. —A-MIKE

Animates Lobby Display For "Mutiny" Date

With cutouts of the principals, palm leaves and other appropriate accessories for atmosphere, Manager Spyros Geo. Cardas, Loew's State, Los Angeles, created an animation on "Mutiny" (see photo) with the background of moving waves and rocking ship.

Cardas also used broadcasts on five stations and reports effective displays in 24 windows. Cards were mailed to teachers, educational and historical societies.

Make 1936 The Big Year

Sharrock Ties In With Local "Save a Life" Drive

A stunt that paid dividends in good-will for the Palace Theatre was Raleigh Sharrock's work on the "Save a Life" campaign staged in Morrilton, Ark. Signs were appropriately placed and worded by Raleigh, each containing the Malco Amusement Company's emblem. Notices were placed on bulletin boards of schools with local paper devoting editorial to theatre's part in the drive.

Make 1936 the Big Year

Merchants Aid Allison On Handicap Race

George Allison at the De Luxe Theatre, New York City neighborhood house, has tied up about 20 local merchants on the street for gift giveaways every Saturday night. Wheel was constructed by theatre crew on which the gifts are arranged on names of different horses and to holders of lucky numbers the prizes are awarded.

Cooperating merchants use flags for their outside decoration with banners reading "Member of the 125th Street Handicap." Stunt is plugged in store's ads with theatre coming in for its share of publicity. Assistant Ted Rodis aided on the stunt.

Make 1936 the Big Year

Martin Highlights "Thanks" Date with Newspaper Tieups

Newspaper cooperated with Guy Martin, Colfax Theatre, South Bend, Ind., carrying stories of proclamation by the Mayor of a "Thanks a Million Week." Idea embraced in addition to newspaper campaign, the sending of special "Thanks a Million Society" letters to prominent townsfolk, merchants, civic organizations, etc., asking them to participate in the movement and sign pledge cards. Another phase of the newspaper campaign consisted of tieup whereby the three promiment stars, Powell, Dvorak and Allen supposedly selected subscribers of the paper to be their guests some time during the engagement. Names were picked at random and run in paper.

Another ace tieup was insertion of two large ads asking for an assistant to the theatre advertising manager, to offer suggestions for proper manner in which to inform South Bend about the picture. Two grand prizes were awarded, a radio and watch, both of which were promoted in exchange for credit card in lobby. Radio dealer carried large display setpiece in window, as did jeweler, both devoting portion of their ads to stunt.

Week ahead police department cooperated by posting "thanks" tack cards on light and trolley poles, warning signals, etc. Department stores, druggists, cigar counters all carried cash register cards reading "Thanks a million for your patronage," and 20 bridge clubs received telegrams offering guest tickets as an attendance prize. Accompanying photo shows large overhead lobby display used above exit doors week ahead.



Sizer's Temple Anniversary Window



Cardas' Animated "Mutiny" Display



Floore's Staff Dressed for "Shipmates"



Martin's "Millions" Lobby Setpiece

Sizer Holds Temple Anniversary at Jeffris

There have been Shirley Temple birthday parties, but it took Eaton Sizer, Jeffris Theatre, Janesville, Wis., to report the first Temple party, celebrating her third year as a star. Every child attending the party was given a free colored photo of the starlet, given through compliments of leading shoe store whose ad was carried on reverse side.

Leading baker donated birthday cake which was displayed attractively in their window (see photo) and later removed to theatre. Ice cream company also contributed as did leading stores of their merchandise to be awarded winners of the Shirley Temple stage parade, these youngsters having been trained two weeks ahead for the show.

Winners were chosen by audience applause with assistance of two society editors of local paper. Among the promoted prizes were dolls, coloring books, passes, etc. For his school bally, Eaton used a boy with a megaphone and sign on his back who waited until school broke and went into his spiel about the party.

Make 1936 the Big Year

Naval Station Aids Floore on "Shipmates"

A tieup was arranged with San Antonio Navy recruiting station for "Shipmates Forever" by John Floore at the Empire Theatre there. Sub-recruiting desk was planted in lobby with two officers on duty and to attract further attention, Floore garbed his entire staff as sailors (see photo). For "Stormy" John did the same thing, dressing his ushers as cowboys.

Make 1936 the Big Year

Merchant Helps Campbell Sell Shirley Temple

Contacting one of the local merchants for his Shirley Temple date, Duncan Campbell, Capitol, Midland, Ont., borrowed some of the starlet dolls for his lobby display. Also in the merchant's window a small stage was constructed with large size doll on stage and smaller ones seated on chairs for audience. Stills, cutouts and playdates finished the display, which was so successful that merchant donated doll for giveaway. All patrons entering the theatre during run of picture were given special numbered coupons carrying store's ad and on last night giveaways took place.

Make 1936 the Big Year

Newspaper Contest Highlights "Melody"

W. H. Cadoret and publicist Martin Weiser at the Century in Rochester, N. Y., for "Melody Lingers On" planted a five day strip-o-graph contest in local daily for which guest tickets were awarded those submitting all the photos of Josephine Hutchinson correctly pasted together.

Postal Telegraph delivered miniature blanks with personal message from manager, florist cards were planted in all windows, inserts inserted in all Max Factor packages and stories broke in all papers on George Houston, local boy, formerly with opera company there and now appearing in picture. Charlie Baron, U. A. representative, aided on the campaign.

WIRED CAMPAIGNS FROM AFIELD

Wally Caldwell
Loew's Valentine, Toledo
UA, "Strike Me Pink"

"Strike Me Pink" holdover. Highlights 100-word radio announcement EMO movie tieup eve of second week engagement. New Ford sound-car entirely painted pink with 16-foot double face banner atop week advance plus 10 days of engagement. Twelve ace 24-sheet stands remained through holdover gratis. Two-column scene and star art with holdover stories all dailies. All sheet music windows remained two weeks.

John L. Crovo
Arcade, Jacksonville
Warner's "Dangerous"
Paramount, "Millions in Air"

"Dangerous" and "Millions in the Air" were presented for a week. Special newspaper layouts, radio broadcasting daily for ten days, loudspeaker on downtown and residential streets, 35 window tieups, special screen trailers, heralds and special art on woman's page Jacksonville Journal.

Jack Harber
Capitol, Atlanta
Universal, "East of Java"

Campaign "East of Java" built to take advantage of publicity given Charles Bickford on injury sustained while filming picture. Shot from trailer showing accident inserted in newsreel two weeks in advance with special heading. Lobby set piece with photos and copy "Headlines of Yesterday Presented for Your Entertainment," etc. Fourteen 100-word radio spot announcements noon and night, 11 24-sheets posted, tying in with newspapers for plenty of free special stories and photos, 100 window cards in selected neighborhood locations and verbal campaign by all employees.

Harold Kaplan
Minnesota, Minneapolis
Paramount, "Collegiate"

"Collegiate" and Fred Waring in person. Exceptional newspaper publicity, both art and stories. Tieup with Ford Motor on Waring included Ford running 50-inch ad in three Minneapolis and two St. Paul dailies, one-sheets in windows of 330 Ford dealers in northwest territory. Twenty thousand fliers placed in all mail Ford dealers of twin cities mailed starting two weeks in advance. Special feature was university night on "Collegiate" with university daily plugging it with stories and art. Tieup with Minneapolis Star presenting winner of their Jane Arden contest from our stage netted front page break followed by art and stories two following days. One hundred and fifty inches of ad space in Star through newsreel tieup. Forty-six 24's in city, 25 more in neighboring towns.

Jack Hodges
Florida, Jacksonville
Universal, "Obsession"

"Magnificent Obsession" book-marks distributed through public libraries, window tieups local merchants. Drug store made up special "Magnificent" sundae, the cocktail "Magnificent" made up by local tavern, trailers on screens local theatres two weeks in advance, special lobby display teaser ads, spot radio announcements and window cards in choice locations. Three-column ad ran three days advance through cooperation Jax Journal want ad department. Sally Rand cards placed in choice locations in all towns within 100 mile radius. Life-size photos Sally Rand placed in attractive window display. Other displays featuring Sally Rand in merchants' windows. Special sound trailers ran two weeks in advance of show in all theatres. Ads in local papers one week in advance. Ads in all papers within 100 mile radius and special lobby display featuring Sally Rand. Four-foot cut-out letters hung in foyer three weeks in advance.

Ben Katz
Warner, Milwaukee
First National, "Ceiling Zero"

"Ceiling Zero" campaign consisted of three-week advance screen and lobby plug. Twenty thousand costless tabloids distributed. Advance serialization in News. Cosmopolitan campaign in News. Model building and essay contest with junior birdmen. Newspaper ad campaign aimed at feminine appeal to offset man's title. A special copy trailer endorsing the picture introduced the regular trailer and was shown for one week in advance. Paper interviewed local pilots to secure their own "Ceiling Zero" experience and human interest stories. Special barrage of stories and pictures were planted in all local papers.

Jack O'Quinn
Tudor, New Orleans
Universal, "Obsession"

"Obsession" continued run used 3,060 lines special art and stories in all Sunday papers mention by two columnists. Used on front one one-sheet, one three-sheet one six-sheet, one 24-sheet, 55 stills, three inserts and two 40 by 60 panels, also special blowups of Taylor and Dunne with critic review blowup. All titles and backgrounds, hand-lettered; used nine by twelve banner suspended from upright sign. Outside used title cards in downtown drug store and hotel lobbies, insert in Saenger lobby and bulletin run on Saenger screen. Also announcements over WSMB eight times daily and over WJBW three times daily for passes.

Lawrence Lehman
Mainstreet, Kansas City, Mo.
Warners, "Captain Blood"

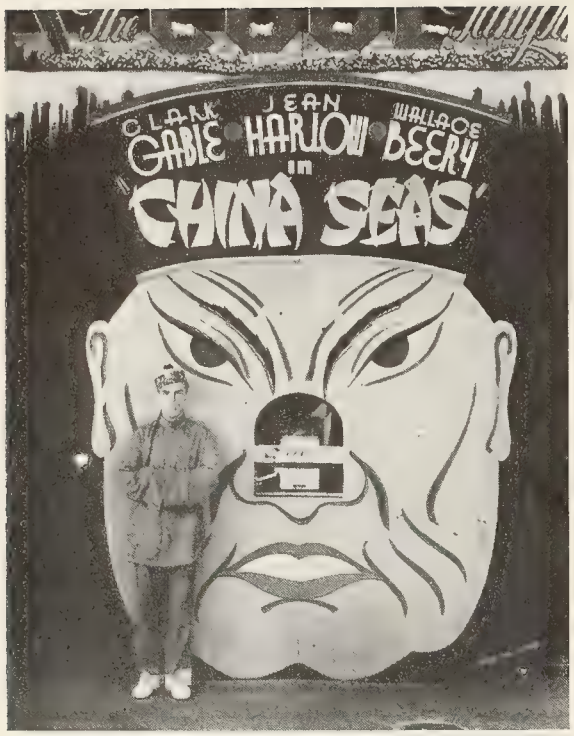
Current attraction "Captain Blood." Eight-week advance displays in lobby playing up Rafael Sabatini story romance and adventure. New star Errol Flynn and magnitude of production. Tieup with downtown department store book department, window and counter displays and distribution of bookmarks three weeks advance. Tieup with other downtown book departments and suburban drug stores. Four week advance display 75 magazine racks. Tieup with ladies' apparel store, window display featuring buccaneer dress. Beauty salon tieup featured De Havilland hair-dress. Men's store newspaper ad stressing treasure chest of values and copy regarding attraction. Limerick contest with Journal-Post stories breaking daily. Story breaking opening day interview with Errol Flynn by Post critic during latter's visit to Hollywood during production of picture. Stories and art on fashion pages both newspapers. Advance art in roto sections both newspapers starting two months advance. Country newspaper readers. Art on Flynn front cover and story in independent magazine circulation better Kansas City homes.

John McManus
Loew's Midland, Kansas City, Mo.
UA, "Ghost Goes West"

The following three novel ideas used to excellent returns on "Ghost Goes West." Intimate voice of phone making calls informing the citizens of the whimsical comedy in attraction playdate and theatre mentioned. Before 10,000 hockey fans a black out with clean-cut announcement over the public address system got them for plenty of laughs. The talking ghost in front of theatre two-way PA system inviting the citizens to talk to the ghost, whose answers are all that one can wish for. Comedy and romance played up in all ad matters.

Frank Steffey
State, Minneapolis
Paramount, "Rose of Rancho"

"Rose of the Rancho" tieup with department store Swarthout Mexican sombrero involving 60-inch co-op ad and full window display, twenty thousand heralds distributed by Liberty Mag. carriers, panels on delivery trucks and 200 midget window cards tacked on stands. Find the missing word classified ad contest with the Minneapolis Star involving 150 inches gratis advertising. Window displays on song hits in ten cent stores. Five leading radio hotel orchestras featuring tunes and plugging current showing. Direct by mail campaign to members of music clubs and symphony orchestra patrons.



Giant Tampa Theatre "China" Display

Ties Picture Plug To Service Courtesy

Numbered emergency call cards given to doctors attending the Orpheum, San Francisco, were included in a buildup letter for "Magnificent Obsession" sent out by Manager Hal Neides. Copy read: "If you desire to be called to the phone during performance show this card to usher seating you. Your name is registered with the number of this card and usher will report your seat location. There is no charge for this service."

The service idea led off in the letter and when the medico's interest was obtained thusly, rest of message sold the picture from the doctor angle.

Make 1936 the Big Year

Manager Becomes Hobo To Plug "Mr. Hobo"

Getting himself admitted into the "Hoboes of America," the organization headed by muchly publicized Jeff Davis was Manager Lew Brown's angle in steaming up attention for his date on "Mr. Hobo," at the Rialto, Racine, Wis.

The stunt started by the G B exploitation forces was planted so that presentation was arranged by Milwaukee branch manager W. R. Marshall, who acted as special organizer for the 'bo society.

Make 1936 the Big Year



Wade's Costumed Knight and Bannered Horse

Some Suggestions For Holiday Weeks

In New England, Washington's Birthday is ranked with New Year's, Christmas, Thanksgiving, Memorial and Labor Days in observance, says Harry Browning, M & P Theatres ad head, in a holiday bulletin distributed to managers. And with this in mind, Browning suggests a number of slants to build up this Day in addition to others to attract child business during holidays. These are taken from bulletins edited by Don Chambers.

Some years back, Washington's Birthday Eve midnight show were found profitable in that sector and the M & P ad man advances the idea that this may again be profitable. Whether or not these are put on, advertising for the Day should contain lines such as "Gala Washington's Birthday Programs," etc., with small head cuts of Washington to be used. These may be available in local newspaper's mat service.

Mid-Winter school vacations in the New England sector will start on Feb. 17, in some spots and on Feb. 22 in others. Browning gives the following ideas found profitable during holiday weeks, stressing that cost can be held down by borrowing decorative material such as flags, bunting, etc., from patriotic organizations wherever possible.

Cooperation With Schools

School plays and pageants in grade and high schools are put on by school authorities and it may be possible to have these presented at the theatre. Stage facilities are made available to schools without charge with theatre profiting from sale of admissions to pupils who would of course see the regular show additionally.

Quartettes and choral societies connected with local organizations costumed according to the holiday being celebrated might be arranged for stage appearances. Settings would be in keeping such as a Valley Forge set for Washington's Birthday, etc.

Children's programs at special matinees on morning of day being celebrated may be stimulated, says Browning, with a "story teller," such as school teacher, librarian or other persons experienced in working with children. "Story teller" may or may not be in costume and will relate instances from the life of the personage being honored.

For Washington's birthday, Browning further suggests a drawing contest for best sketches or drawings of the first president. This may be tied in ahead with school authorities and with newspapers.

Make 1936 the Big Year

Gold Reports Progress Of Former Assistant

For three years assistant to Melvin Gold, at the Calumet, Hammond, Ind., Dillon Kelly, Jr., was recently promoted to the post of manager of the Vogue, in Lincoln, Ill., another unit of the same circuit operated by Louis Reinheimer.

Gold reports Kelly doing a bang-up job in the new assignment and lists some of his activities at the Vogue. These include double truck in local shopping guide on a miniature auto giveaway, screen test stunt for which he promoted new cars for parade including the mayor and other prominents.



Another of the Wade-Beiter Setpieces

Outlines Knight in Neon For "Crusades" Display

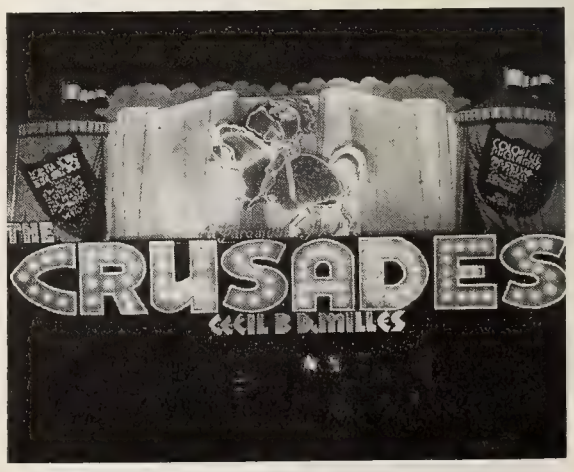
Advance lobby flash on his "Crusades" date at the Tampa, Fla., was featured by Manager Vincent Wade two weeks ahead, with three-foot title letters in flasher lights. Letters were topped by seven-foot knight on horse outlined in red and blue neon (see photo below). Background of flash was battlements, cutout tents and flags suggesting atmosphere of the picture. During run display was moved out to top of marquee.

Man dressed as knight in costume rode bannered horse for street bally and box-office was converted into red neon outlined red cross (see photo below left). Doorman also wore knight costume and ticket chopper was converted into lighted red cross.

Shows Distinctive Art Work

Wade's house is distinguished by the smart art work turned out for his attractions and at top of this page are reproduced some samples of displays created by Andy Beiter, art head, and wife, Marguerite. Mrs. Beiter is responsible for the head and figure work with Andy taking care of lettering and construction.

Top, left, shows "China Seas" box-office front, face yellow, red mouth and green flasher-equipped illuminated eyes. Top, right, shows a lobby display on "Page Miss Glory," revamped from another creation.



Wade's Neon-Lighted "Crusades" Animation

Shannon Features Poster Contest on "Smiling Through"

Before Chuck Shannon left the Hollywood, Dormont, Pa., for the Belmar, in Pittsburgh, on "Smiling Through" promoted six merchants to sponsor an art contest for which cash prizes were awarded for best posters of Norma Shearer, cost defrayed by merchants' ads. Contacting head of art department in local school, the contest was run as a class project, with special announcements placed on bulletin boards. Special judges were chosen to select winners.

Chuck also promoted local paper for distribution of star photos to be given away with periodical and at co-op merchant stores. Paper bags, shopping bags, napkins, checks, menus, laundry slips and tailor shop checks were all imprinted with picture copy. Druggist featured a "Smiling Thru" sundae, using streamers on windows and fountain mirrors, small cards were placed on cash registers in five and tens and staff wore chest bands ahead and during engagement.

Make 1936 the Big Year

Impressive Front Sells "Crusades" for Worley

Outstanding in city manager Leonard Worley's "Crusades" campaign at the Madison in Peoria, Ill., was the impressive front constructed by his art department (see photo), which was illuminated at night. Seventy-five foot crusader atop marquee was painted in oustanding colors and built from a scale drawing, his sword was raised in air and lighted by many lights which flashed on and off. Banner above head of figure carrying title was also outlined in lights. Arches were built from sidewalk to canopy and on these were mounted stills and inserts, while at either end of the canopy were five foot scenes from picture which were bordered with lights.

School heads, boy scout leaders, church and club officials plus local prominents were invited to special screening, resulting in announcements from pulpits and scout and school bulletin boards. Cooperating merchant devoted radio program to picture and devoted window to display of stills and other material. Leading department store windows were tied up for display in fashions, jewelry and other merchandise using hand-lettered playdate cards and for street bally, man dressed as a crusader walked about congested neighborhoods.



Worley's Lighted "Crusades" Atop Marquee

EXHIBITION IN A 200-TOWN

Traveling Man's Desire To Be Exhibitor in Montana Hamlet Brings New Stores and Lighting

by TED STUMP
Elted Theatre, Absarokee, Mont.

In July, 1934, traveling for a wholesale electrical concern in LaCrosse, Wisconsin, I drove to Absarokee, Montana, for a vacation. Absarokee is located sixty miles from Billings and fourteen miles from Columbus—the nearest railroad point. The population hovers around the 200 mark and the village boasts of no street lights or water and sewer systems. Cows, horses and pigs wander up the main—and only—street.

But this small town struck me right between the eyes. Had always lived in large cities and the peacefulness of the town and the friendly residents made me determined to stay. So wrote the boss resigning the job and astounded the residents by announcing opening of a first class theatre.

My only association with a theatre had been as a steady patron during years of traveling, but had an idea that if the people of Absarokee and its trading territory were given a first class theatre it would be patronized. So bought and remodeled a building, installed Western Electric Sound, Simplex projection, comfortable seats and on December 16, 1935, opened up with the best pictures available with three changes of program weekly.

Locals Called It "Ted's Folly"

During its construction stage I stood practically alone. The townspeople shook their heads at "Ted's Folly" and even the film salespeople thought it foolish to start a theatre in such a hick town, foolish to invest in such good equipment and the idea of running every night was impractical.

But today the situation is different. The theatre is still operating three changes, business is holding up far beyond even my expectations and have branched out and taken over the theatre in the neighboring town of Columbus. The townspeople are proud of their theatre and it has been a boon to the town. Seven new businesses have been opened and several enterprising businessmen have installed a street light in front of their stores. Film contracts have all been liquidated and the salesmen are now using Absarokee as an example to exhibitors in other small communities.

There are three inseparable reasons for the success of this theatre. They are: comfort, excellent sound and consistently good pictures. There was no newspaper in Absarokee, and how to let the ranchers know about the shows was a problem until I started a mimeographed weekly in which was incorporated news of the town and surrounding communities interspersed with happenings at the theatre and a full page ad on the week's shows. Some 800 copies were printed and distributed. Soon other businesses asked for space and the *Stillwater News* is now an eight-page weekly entering its second year and making a profit of a hundred dollars a month for ye editor.

My experience as a traveling salesman, and before that as a minister, stood me in good stead in handling patrons and the advantage of knowing all who came by name is a great help. During my spare time I call at the surrounding ranches for a cup of coffee and a piece of cake. If I land at a ranch where they have not been to the show, or come but very seldom, I give them a free pass for the whole family.

Theatre going is like attending church. It's largely a matter of habit. The secret is to get them to come and then keep them coming. In the beginning used Amateur Nights, Pal Nights, Country Store, etc. Theatre books containing twenty tickets for $5.00 were printed and sold. While the regular admission is 35c., the 25c. ticket price paid because an accurate check-up showed that the purchasers of these books came to the show much oftener than they did before they bought the books. Besides, the money was received in advance.

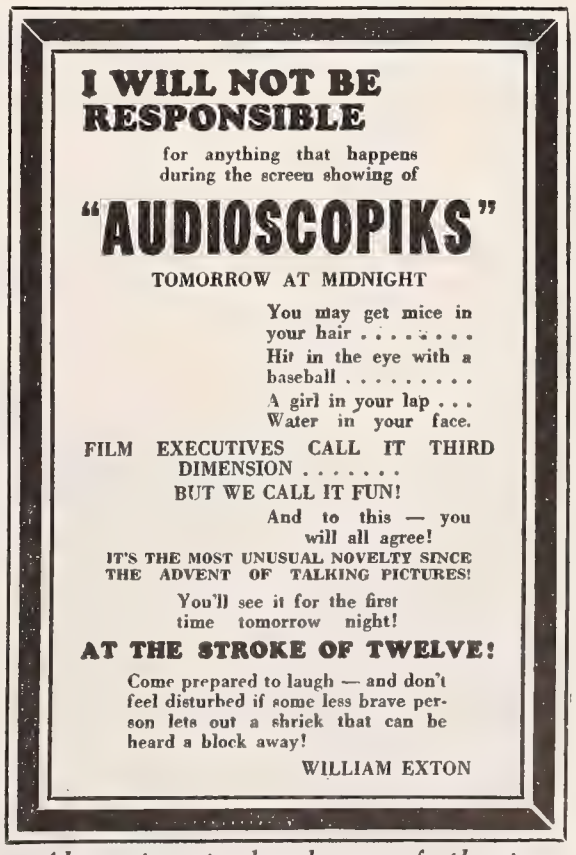
Make 1936 the Big Year

Parker Gets Page One Break

A front page break was secured for "Wings over Ethiopia" by Harold F. Parker, at the Royal Palace, Yarmouth, N. S., with headline reading "Haile Selassie Captured" followed by story leading off with "by camera at," etc., etc.

In addition, Harold planted a three day contest for which guest tickets were awarded winners answering most accurately ten questions on Ethiopia.

Make 1936 the Big Year



Above is reproduced one of the two-column ads used by Bill Exton, at the Gateway, Kenosha, Wis., to sell MGM's "Audioscopiks." It brought the folks.



Like Captain Blood—You Too Can Be A Bold Adventurous Pirate Tomorrow!

TREASURE HUNT

Here Are the Rules! Read Them!

1. The Treasure Hunt is open to all paid members of the News-Pilot. Prizes will not be awarded to anyone under 18 years of age.
2. All prizes must be claimed tomorrow. Those not claimed at the close of business Sat. will be withdrawn.
3. All members desiring will answer, on large cards in plain view, attached to the prize articles in the participating stores, finding to holders.
4. Each copy of the News-Pilot today has a different number. If you have one of the prize numbers no one else may claim your prize. Your number is on the first page of this issue. If that number corresponds with a prize number that prize is yours.

Your Treasure Hunt Number is on the Front Page of this Issue of the News-Pilot! Go Adventuring Friday! It's Fun!

200 PRIZES

Prominently displayed in the stores listed on this page . . . will be certain numbers on valuable articles . . . if that number corresponds with your number on the front page of this issue of the News-Pilot . . . that prize is yours!

HUNDREDS OF DOLLARS!

Holzman's Dry Goods Store, 454 6th Street
McDonald's HEALTH FOOD STORE, 464 W. 6th St.
SEASIDE Rx Pharmacy, 447 W. 6th Street
BOWER and BUTTON, INC., 716 South Pacific
PHILLIPS FURNITURE COMPANY, 471 W. 6th St.
R-B Cut Rate Drug Store, 363 W. 6th St.
GRACE'S HAT SHOP, 439 W. 6th St.
PAULS DOLLAR STORE, 415 W. 6th Street
Kanaster's, WATCH OUR WINDOWS, 339 W. 6th Street
J. C. PENNEY CO., INC., 363 W. 6th St.
SINGER SEWING MACHINE Co., E. P. Starr, 376 W. 6th St.
COZART'S Powder Puff Beauty Shoppe, 424 South Pacific, Phone 827
FASHION PANTS, Men & Boys' Clothing, 710 S. Pacific
ROBERTA FROCK SHOP, 459 6th Street
At All Fitzsimmons Stores, Santa Cruz at Pacific, Ninth and Pacific, 18th and Pacific
Norton's, Department Store, 367 W. 6th Street
KAIN'S Brown-bilt SHOE STORE, 335 W. 6th St.
Gardner Super Market, Corner 15th and Pacific
Pacific Shade & Linoleum Company, WHOLESALERS AND RETAILERS, 931 So. Pacific
DUNLAPS Department Store, 325 W. 6th St.
Elliott's Paint Store, 523 S. Pacific Ave.
— of Course — Captain Blood Starts at WARNER BROS. — Saturday —
LE ROY GORDON Beauty Salon, 1007 S. Pacific
Sparling's LIQUOR STORE, 539 S. Harbor Blvd.
TENNERS DRESS SHOP, 423 W. 6th St.
ZENITH RADIO SHOP, J. MOSKOVITA, 924 S. Pacific
22nd Street Market, 2134 Pacific Avenue
Lilyan's, 441 W. 6th St.

Over two hundred prizes await Treasure hunters in San Pedro tomorrow. These prizes range from small articles valued at a few dollars to others valued at $50 or more.

These prizes are scattered in the stores listed on this page. There are from one to ten prizes in each store. On each of these valuable pieces of "treasure" there is a number.... and if that number is the same as the number on the front page of this issue of the News-Pilot... that piece of "treasure" is yours.

It's fun! Join the merry crowd of treasure hunters which will pack San Pedro stores tomorrow. Leave the dishes in the sink....lock the children in the closet....and for one day be a bold adventurous pirate and go treasure hunting!

COOK'S TREASURE HUNT DOUBLE-TRUCK ON "CAPTAIN BLOOD" AT THE WARNER, SAN PEDRO, CAL.

Animation Used by Williams for "Top Hat"

To plug his current attraction, "Top Hat," at the Colonial Theatre, Brooklyn, Don Williams erected a display using special framed one sheets with catch line, "the tops in entertainment." For animation Don hooked up a motorized turntable o nwhich were placed small dancing figures of Astaire and Rogers atop a real high hat. Effect when in motion was of team dancing around the hat. Stills were used in the panels.

Make 1936 the Big Year

Ralston's "Dangerous" Signs

Accompanying photo shows tack cards planted around town by Howard Ralston, Warner Ritz Theatre, San Bernardino, Cal., for his "Dangerous" engagement. At night signs were illuminated by red lanterns, and Howard says the stunt was productive.



Ralston's Red Lantern Street Gag

Cook Ties "Blood" to Treasure Hunt

Thirty local merchants, a newspaper and Manager Earl Cook cooperated on a one-day Treasure Hunt held in the stores which helped to build up the theatremen's advance on "Captain Blood" at Warners' Theatre, in San Pedro, Cal.

The Hunt started with a two-column page one story with details as follows: 200 prizes of various merchandise were placed on their shelves by the 30 participating merchants. Each prize carried a different number.

Included in the newspaper story was a two-column box which read: "Turn this page upside down . . . this is your Treasure Hunt number." Inclosed in the box was the number, printed upside down, and each copy of that issue of the paper bore a different number.

Names of all stores were listed in a giant double page co-op page (see cut above) in the same issue. Readers were instructed to go to these stores the following day, look for some article bearing the same number as the one they had taken from their copies of the paper. If they were successful, that article was the prize—and that's all.

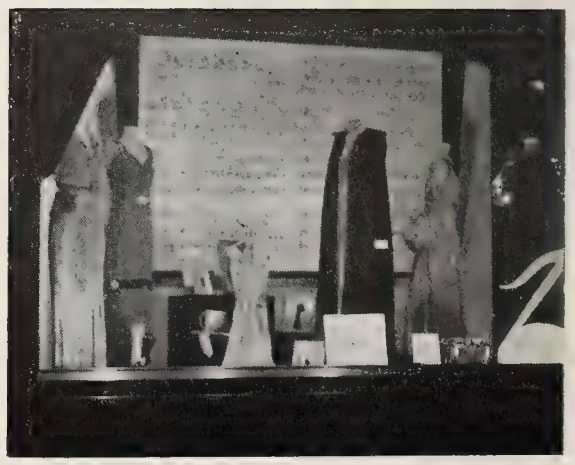
Rules were simple. The Hunt was open only to adult readers over 18. All prizes had to be claimed on the day of the Hunt. Numbers appeared on large cards in plain view attached to the prize articles.

For the theatre, Cook planted the name of picture, cut of Errol Flynn in the streamer across the two co-op pages and the cut again in an additional quarter-page house ad on an inside page.

"Melody" Messages Typed In Lobby for Bamberger

Local typewriter exchange tied in with Herman Bamberger, Victory, Holyoke, Mass., for "Broadway Melody," supplying girl and typewriter for lobby stunt. Gal typed out messages on picture which were distributed to patrons during breaks. Department store devoted entire window to picture (see photo), background containing six-foot high song sheet of "You Are My Lucky Star." Framed still of Adrian gowns were scattered throughout window. Stars and picture title in red at top of song sheet with title in black.

Beauty shop featured a Powell coiffure and for a pair of ducats operators gave a sales talk on picture to all customers. Shop also featured window display of stills of Merkel in process of making up including copy on cosmetics in addition to plug for picture and play dates.



Bamberger's Giant Song Sheet Window

YOU ARE INVITED TO JOIN UP

CHARLES H. EDWARDS

has joined after intending to do just that for some time and we're mighty glad to welcome him from Decatur, Ala., where he manages the Capitol Theatre. Once upon a time we had a very active member from your city, Charlie, but we haven't heard from him recently and so we'll be depending on you for contributions from that sector.

▽

WALTER CORRELL

has acted as usher, doorman, chief of service and is now assistant at the Le Clair Theatre, Moline, Ill., working for William Prass, one of our most active Round Tablers, and with as able a man over you as you have, Walt, you'll doubtless learn showbusiness as it should be learned.

▽

EDWIN P. DALTON

is the manager, owner of the Dawn Theatre in Flushing, Mich., and he tells us he reads our section and thinks there are many "helpful hints" in them. It's not cricket to take advantage of the other fellow's stuff and not send some along yourself, so we'll be expecting to hear plenty from the Dawn. Right?

▽

GEORGE GUTHRIE

joins the Club from Cardiff, Wales, where he manages the Capitol Theatre. Your brother members are always interested in reading how overseas showmen put on their shows, so please be sure to send us an account of any interesting campaigns you put on at your theatre. Your obligation to the Club only starts after you join up, so we are counting on hearing from you.

▽

T. N. PYKE

is in Hollisdays Grove, W. Va., managing Strand Theatre, and is new to showbusiness. Tom has a B. S. degree in engineering at which line of endeavor he has held various jobs; however, because of the fascination of our business he "chucked" engineering and is now one of us.

▽

IRVING SPIELMAN

is in the Bronx, managing the United States Theatre, a neighborhood house that ought to allow him plenty of leaway to do his stuff and we've loads of members operating just such houses as the U. S. We hope Irving will keep in touch with us and advise how he puts his shows over.

▽

RICHARD M. PHILLIPS

manages the Charles Theatre in Charles City, Ia., and graduated from Grinnell College, majoring in journalism and speech work with considerable amateur theatrical work. Later taught public speaking at Milwaukee branch of University, then newspaper work and was at that point engaged by Harry Weinberg to manage a remodeled theatre at Grinnell, Ia. After a year there Dick transferred to Central States Theatre Corp., operating the Rialto at Clinton, Ia., and thence to his present assignment.



Mike Guttmann, Colonial Theatre, Watertown, S. D., uses this setpiece to plug his weekly attractions. Mirror strips at bottom of display are alternated with glass painted blue. Lights play behind cut-outs

▽

MRS. RUTH D. ORNSTEIN

is co-manager of the Lyric in Brooksville, Ky., and is proposed for membership by her husband, E. L. Ornstein, who says her acquisition of the intricacies of our business, plus uncanny exploitation ideas have gone a long way toward building up their business and good-will in the community. Can't we count on you for some reports of your activities at the Lyric and the new house you're planninng on opening?

▽

DAVID SPENCER

is the resident manager of the Rex Theatre in Oakland, Cal. Starting in show business while attending high school he ushered in St. Louis and then was promoted to chief of staff. Later moved to San Francisco, where he worked for RKO for four years in various capacities, publicity, exploitation, etc. And in 1934 to his present job working for Arthur Barnett. The Rex is a six-hundred seater, grind policy.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

JAMES F. PISTACHIO

is assistant manager of the Cort Theatre in Somerville, N. J., and the only member from that town to join the Club, so we are going to count on you for reports of your theatre activities there. Incidentally, next day off why not drop into headquarters and get acquainted?

▽

MAX AND DAVE MARMORSTEIN

owner and manager, respectively, of the Circle Theatre in Cleveland, Ohio. Some of our most active members contribute from Cleveland and we're hoping with 100 per cent representation at the Circle, we'll add to the list. How about letting us know what you did recently, so that it may be publicized in our section?

▽

H. E. SNYDER

assistant at the Union Theatre, New Philadelphia, Pa., has ushered at various houses from 1924 to 1929. From that time on he has been doing publicity work for Skirboll Brothers and M. A. Shea. Harold says he has read our section for some time and has derived much benefit from it. It's always gratifying to receive such expressions.

▽

ANDREW CSEH

manages the Corona Theatre in Groton, N. Y., having been born and educated in New York City. Andy hasn't been connected with any other outfits and is reasonably new to showbusiness. However, now that he's joined we're hoping to hear from up his neck of the woods quite frequently.

▽

DWIGHT KIRK

acts as assistant manager of the Bexley Theatre, Dover, Ohio, working for E. W. Smith, and it is at the latter's insistance that Dwight joins the club. He also says he has been an ardent reader of our pages and feels it is his duty to join. Well, your duty doesn't end with just signing on the dotted line. Let's hear what's doing in Dover.

▽

TOM F. WHALEN

out in Tiffin, Ohio, manages the Grand Theatre. You're our first member from your fair city, Tom, so the responsibility of letting us know what's what will have to rest on your shoulders. We shall be more than glad to publicize any recent happenings at your house, so shoot your material along in.

▽

PAUL S. PURDY

is the assistant manager of the Colonial Theatre, Laconia, N. H. Paul was born in Malden, Mass., and educated there, after which he assumed jobs as usher, doorman and assistant at the Larcom Theatre in Beverly, Mass., and then on to his present assignment, from which point we hope to hear frequently.

MEET UP WITH SOME MEMBERS



HOMER HARMON
(above)
Orpheum & Shubert
St. Louis, Mo.

GEORGE HENGER
(below)
Standard Theatres
Oklahoma City, Okla.

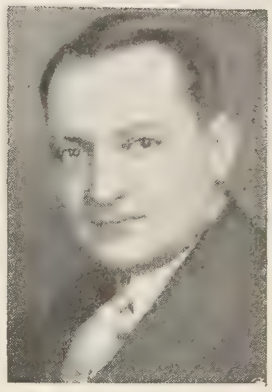




JACK HAYES
(above)
Decca Park
Decca Park, India

BEN KATZ
(below)
Warner Bros.
Theatres
Milwaukee, Wis.

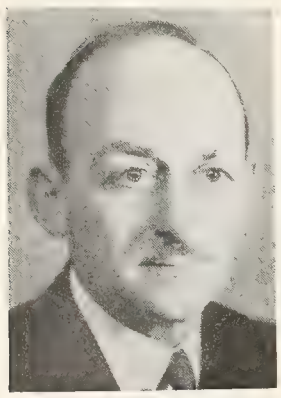




RUDY KUEHN
(above)
Stanley Theatre
Jersey City, N. J.

LEO LIEBERMAN
(below)
Oriental Theatre
Boston, Mass.

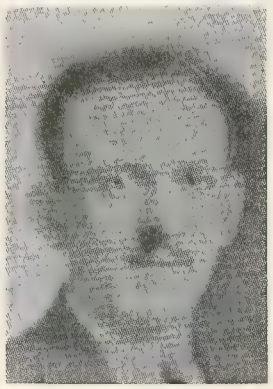




HARRY B. HARRIS
Exchange Kinema
Lincoln, England

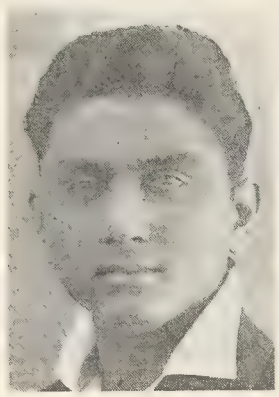
LYLE HARDING
Regent Theatre
Pittsburgh, Pa.

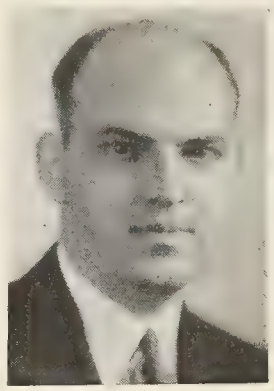




CHRIS HOLMES
Royal Theatre
Guelph, Ont., Can.

MAGAN KHETA
Regal Talkies
Jubbulpore, India



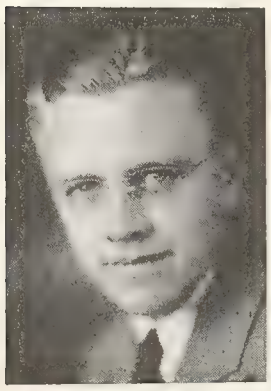


RALPH LAWLER
Newman Theatre
Kansas City, Mo.

E. R. MEDD
Royal Theatre
Wilmington, N. C.



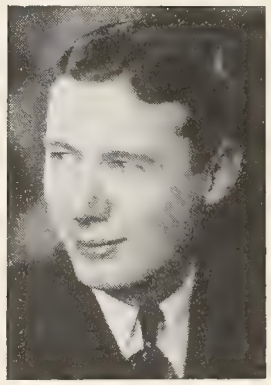
T. E. MUCHMORE
Rialto Theatre
Plymouth, Ind.



THOR HAUSCHILD
Palace Theatre
Akron, Ohio

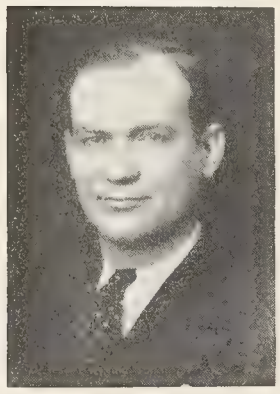
SID HOBBS
Empire Theatre
Coventry, England





ARTHUR QUINN
Regent Theatre
Quincy, Mass.

R. E. KNIGHT
Fairmont Theatre
Fairmont, West Va.





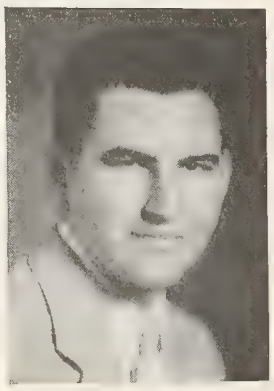
JOE LEE
Paramount Theatre
Brooklyn, N. Y.



JOHN PALMER
New State Theatre
Presque Isle, Maine



VIC HAYES
Roxy Theatre
De Graff, Ohio



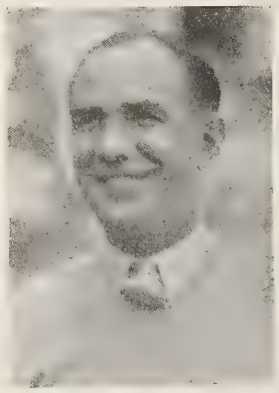
JACK HODGES
Florida Theatre
Jacksonville, Fla.



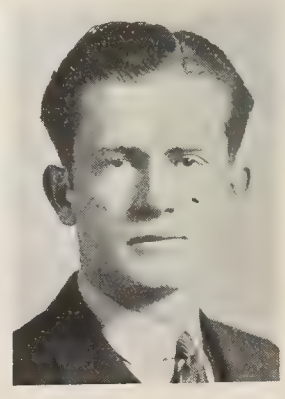
HARRY KALMINE
Warner Bros.
Theatres
Pittsburgh, Pa.

MAC KRIM
Sun Theatre
Detroit, Mich.





WILLIAM A. LEVEE
Suffolk Theatre
Riverhead, L. I.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Revolt of the Zombies
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Song of the Trail	Kermit Maynard	Feb. 24,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62.	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65.	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62.	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64.	

Coming

August Week-end
Below the Deadline
Little Red Schoolhouse — Dickie Moore-Junior Coghlan
Mother of the World

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61.	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70.	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70.	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70.	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70.	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58.	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68.	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57.	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69.	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67.	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 28†	59.	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 8,'36†		
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72.	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58.	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73.	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71.	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57.	May 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55.	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63.	
Riding Wild	Tim McCoy-Billie Seward	June 28	56.	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86.	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91.	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57.	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58.	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67.	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58.	
Western Frontier	Ken Maynard-Lucille Browne	Aug. 25†	57.	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 8,'36†	67.	

Coming

Bless Their Hearts	Mary Astor-Melvyn Douglas			
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Devil's Squadron	Richard Dix-Karen Morley	Feb. 25,'36†		
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
King Steps Out, The	Grace Moore-Franchot Tone			
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Music Goes Round, The	Rochelle Hudson-Harry Richman	Feb. 20,'36†		
Opera Hat	Gary Cooper-Jean Arthur			
Thundering Hoofs	Ken Maynard-June Gale			
United States Smith	Charles Bickford-Florence Rice			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gervai	Sept. 3†	85.	
Father Knows Best	Szoke Szakall	May 14	80.	
Homely Girl	Javor Murathy	Sept. 1†	88.	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73.	
Iron Man	Terzs-Turay	Sept. 15†	71.	
Queen of Roses	Zita Pertzel	Nov. 10†	90.	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83.	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58.	
Singing Troubadour	Szues Sebok	Dec. 1†	77.	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90.	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81.	July 8,'35
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72.	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63.	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60.	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May	16	60	
Coming					
Crime Patrol	Ray Walker-Geneva Mitchell				
Fire Trap (G)	Evalyn Knapp-Norman Foster			*63	Dec. 7
Shadows of the Orient	Regis Toomey-Esther Ralston				

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†		
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept.	20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63	
Honk Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June	10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†		
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67	
Southern Maid, A	Bebe Daniels	Feb.	1,'36†	60	
Spy 77	Greta Nissen-Don Alvarado	Jan.	15,'36†	77	
Sunset Range (G)	Hoot Gibson	May	1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec.	15†		
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70	
Coming					
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar.	1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon			65	

FIRST NATIONAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May	18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69	Nov. 23
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66.)	Errol Flynn-Olivia De Havilland	Dec.	28†	119.	Jan. 11,'36
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr.	13	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77	Sept. 21
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62.)	James Cagney-Pat O'Brien	Jan.	25,'36†	95	Dec. 28
G Men, The (A) 880	James Cagney-Margaret Lindsay	May	4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June	1	69	June 1
Goose and the Gander (A) 967.	Kay Francis-George Brent	Sept.	21†	65	Oct. 5
I Found Stella Parish (A) 958.	Kay Francis-Ian Hunter	Nov.	16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May	25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug.	3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67.	Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109	Sept. 28
Coming					
Adventures of Robin Hood, The.	James Cagney-Guy Kibbee				
Brides Are Like That (G)	Ross Alexander-Anita Louise			*70.	Jan. 25,'36
God's Country and the Woman.	Bette Davis-George Brent				
Legionnaire					
His First Wife 965 (See "Snowed Under," "In the Cutting Room," Jan 11,'36.)	George Brent-Genevieve Tobin	Mar.	28,'36†		
Murder by an Aristocrat	Marguerite Churchill-L. Talbot				
Road Gang (See "Prison Farm," "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker			62	
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58	
Sons o'Guns	Joe E. Brown-Joan Blondell				
Stage Struck	James Cagney-Ruby Keeler				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	93	Nov. 30
King of the Damned (A) 3504.	Conrad Veidt-Helen Vinson	Jan.	20,'36†	75.	Jan. 25,'36
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June	15	81	Feb. 18
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83.)	George Arliss-Gene Gerrard	Nov.	22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	74	Apr. 18
My Heart Is Calling (G) 3409.	Jan Kiepura-Marta Eggerth	May	1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June	1	70.	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	90	Oct. 18
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	85	July 8
Transatlantic Tunnel (G) 3513. (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct.	27†	94	Nov. 2
Coming					
Boys Will Be Boys	Will Hay				
East Meets West	George Arliss				
Invisible Menace	Edmund Lowe				
It's Love Again	Jessie Matthews				
King Solomon's Mines 3511					
Man Who Lived Again 3507	Boris Karloff				
Rhodes 3514	Walter Huston	Feb.	20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar.	10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85	
Be Good Unto Death	Paul Javor	Jan.	1,'36†	85	
Heart Specialist	Gyula Csortos	Dec.	30†	90	
I Cannot Live Without Music	B. Somogyi	Dec.	20†	95	
Miss President	Lily Muraty	Oct.	15†	90	
One Night In Venice	Gyula Csortos	Jan.	1,'36†	85	
Smile Please	Szoeke Szakall	Dec.	1†	86	
Three Men Under the Snow	Jeno Terzs	Nov.	20†	85	

IMPERIAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct.	25†	62	
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1†	72	Oct. 26
Coming					
Call of the Coyote	Ken Thompson	Mar.	15,'36†	50	
High Hat	Frank Luther				
Paradise Valley	Hill-Billies	Feb.	19,'36†	48	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct.	1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1		
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36†	66	
Coming					
Bridge of Sighs	Onslow Stevens-Dorothy Tree				
Brilliant Marriage					
Death Rides Double					
Hidden Alibi					
Under the Lilacs					

LIBERTY

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July	10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10	73	

MAJESTIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July	1	66	

MASCOT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct.	16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May	15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June	22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept.	7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct.	5	68	Oct. 20

(THE RELEASE CHART--CONT'D)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 8
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 66; Feb. 1,'36, p. 65.)				
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pgs. 80, 82.)				
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 9
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	80	Oct. 6
(Exploitation: Jan. 18,'36, p. 86.)				
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 3
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct. 25†	98	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	94	Dec. 28
Rose Marie (G)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard (Re-release)	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64.)				
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 6	69	Mar. 2
Tough Guy	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	
(See "The Getaway," "In the Cutting Room," Nov. 30)				
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Bohemian Girl, The	Laurel and Hardy	Feb. 14,'36†		
(See "In the Cutting Room," Dec. 14.)				
Garden Murder Case, The	Edmund Lowe-Virginia Bruce	Feb. 28,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Men Without Love	Chester Morris-Irene Hervey			
(See "Three Godfathers," "In the Cutting Room," Jan. 18,'36.)				
Petticoat Fever	Rob't Montgomery-Myrna Loy			
Robin Hood of El Dorado, The	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco	Clark Gable-J. MacDonald			
Small Town Girl	Janet Gaynor-Robert Taylor	Mar. 6,'36†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow	Feb. 21,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 18
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 16

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	
(See "In the Cutting Room," Nov. 16.)				
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 25,'36, p. 64.)				
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 6
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Her Master's Voice	Edw. E. Horton-P. Conklin	Jan. 17,'36†		
(See "In the Cutting Room," Nov. 16)				
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 18
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	*85	Feb. 1,'36
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 18
Once in a Blue Moon 3425	J. Savo-Michael Dalmateff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich	Mary Taylor-Walter Connolly	Jan. 17,'36†	86	
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	*70	Jan. 25,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The (Re-Issue) 3460	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Brazen	Mary Ellis-Walter Pidgeon			
Call of the Prairie (G)	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	*62	Feb. 1,'36
Desert Gold	Larry Crabbe-Marsha Hunt	Mar. 27,'36†		
Desire	Marlene Dietrich-Gary Cooper	Feb. 21,'36†		
(See "In the Cutting Room," Dec. 7.)				
Drift Fence 3536	Larry Crabbe-Kath. DeMille	Feb. 14,'36†	56	
F Man	Jack Haley-Adrienne Marden	Mar. 13,'36†		
(See "In the Cutting Room," Jan. 11, '36.)				
Give Us This Night	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†		
(See "In the Cutting Room," Nov. 23.)				
If I Had a Million	Gary Cooper-George Raft		95	Nov. 12,'32
(Re-Issue)				
I Loved a Soldier	Marlene Dietrich-Charles Boyer			
Klondike Annie	Mae West-Victor McLaglen	Feb. 28,'36†		
(See "Klondike Lou," "In the Cutting Room," Dec. 28.)				
Moon Is Our Home, The	Margaret Sullavan-Henry Fonda			
(See "In the Cutting Room," Feb. 1,'36.)				
Palm Spring	Frances Langford - Sir Guy Standing			
(See "In the Cutting Room." Feb. 1,'36.)				
Poppy	W. C. Fields			
Preview Murder Mystery	Gail Patrick-Reginald Denny	Feb. 28,'36†		
(See "In the Cutting Room," Dec. 28.)				
Reunion	Herbert Marshall-G. Michael			
Sky Parade	Jimmy Allen-Katharine DeMille			
(See "In the Cutting Room," Jan. 11, '36.)				
Thirteen Hours by Air	Fred MacMurray-Joan Bennett	Mar. 27,'36†		
(See "In the Cutting Room," Jan. 11, '36.)				
Too Many Parents	Frances Farmer-Colin Tapley	Mar. 20,'36†		
Trail of the Lonesome Pine, The.	Henry Fonda-Sylvia Sidney	Mar. 13,'36†		
(See "In the Cutting Room," Nov. 23.) (See production article, Jan. 18,'36, p. 36.)				
Woman Trap 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†		
(See "In the Cutting Room," Dec. 7.)				

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†	62	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Law	Tim McCoy-Lois Lane	June 30†	58	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Skybound	Eddie Nugent-Lena Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Feb. 5,'36†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61	
Hitch Hike Lady (G) 3537 (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison	Dec. 20†	76	Dec. 21
Lawless Range 3562	John Wayne-Sheila Manners	Nov. 4†	59	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		
Racing Luck (G) 3547	William Boyd	Oct. 1†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Dec. 16†	52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Nov. 9†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Manners	Aug. 19†	60	Aug. 8

Coming

G Men of the Nineties 3560	John Wayne	Feb. 15,'36†		
Go-Get-It Haines 3549	William Boyd			
House of a Thousand Candles 3505	Mae Clarke-Phillips Holmes			
Laughing Irish Eyes 3522	Evalyn Knapp-Phil Regan			
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell		60	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Feb. 10,'36†	*65	Jan. 11,'36
Red River Valley	Gene Autry-Frances Grant			
Return of Jimmy Valentine, The	Roger Pryor-Charlotte Henry			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 1
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	*68	Dec. 28
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 1†	59	
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pgs. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	*75	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 18
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	98	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 26
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14

Coming

Dancing Pirate	Charles Collins-Steffi Duna			
Farmer in the Dell	Fred Stone-Jean Parker (See "In the Cutting Room," Jan. 18,'36.)	Mar. 27,'36†		
Follow the Fleet 613	Fred Astaire-Ginger Rogers (See "In the Cutting Room," Nov. 30.)	Feb. 21,'36†		
Love on a Bet 620	Gene Raymond-Wendy Barrie (See "Don't Bet on Love," "In the Cutting Room," Dec. 28.)	Mar. 6,'36†		
Mary of Scotland	Katharine Hepburn			
Muss 'Em Up (G)	Preston Foster-Marg't Callahan	Feb. 14,'36†	*70	Jan. 25,'36
Puzzle of the Briar Pipe	Helen Broderick-James Gleason			
Silly Billies	Wheeler and Woolsey (See "Wild West," "In the Cutting Room," Jan. 18,'36.)	Mar. 20,'36†		
Thoroughbreds All	Louise Latimer-John Arledge	Apr. 3,'36†		
Yellow Dust 618	Richard Dix-Leila Hyams (See "In the Cutting Room," Nov. 16.)	Mar. 13,'36†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 15	53	June 29
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Desert Phantom	Johnny Mack Brown	Mar. 10,'36†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25†	58	
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 18
Every Saturday Night*	June Lang-Thomas Beck	Feb. 7,'36†		
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 28
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	*87	Jan. 4,'36
Ladies Love Danger* 540 (See "Secret Lives," "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G)	Claire Trevor-Kent Taylor	Jan. 31,'36†	*68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 20†	72	Jan. 25,'36
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 13
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	70	Nov. 2
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	*78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 18	67	Aug. 31

(THE RELEASE CHART--CONT'D)

FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept.	81	80	Aug.	8
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov.	15†	87	Nov.	2
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18†	65		
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept.	27†	58	Sept.	21
Thunder In the Night*(G)613	Edmund Lowe-Karen Morley	Sept.	20†	67	July	18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May	31	78	May	25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct.	25†	84	Aug.	24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug.	9	72	July	27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec.	20†	*70	Dec.	21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13†	*70	Nov.	23

Coming

Captain January* (See "In the Cutting Room," Feb. 1,'36.)	Shirley Temple-Guy Kibbee	Mar.	13,'36†			
Champagne Charlie* 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	Mar.	6,'36†			
Charlie Chan at the Circus*	Warner Oland-June Lang	Apr.	3,'36†			
Country Beyond, The	Rochelle Hudson-Paul Kelly					
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar.	20,'36†			
Everybody's Old Man* (See "In the Cutting Room," Jan. 18,'36.)	Irvin S. Cobb-Rochelle Hudson	Mar.	6,'36†			
Gentle Julia*	Jane Withers-Tom Brown	Apr.	17,'36†			
Here Comes Trouble (See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)	Paul Kelly-Arline Judge	Feb.	21,'36†			
It Had to Happen (See "In the Cutting Room," Jan. 4,'36.)	George Raft-Rosalind Russell	Feb.	14,'36†			
Matron's Report, The*	Jane Withers-Ralph Morgan					
Message to Garcia, A (See "In the Cutting Room," Jan. 4,'36.)	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†			
Prisoner of Shark Island, The (See "In the Cutting Room," Feb. 1,'36.)	Warner Baxter-Gloria Stuart	Feb.	28,'36†			
Servant Girl, The	Loretta Young	Apr.	24,'36†			
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell					

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†	90	Oct.	5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20	78	Apr.	13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug.	8	91	May	4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept.	6†	105	Sept.	14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June	27	105	Sept.	14
Ghost Goes West (G) (Exploitation: Jan. 25,'36, p. 63.)	Robert Donat-Jean Parker	Feb.	7,'36†	85	Jan.	4,'36†
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21	105	Apr.	6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May	17	95	June	8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9†	85	Nov.	9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14	75	July	14
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	13†	78	Sept.	21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July	4	95	Apr.	20
Splendor (See "In the Cutting Room," Nov. 2.)	Miriam Hopkins-Joel McCrea	Nov.	23†	77		
Strike Me Pink (G) (Exploitation: Feb. 1,'36, p. 63.)	Eddie Cantor-Ethel Merman	Jan.	18,'36†	100	Jan.	25,'36
Thunder in the East (Reviewed under the title, "The Battle.")	Charles Boyer-Merle Oberon	May	13	79	Dec.	1,'34

Coming

Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi	Mar.	20,'36†			
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36†			
Man Who Could Work Miracles, The	Roland Young	May	1,'36†			
Modern Times	Chas. Chaplin-Paulette Goddard	Feb.	12,'36†			
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July	10,'36†	76	Nov.	30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr.	24,'36†			
Things to Come	Raymond Massey	Mar.	13,'36†			
These Three (See "In the Cutting Room," Jan. 18,'36.)	Miriam Hopkins-Merle Oberon-Joel McCrea	Feb.	28,'36†			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034 (See "Alone Together," "In the Cutting Room," Sept. 7.)	Zasu Pitts-Hugh O'Connell	Oct.	7†	63		
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May	27	66	July	6
Border Brigands 8085	Buck Jones	May	27	56		
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May	6	80	Apr.	20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May	20	65	June	8
Dangerous Waters 9032 (See "In the Cutting Room," Dec. 7.)	Jack Holt-Robert Armstrong	Feb.	3,'36†	67		
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept.	2†	93	July	20
East of Java 9029 (See "In the Cutting Room," Sept. 28.)	Chas. Bickford-Elizabeth Young	Dec.	2†	72		
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	30†	66	Dec.	7
Great Impersonation, The 9014 (See "In the Cutting Room," Sept. 28.)	Edmund Lowe-Valerie Hobson	Dec.	9†	67		
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21†	74	Nov.	2
Invisible Ray (G) 9015 (Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63.)	Karloff-Bela Lugosi	Jan.	20,'36†	75	Jan.	25,'36
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11†	59		
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept.	30†	74	Sept.	21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July	15	68	July	8
Magnificent Obsession (G) 8006 (Exploitation: Jan. 18,'36, p. 82.)	Irene Dunne-Robert Taylor	Jan.	6,'36†	112	Jan.	11,'36
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug.	5	69	Oct.	10
Next Time We Love 9004 (See "In the Cutting Room," Jan. 11,'36.)	Marg't Sullavan-James Stewart	Jan.	27,'36†	87		
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July	29	62	Oct.	26
Raven, The (A) 8016	Karloff-Bela Lugosi	July	22	61	June	15
Remember Last Night? (A) 9011 (Exploitation: Jan. 18,'36, p. 83.)	Edw. Arnold-C. Cummings	Nov.	4†	81	Oct.	12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug.	19	64	Aug.	10
Storm Over the Andes (G) 8026	Jack Holt-Mona Barrie	Sept.	16†	84	Oct.	19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11†	68	Oct.	19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†			
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25†	78		
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct.	28†	90	Oct.	26
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept.	16†	60		
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June	3	75	May	4

Coming

Don't Get Personal 9025 (See "In the Cutting Room," Jan. 18,'36.)	James Dunn-Sally Eilers	Feb.	17,'36†			
Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr.	6,'36†			
For the Service	Buck Jones-Beth Marion	Apr.	6,'36†			
Her Excellency the Governor 9013	Binnie Barnes					
International Team	Jack Holt					
Love Before Breakfast 9007 (See "In the Cutting Room," Jan. 18,'36.)	Carole Lombard-Preston Foster	Mar.	2,'36†			
Show Boat (See "In the Cutting Room," Feb. 1,'36.)	Irene Dunne-Allan Jones	Apr.	13,'36†			
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	10,'36†			
Song of Joy 9010	Marta Eggerth					
Sutter's Gold (See "In the Cutting Room," Jan. 11,'36.)	Edward Arnold - Lee Tracy - Binnie Barnes	Mar.	23,'36†			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1†	63		
Danger Ahead	Lawrence Gray-Sheila Manners	Aug.	1†	65		
Face In the Fog, A	June Collyer-Lawrence Gray	Feb.	1,'36†			
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15†	70		
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15†	57		

Coming

Kelly of the Secret Service	Apr.	1,'36†		
Rio Grande Romance	Mar.	15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June	15	72	July	27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July	27	98	July	6
Dangerous (A) 910 (Exploitation: Feb. 1,'36, p. 66.)	Bette Davis-Franchot Tone	Jan.	4,'36†	78	Nov.	30
Dinky (G) 824	Jackie Cooper-Mary Astor	May	11	65	Sept.	7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July	13	60	July	27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct.	19†	70	Oct.	19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36†	65	Feb.	1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30†	77	Nov.	2
Front Page Woman (G) 812	Bette Davis-George Brent	July	20	82	July	25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July	6	67	Sept.	7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept.	28†	64	Oct.	12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept.	7†	72	Aug.	8
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14†	66	Nov.	30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov.	2†	63	Oct.	26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept.	7†	92	July	18
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct.	26†	58	Dec.	21
Petrified Forest (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36†	83	Jan.	18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept.	14†	76	Aug.	24
Stars Over Broadway (G) 917 (Exploitation: Feb. 1,'36, p. 63.)	Pat O'Brien-Jane Froman	Nov.	23†	89	Nov.	9
Stranded (G) 808	Kay Francis-Geo. Brent	June	29	76	June	29
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug.	17	65	July	27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36†	60	Jan.	4,'36

Coming

Angel of Mercy	Kay Francis-Ian Hunter					
Anthony Adverse	Fredric March-O. De Havilland					
Boulder Dam 915 (See "Backfire, "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis	Mar.	14,'36†			
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar.	7,'36†	*100	Feb.	1,'36
Gentleman from Big Bend, The	Warren William-June Travis					
Golden Arrow, The	Bette Davis-George Brent					
Green Light	Leslie Howard					
Green Pastures, The	Rex Ingram					
Hearts Divided	Marion Davies-Dick Powell					

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
I Married a Doctor	Pat O'Brien-J. Hutchinson				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan		Feb. 15,'36†	*65	Jan. 11,'36
Men on Her Mind	Warren William-Bette Davis				
(See "In the Cutting Room," Jan. 11, '36.)					
Midsummer Night's Dream (G)	All Star			132	Oct. 12
Nowhere	Ross Alexander-Beverly Roberts				
Over the Wall	James Cagney				
Singing Kid, The	Al Jolson-Beverly Roberts				
(See "In the Cutting Room," Jan. 18,'36.)					
Treachery Rides the Range	Dick Foran-Paula Stone				
(See "In the Cutting Room," Feb. 1,'36.)					
Walking Dead, The 914	Karloff-Marguerite Churchill		Mar. 21,'36†		
(See "In the Cutting Room," Jan. 11,'36.)					

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 18
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 18
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min
BARNEY GOOGLE		
No. 1—"Ttached In th' Hald"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)		18
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	18
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)	Dec. 26†	18½
It Always Happens (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Cat, a Bell and Mouse, A	May 10	7
Dr. Bluebird	Jan. 25,'36†	
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups		
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 26	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Feb. 6,'36†	
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	
No. 9—	Feb. 2,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	1 rl.
Bird Land	Aug. 23†	8
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Hometown Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	1 rl.
Off to China	Mar. 20,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Feb. 14,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	2 rls.
Love in a Hurry	May 17	18
Love in September	Mar. 6,'36†	2 rls.
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude		
City of Proud Memories	Dec. 15†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Personalities on Parade	Feb. 5,'36†	9
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6....
2. Nomads of the South Seas	Feb. 17,'36†	6....
3. Nomads of the Past	Mar. 3,'36†	6....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
Boyhood		8....
Old Prospector, The		8....
Sea Dreams		8....
Early In the Mornin'		8....
NOVELTIES		
Nero		8....
Every Dog Has Its Day		9....
Napoleon's Waterloo		9....
Hobo Hero		9....
PORT O' CALLS		
Peacock Throne		8....
City of the Sun		8....
Last Resort		8....
Mother Ganges		8....
Children of the Nile		8....
Seventh Wonder		8..
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Dream Harbor		8....
Street of Memory		8....
Maori		8....
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	28....
Life Hesitates at 40	Jan. 18,'36†	18....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20....
Vamp Till Ready	Mar. 28,'36†	20....
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8....
Historic Mexico City	Sept. 7†	8....
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Modern Tokyo	Dec. 28†	8....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
Victoria and Vancouver	Jan. 25,'36†	9....
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11	11....
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11....
15—Honeyland	Oct. 19†	16....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Dec. 14†	10....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10....
Let's Dance	Jan. 4,'36†	8....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8....
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 5†	8..
Gymnastics	Oct. 26†	9....
Water Sports	Oct. 26†	8....
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†	20....
ODDITIES		
Little People, The	May 4	9....
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
Starlit Days at Lido	Sept. 28†	20....
OUR GANG		
Divot Diggers	Feb. 8,'36†	15....
Follies of 1936	Nov. 30†	18....
Little Papa	Sept. 21†	20....
Little Sinner	Oct. 26†	18....
Pinch Singer	Jan. 4,'36†	18....
Spruein' Up	June 1	17....
SPECIAL		
Audioscopiks		8....
Lucky Beginners	Aug. 8†	20....
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20....
Hot Money	Nov. 16†	18....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7....
Henry, the Funniest Living American	Nov. 22†	7....
Judge For a Day	Sept. 20†	8....
Language All My Own, A	July 19	7....
Little Nobody	Dec. 27†	7....
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 18†	7....
No! No! A Thousand Times No!	May 24	7....
Not Now	Feb. 28,'36†	1 rl..
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Kids in the Shoe, The	May 10	7....
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9....
Time For Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls	Dec. 27†	
Ina Ray Hutton and Her Melodears		
Babes in Hollywod	Oct. 18†	10....
Cab Calloway's Jitterbug Party	May 24	8....
Cavalcade of Music, The	Oct. 4†	8....
Excuse My Gloves	June 14	10....
Jack Doyle - Betty Jane Cooper - Ted Husing		
Follow the Leader	July 26	10....
Isham Jones and His Orchestra		
Is My Face Black	May 3	10....
Molasses 'n' January		
Magic of Music, The	Aug. 2†	11....
Richard Himber and His Orchestra		
Moscow Moods	Jan. 17,'36†	10....
Yacha Bunchuk & Orch.		
Movie Melodies on Parade	Feb. 28,'36†	
Andre Kostelanetz-Mary Eastman		
Musical Cocktail	July 5	10....
Anson Weeks and His Orchestra		
Parade of the Maestros	Nov. 15†	10....
Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras		
Radio Rhapsody	Dec. 6†	10....
Johnny Green and Orch.		
Seeing Stars	Feb. 7,'36†	
Sirens of Syncopation	Aug. 23†	8....
Phil Spitalny and His Musical Ladies		
Symphony in Black	Sept. 13†	10....
Duke Ellington and His Orchestra		
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afleat —Songmakers of a Nation (Joseph E. Howard)	May 24	10....
No. 12—Fashions Afleat — Clubs to You — Herman Hupfeld	June 21	10....
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbelts	July 19	11....
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11....
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10....
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9...
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10....
No. 5—Manhattan Rhapsody — Animal Buddies—Man of Many Faces	Dec. 6†	10....
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10....
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7....
No. 8—	Feb. 28,'36†	1 rl..
No. 9—	Mar. 27,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 28	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	10....
Broadway Highlights No. 5	Dec. 13†	10....
Collie, The	Feb. 21,'36†	1 rl..
Countryside Melodies (Technicolor)	Nov. 29†	6....
Famous People at Play	June 14	10....
Here Comes the Zoo	Mar. 13,'36†	
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones (No. 1)	July 26	10....
Movie Milestones (No. 2)	Jan. 31,'36†	10....
Nature Speaks	July 12	10....
No Motor to Guide Him	June 7	10....
Popular Science (color)	May 31	10....
Shorty at Coney Island	Jan. 10,'36†	10....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8....
Brotherly Love	Mar. 6,'36†	
Choose Your "Weppins"	May 31	7....
Clean Shaven Man, A	Feb. 7,'36†	7....
Dizzy Divers	July 26	7....
For Better or Worser	June 28	7....
King of the Mardi Gras	Sept. 27†	7....
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitality	Jan. 3,'36†	7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'36†	11....
No. 4	Mar. 27,'36†	
SCREEN SONGS		
It's Easy to Remember — Richard Himber and Orch.	Nov. 29†	10....
I Wished on the Moon — Abe Lyman and Orchestra	Sept. 20†	8....
No Other One — Hal Kemp and Orchestra	Jan. 24,'36†	8....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10....
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champions	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	10....
No. 21—Finer Points	Feb. 14,'36†	10....
No. 22—Winged Champions	Mar. 13,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 18	May 24	5....
No. 19	June 7	5....
No. 20	June 20	5....
No. 21	Jan. 3,'36†	
No. 22	Feb. 21,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
Winter at the Zoo	Feb. 28,'36†	
World Within, A	Nov. 1†	10...
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2.—Tuned Out	Nov. 15†	20....
No. 3—Camera Cranks	Jan. 17,'36†	19....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1	18....
In Love at 40	Aug. 30†	18....
Sock Me to Sleep	May 17	20....
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½..
No. 2	Sept. 20†	17½..
No. 3	Oct. 4†	20....
No. 4	Oct. 18†	18½..
No. 5	Nov. 8†	18....
MARCH OF TIME		
No. 5	Aug. 16†	20....
No. 6	Sept. 20†	21....
No. 7	Oct. 18†	20....
No. 8	Nov. 15†	20....
No. 9	Dec. 13†	
No. 10	Jan. 7,'36†	
No. 11	Feb. 14,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½..
MUSICOMEDIES SERIES (Ruth Etting)		
Melody in May		19....
Ticket or Leave It	May 28	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19....
Radio Barred	Feb. 7,'36†	
Where There's a Will	Oct. 4†	18....
Worm Burns, The	Dec. 6†	17....
RADIO MUSICAL COMEDIES		
Alladin from Manhattan	Feb. 28,'36†	
Foolish Hearts	Dec. 27†	18....
Metropolitan Nocturne	Aug. 23†	18....
Mismanaged	Oct. 25†	19½..
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7....
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	
Hunting Season	Aug. 9	7....
Merry Kittens, The	May 31	7....
Molly Moo Cow and the Indians	Nov. 15†	7½..
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	
Neptune Nonsense	Mar. 20,'36†	
Parrotville Post Office	June 28	7½..
Picnic Panic	May 3	8....
Putting on the Dog	July 19	7½..
Rag Dog	July 19	7½..
Toonerville Trolley	Jan. 17,'36†	
SMART SET		
All Business	Feb. 14,'36†	
Quiet Fourth, A	Aug. 9†	15....
Returned Engagement, A	Oct. 11†	21....
Too Many Surprises	Dec. 3†	20½..
SPECIALS		
Going on Two	Sept. 17	17....
Trip Thru Fijiland, A	May 10	14½..
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	19½..
Gentlemen's Sports		11....
Inside the Ropes	Aug. 16†	18....
Tomorrow's Halfbacks	Jan. 24,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Winter Sports		

STRUGGLE TO LIVE

Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pagentry	Feb. 14,'36†	

SUPERBA COMEDIES

Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	

VAGABOND ADVENTURE SERIES

Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 26	11

WORLD ON PARADE

Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.

AL BONDY (General Electric)

Excursions in Science No. 1		8

METROPOLIS-TAPERNOUX

Belero		14

NORTON

Alchemist's Hourglass, The		18

PAT GARYN

O'Mahoney-George Bout		17

PHIL BROWN

Norwegian Sketches		16

REGAL

Broadway Nights	Oct. 14†	11

SACK (National Pict.)

Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10

MAGIC CARPET SERIES

Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.

MICKEY MOUSE

15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	8
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	

SILLY SYMPHONIES

12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.

CARTUNE CLASSICS

No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	

MENTONE MUSICAL COMEDIES

Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 26	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Signing Off	Feb. 19,'36†	
Speedy Justice (No. 2-B)	Sept. 25†	20

NOVELTIES

Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Alaska Sweepstakes	Feb. 17,'36†	
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9

UNIVERSAL COMEDIES

Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	

UNIVERSAL SPECIAL

Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	1 rl.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities	Jan. 25,'36†	1 rl.
Remington Singers		
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	1 rl.
They're Off Yacht Club Boys	Jan. 18,'36†	2 rls.
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	2 rls.
Shop Talk Bob Hope	Feb. 15,'36†	2 rls.

BROADWAY BREVITIES

Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parse	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	2 rls.
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	2 rls.
Study and Understudy	Jan. 25,'36†	2 rls.
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	2 rls.
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	2 rls.

LOONEY TUNES

No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, The Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	1 rl.
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	1 rl.
No. 17—Boom, Boom	Feb. 29,'36†	1 rl.

MELODY MASTERS

Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Berrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	1 rl.

MERRIE MELODIES (In Color)

No. 7—My Green Fedora	June 6	1 rl.
No. 8—Into Your Dance	July 18	7
No. 9—Country Mouse, The		
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	1 rl.
No. 16—Cat Came Back, The	Feb. 8,'36†	1 rl.

SEE AMERICA FIRST E. N. NEWMAN

No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
No. 14—Day's Journey, A	Feb. 22,'36†	1 rl.

OUR OWN UNITED STATES

No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
No. 6—Steel and Stone	Jan. 25,'36†	11

PEPPER POT

Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars	Nov. 30†	10
Easy Aces		
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	1 rl.
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.

BURROUGHS-TARZAN

New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 16†	

REPUBLIC

Darkest Africa Clyde Beatty		

STAGE and SCREEN

Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)

UNIVERSAL

Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 6	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

Uncle Ezra says "You won't ever get sore eyes from looking at the bright side of life." Uncle Ezra's philosophy would do a whole lot of us a lot of good if we would give it a little consideration. Some years ago we talked with a farmer living not far from this metropolis and we said to him, "Well, Uncle Joe, how's business?" and he replied "Oh gosh, I don't know how we will ever get through the winter. We hain't got no crops to speak of, our taxes is due and it looks like we would all have to go to the poorhouse." The next year we saw him and asked him the same question and he said, "Well, it's mighty tough, I hain't hardly got room on my farm to pile the corn, but then, what's the use, 'twon't be worth nuthin'". He reminded us of our sister. When she was a little girl she had gone over to the neighbors to play with some other girls and when she got home mother had gone to the neighbors and didn't wait for her, and she began to cry, and we asked her what was the matter and she said, "Well, doggone it, I never get home in time to go anywheres." If you are blue and think you have a hard life, just stop and think of the poor "Overland Tourist" who has to battle this snow to the back doors to get a handout. All back doors ought to be built next to the front sidewalk. There's no sense in people having to go clear around to the back.

▽

We noticed that one lovesong crooner got a salary of $88,499. They should have added one dollar more to it and made it even money. Gosh, it looks like the sheep herders ought to throw up their jobs and go to crooning.

▽

We went to the Moon theatre the other night and saw "Metropolitan," with Lawrence Tibbett singing the principal role in Italian grand opera. Mr. Tibbett is, undoubtedly a wonderful singer, perhaps the finest singer in the United States. There is no doubt about that, and anyone who loves grand opera will undoubtedly like this one, but somehow we folks out here in the sagebush prefer "Sweet Adeline" or "My Old Sod Shanty on the Claim."

▽

In his letter in the paper, Irvin S. Cobb said he knows a woman out there who has been married eight times in eight years, and that she is being led to the altar again. Good gosh, it looks like she had been doing the "leading" herself. We'll betcha that some of the Hollywood residents haven't got a darn thing on her.

▽

We have just received a check from the Recreation officer at Fort Meade, South Datoka, requestiong us to have his subscription to the HERALD renewed. Thanks, Mr. Officer, we'll do it. That just goes to show that the army boys are interested in reading the HERALD just like you exhibitor boys are. The fact is that everybody ought to read the HERALD, that is, if they want some reliable information, for we know of nothing that comes as near giving the straight of it as the HERALD does.

We also got a check from Mr. W. A. Ryan of the Minneapolis *Star* requesting us to do the same thing. That shows you that the editors of the big daily papers are also reading the HERALD. Three exhibitors sent us their checks, Mr. Olson of Wisner, Nebraska, and Mr. Carlins of Spalding, Nebraska, and Mr. Lyons of Aitkin, Minnesota. It is proof of what we have repeatedly told you, that "the HERALD covers the field like an April shower."

▽

But speaking of that "Shelterbelt," we are reminded that when the weather gets dry and hot next summer it will require more than the Government's five million dogs to take care of the situation, and then what will those blue pelicans do?

▽

The other night we saw two pictures at the Moon theatre, "Man of Iron" and "Show Them No Mercy," and these two made a program worth seeing, especially "Show Them No Mercy." This one is a gangster picture that was well played by a capable cast and directed by a man who knows how to direct. This may not go so well in cities where gangsters are common, but out here in the cow country, where men are men and women will swear to it, it will pass as a satisfying performance. "Man of Iron" will also pass as a he-man performance. It is a factory story wherein the foreman at the factory is promoted to vice-president of the company and his promotion goes to his head, and from then on the factory goes haywire. If you want to know what a promotion does to some people's heads you should see this picture.

▽

We are wondering if you exhibitors know who Public Nuisance Number 1 really is. We have our own ideas about that, which may appear erroneous to some and objectionable to others, both of which cases "nach nicht aus" to us. Our theory is that he is the boy who was sent to college by the personal sacrifice of his parents digging their toes into the ground to raise the money, and who spent his time at sorority dances and who could name all the players on the football and basketball teams; and who spent moonlight evenings under the elms on the college campus with gum chewing Lizzie, but who was unable to name the capital of his home state or who delivered the Gettysburg speech.

He reminds us very much of a cartoon of the college boy who came home and was lying on the sofa one evening smoking a cigaret and telling his folks of his success at college, how he wore nose and shin guards and played fullback on the college team. His mother was smiling at him and evidently imagining what a swath he would cut in the White House, but his dad glanced over his evening paper at him and said, "Well, son, now that you are back from college we will get your hair cut and you will wear a pair of overalls and play whoaback with the home team." Somehow some parents never can appreciate a boy, nohow.

▽

Our limited experience has shown that theatre attendance is much in excess of what it has formerly been, and this is due largely to improvement of story and treatment. Pictures are better, much better, which is largely the result of the public's insistence on wholesome entertainment. This magazine has consistently insisted on cleanliness on the screen and billboards, and this magazine is to be commended for it. Appealing to the lowbrow element of the American audiences is the wrong way to build business at the theatres. Barroom and poolhall lizards are not the people who spend money at the box-offices, and we are glad to note this has become to be recognized. People won't pay money to see what they don't care to see, and therein lies the secret of this added attendance. Maybe we don't know anything about it, but that's our guess, anyhow. We might say more, but Ernie won't let us.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD covers the field like an APRIL SHOWER.

GTE Attorney Allowances

Chancellor Josiah O. Wood in the chancery court of Wilmington has allowed fees of $40,000 jointly on account of final compensation to Marvel, Morford, Ward and Logan, of Wilmington, and Hughes, Schurman and Dwight of New York, attorneys for Senator Daniel O. Hastings, receiver for General Theatres Equipment, Inc., on petition of Mr. Hastings.

National Theatres Meeting

Division heads of National Theatres will hold a three-day annual meeting in Los Angeles **starting February 17th.** Spyros Skouras will preside and Elmer C. Rhoden, Arch Bowles, Frank L. Newman, Sr., Rick Ricketson and Harold Fitzgerald will attend.

Gilbert Estate $363,494

The estate of John Gilbert has been valued at $363,494, according to the will filed in the Los Angeles probate court by Charles A. Greene, his business manager. Virginia Bruce, divorced fourth wife, was left the bulk of the estate.

McGrath Moved to New Post

Steve McGrath, head of the playdate department at United Artists in New York, has been made an assistant to Paul Lazarus, sales executive, and Jack Wrege has been advanced to McGrath's old post.

American Seating Moves Offices

The New York offices and salesrooms of the American Seating Company have moved to new quarters at 1776 Broadway.

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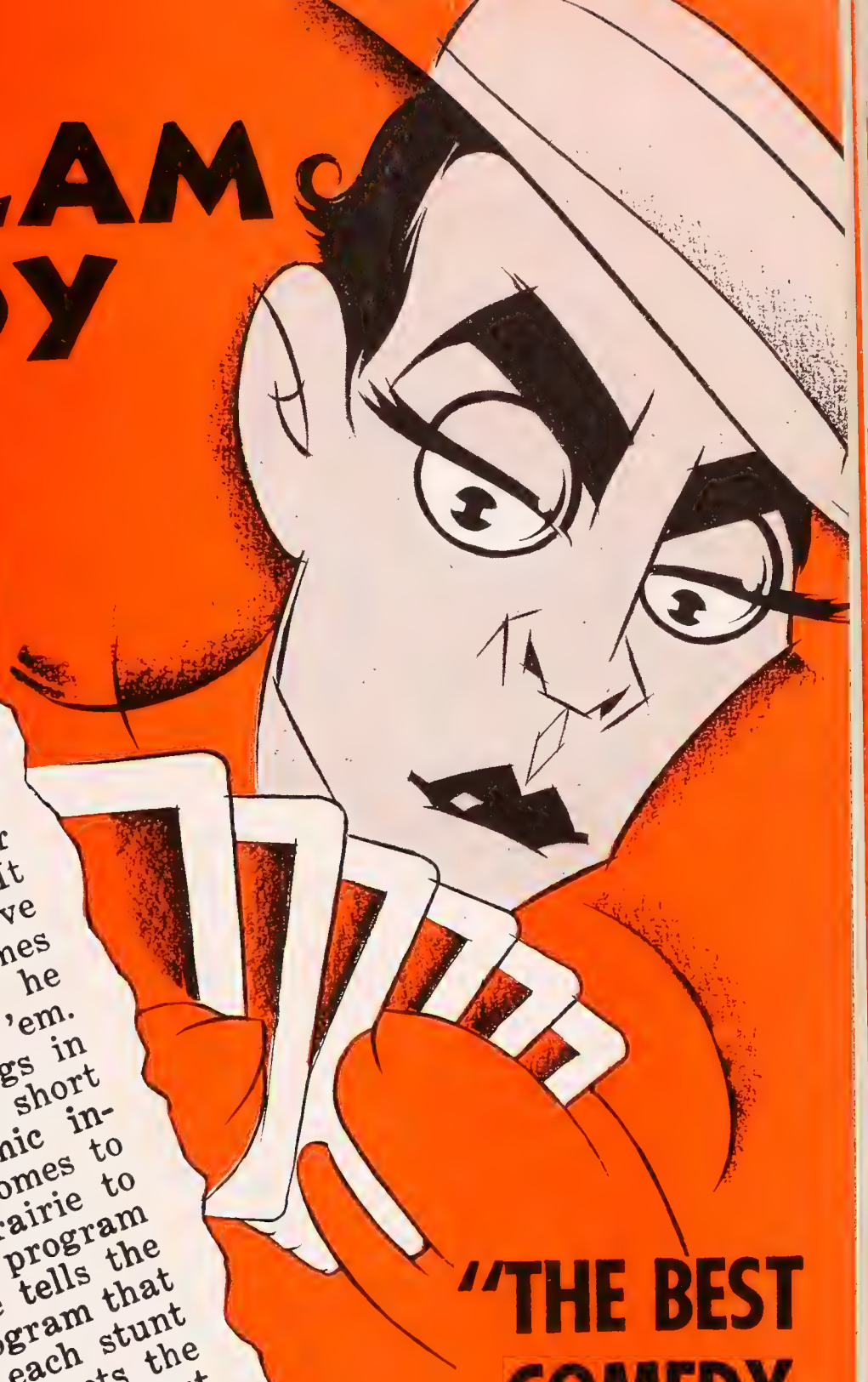
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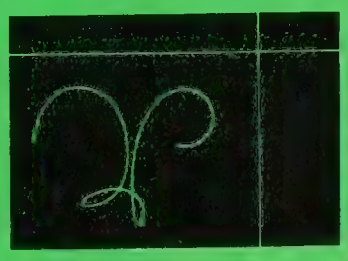
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Types of Heating Systems

J. T. Knight on Maintenance

Richardson on Projection

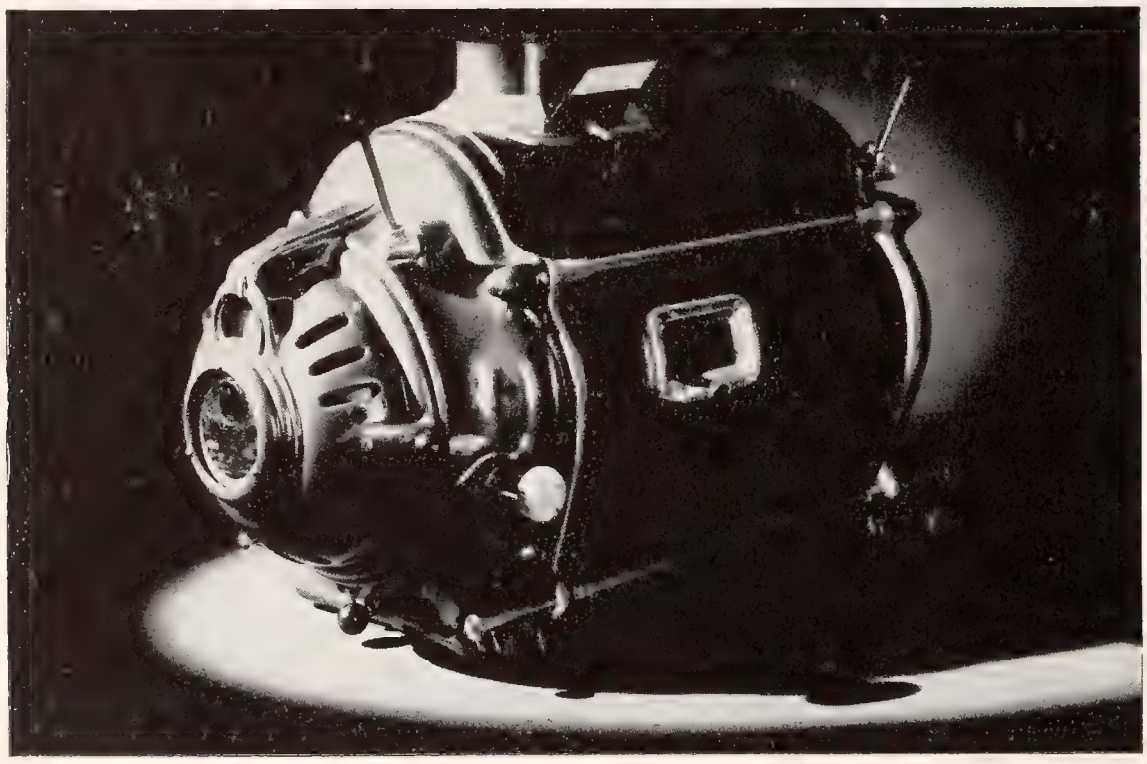


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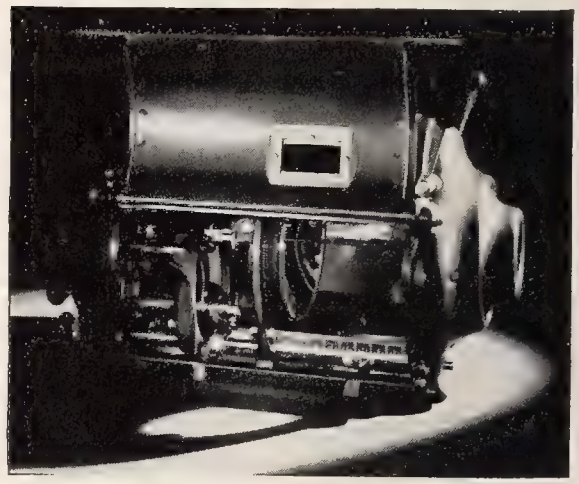
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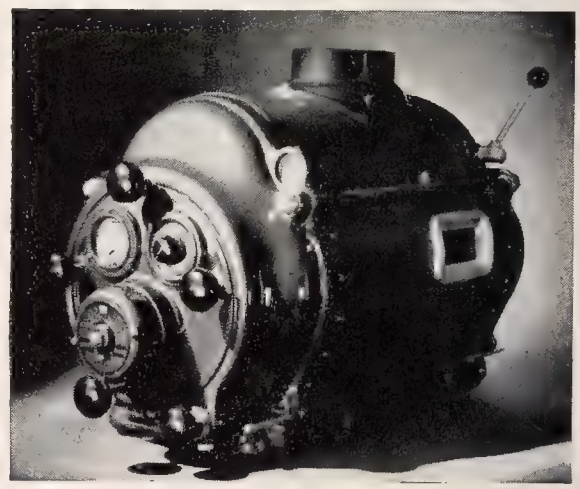


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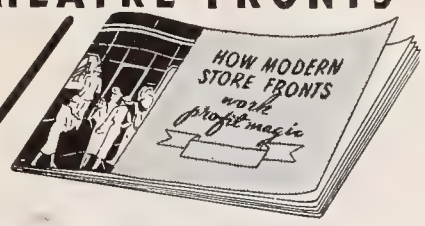
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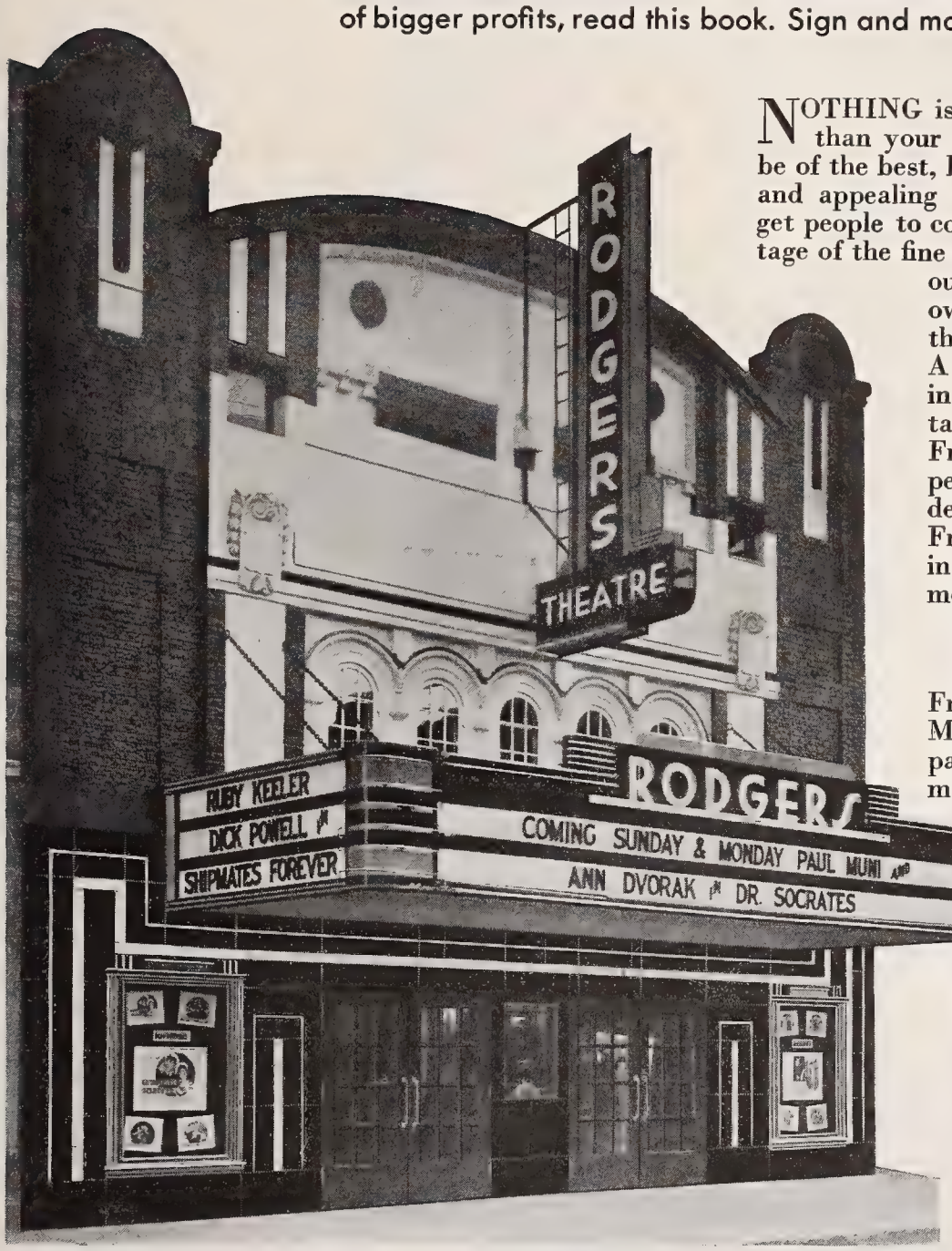
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HERE IS *the Rodgers Theatre in Cairo, Ill., before and after remodeling with a new Pittco Theatre Front. The new Pittco Front invites patrons into the theatre and indicates the better entertainment and service they may expect to find inside.*

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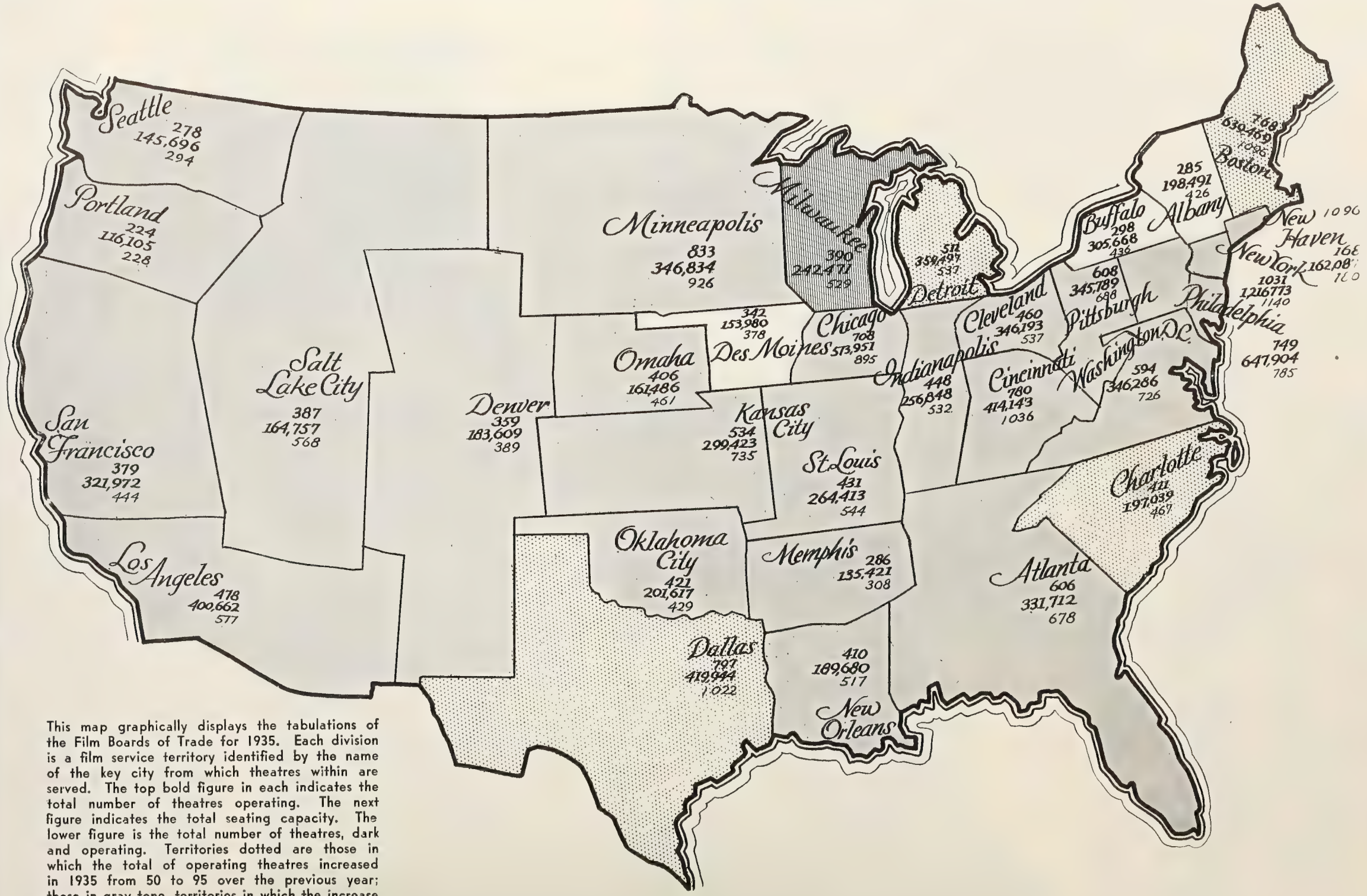
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This map graphically displays the tabulations of the Film Boards of Trade for 1935. Each division is a film service territory identified by the name of the key city from which theatres within are served. The top bold figure in each indicates the total number of theatres operating. The next figure indicates the total seating capacity. The lower figure is the total number of theatres, dark and operating. Territories dotted are those in which the total of operating theatres increased in 1935 from 50 to 95 over the previous year; those in gray tone, territories in which the increase was from 1 to 49. White areas indicate territories in which the number of theatres decreased. In the Milwaukee district, no gain or loss.

DISTRIBUTION OF THEATRES IN THE UNITED STATES AT THE END OF 1935

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 122 FEBRUARY 8, 1936 NUMBER SIX

1935 Theatre Gains General Over Nation

WITH A GAIN of 826 houses, the physical plant of the motion picture theatre business began 1936 with a total of 15,378 operating properties. The figures as disclosed in the tabulations of the Film Boards of Trade of the MPPDA, and as published in *Motion Picture Herald* of January 25, show a grand total, including non-operating theatres, of 18,508 houses, 245 more theatres than the number existing at the beginning of 1935.

The tabulations further reveal that the increase in the number of operating houses, far outranking the number of new theatres and therefore reflecting improvement of economic conditions warranting the reopening of dark theatres, maintained a surprisingly constant rate throughout the country. All but four of the 31 film distribution territories reported increases, and one of these, the Milwaukee area, held its 1934 ground.

The distribution of the 15,378 operating theatres over the country is shown in the map on page 4, together with the total seating capacities and total number of theatres for each territory. The map also indicates the gains or losses in the number of theatres in each exchange district. The Dallas territory showed the largest increase—95. The area serviced from Boston reported an increase of 60 theatres; Charlotte, 50, and Detroit, 57. Albany lost 22, Des Moines 9, Buffalo 30. All the other territories reported gains ranging from eight to 47, with those in the twenties and thirties predominating.

•

Enterprise Optical Renamed Motiograph

AT THE ANNUAL stockholders' meeting of the Enterprise Optical Manufacturing Company it was voted to rename the company as Motiograph, Inc. Francis E. Matthews of Chicago, Arthur T. Spring of Boston, and Joseph B. Kleckner of Chicago, became directors, and Mr. Kleckner assumed the office of president and general manager.

Formerly with the Continental Illinois National Bank, Mr. Kleckner became identified with Motiograph through purchase of the stock of O. F. Spahr. Mr. Spring is to be executive vice president; E. J. Wienke, vice president in charge of production; and W. H. Hirschfeld, heretofore general sales manager, is now vice president in charge of sales.

A number of new distributorships have been arranged, newest of which was closed by Mr. Hirschfeld as being located in the West Indies.

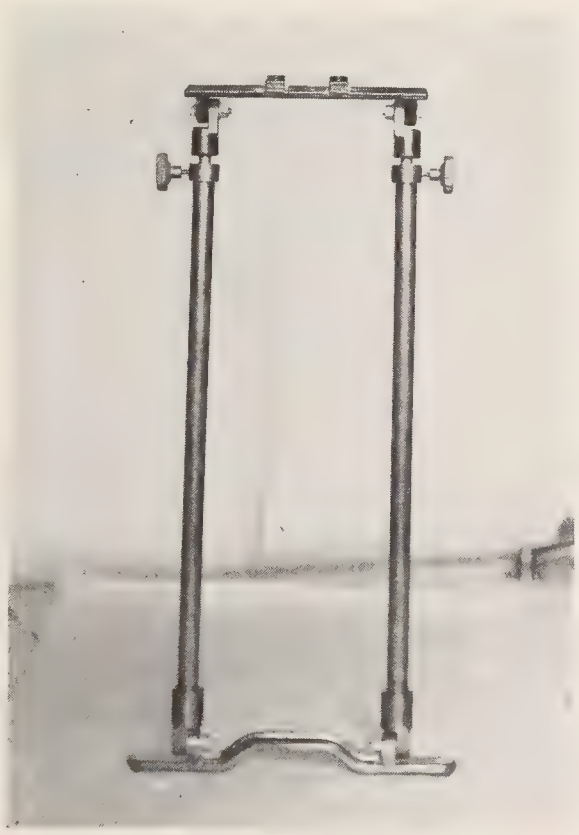
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Develops Device To Balance Cooling

A NEW development in Kooler-Aire washed air system has just been announced by the U. S. Air Conditioning Corporation. It is called an "Equalizer." In its announcement the company stated:

"One of the serious problems of theatre air conditioning, as every theatre man knows who has operated a washed air cooling system, is the problem of satisfactory results on all the days when it is too cool to run the system at full speed. On a cooler day the audience will be too cool if the cooling system is run at full speed with full volume of air. If the blower is cut down to half speed, for instance, only half the volume of air will be delivered, but the velocity is also cut in half. The result is that the air does not have sufficient speed or force to carry clear to the back of the theatre.

"As the incoming air is cooler than the air in the theatre it has a tendency to fall and the result is that it 'dumps' on the front seats of the theatre. The people in these seats feel a draft and are too cool, and at the same time people farther back and in the corners of the theatre receive no air circulation and soon complain of the heat and the stuffiness. It is claimed that the 'Equalizer' solves this problem by maintaining the *original* velocity of the air for *any* reduced volume so that the air circulates throughout the theatre evenly and maintains a uniform temperature."



In this reproduction is illustrated the new support or brace which Edward H. Wolk of Chicago has developed and is marketing as a means of preventing any vibration of machinery housing or the heavier type projection lamps.

•

Construction Active; Reconditioning Grows

THAT THE year 1936 will not only see at least the maintenance of 1935's increased amount of theatre construction, but will witness the remodeling and reconditioning of even a greater number of theatres than were modernized in 1935, is indicated by developments in most sections of the country.

The demand for theatres in the Chicago area is the greatest in a score of years, according to those who are qualified to talk about the situation. From independent theatre owners to circuit heads come requests daily regarding theatres that can be bought, leased or built. Many others than theatre men have likewise found that business is on the upgrade after several very difficult years.

Better product than for several years, the stimulus of special attractions, and better times generally have accounted for the desire of many to get in the theatre business, according to exhibitors.

In downstate Illinois the three major independent operators have been following an expansion program. The Anderson circuit of Morris, the Alger Brothers circuit at Peru, and the McCullom group of Hoopeston have all built new theatres and remodeled old ones. Increased business is responsible due to better prices for farm products, upon which the territory they cater to derives its livelihood.

Publix-Great States theatres have also felt the need to go a great deal of remodeling, and in some cases new building. Two houses dark since the advent of sound are being wired for sound and opened this spring.

In Chicago proper Balaban & Katz have

the new Will Rogers theatre in construction, and the old Hoyburn theatre in Evanston is being remodeled ready for opening this spring.

In the Kansas City area continuance of the strong gains of 1935 in the theatre equipment and supply business, running in some instances to 35 per cent over 1934, point to a good spring in theatre construction and remodeling in that area. There is probably more talk of new theatres and revamping than at any time last year, and enough new work has been reported, planned or begun to back up the talk about all this activity.

As in 1935, Walter Denney, manager of the National Theatre Supply Company, Kansas City, says most of this work is likely to take the form of remodeling. Remodeling will continue to stress comfort and efficiency on the inside—most of the money going to supply houses in 1935 went for carpets, redecorating, air conditioning, and seats. Projection hasn't quite kept pace with other phases of improvement, but is not far behind.

The most ambitious remodelings and most of the new houses have been modernistic with stadium type interior. The stadium type gets away from balconies while retaining the advantage of extra seats, and it is easier to get patrons to go to them by ramp than by stairs.

This type of construction was followed in Homer Strowig's Plaza, Abilene, Kan.; Dave Bisagno's Augusta, Augusta, Kan., and A. J. Simmon's Plaza, Lamar, Mo., as is the case with most of those planned by Larry Larsen, architect and theatre operator.

In comparison with revamping, there has been little actual construction of new houses. However, O. L. Sullivan is building an 800-seat house on the west side in Wichita. Mr. Sullivan operates the West there. At Topeka, Kan., McKinney's Kaw is a new 500-seat theatre.

John Goshen is building a 1,000-seater at Sedalia, Mo. He will continue with the Star there. Charles Barron, who operates two at Pratt, Kan., and Floyd E. Droz, who has the Novelty at Anthony, Kan., will be in partnership on another at Anthony, construction to start in March.

E. B. Danielson is building a second house at Russell, Kan. He operates the Dream there. The new Mecca will seat 500 and will cost $25,000. He is building the theatre from the ground up, in "modernistic" style. At Branston, Mo., the mayor, Jim Owens, will build a rustic theatre, "The Hillbilly," to replace his present Owens theatre.

Construction and remodeling in the Kansas City area is largely confined, however, to smaller cities. Recent remodeling projects in that region are Sam and Louis Sosna's work on the Fourth Street at Moberly, Mo., which they will rename the Sosna. A former Fox house, it has been dark several years. They operate the Variety at Manhattan, Kan. V. G. Green, brother-in-law of Elmer Bills, is remodeling his house at La Plata, Mo., while Bills is rebuilding his Lyric at Salisbury, Mo., recently destroyed by fire.

In New Orleans, following the statement there of H. H. Heinman of New York, credit executive, that business as a whole in 1936 will show an improvement of 10 per cent in 1936, theatre men expressed their belief to a representative of BETTER THEATRES that patronage there would be up at least 20 per cent this year. Four new theatres are under construction in Detroit.

The Schine circuit has an extensive remodeling and building program underway. One of the features of their plans is the provision of stages in houses which did not have them, indicating addition of vaudeville and presentations. Among the houses to be so equipped are the Rialto in Lockport, N. Y.; the Eckel in Syracuse, and in Ohio, the Strand, Delaware; Palace, Ashland; and Athena, Athens. Two new theatres will be built at Marietta, Ohio, for the M. A. Shea circuit.

Remodeling to cover six theatres in New Jersey, Pennsylvania and Chicago, has already been planned for immediate work by Warner. This circuit has announced its intention of spending about $500,000 in theatre remodeling this year.

●

Changes Made in Design of Chair

SEVERAL modifications calculated to effect improvements have been introduced into the design of the theatre chair manufactured by the John L. Cable Manufacturing Company of Jamaica Plain, Mass. One change is represented by a pin type hinge with a brake band reinforced by an angle iron and with rubber detachable bumpers. These bumpers act as stops for raising and lowering the seat. The hinge is also adjustable to give the seat the right tilt when installed. The pin hinge is three-eighths in diameter, made from cold rolled steel. It is riveted to the seat bottom frame bracket and has a fibre bushing covering as well as a steel brake around the pin.

Another change consists in a special patented floor bracket to make installing more simple and economical. One is completely concealed in concrete flooring when a new theatre is in the process of construction, while the other fits as an anchor bolt on the floors already in use by screwing the floor bracket to the floor and fitting hollow tubing legs over the bracket.

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FEATURES OF THIS ISSUE

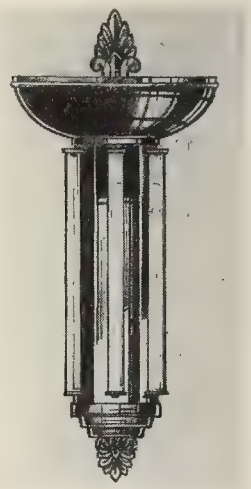
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New Designs in Lighting Fixtures

A NUMBER of new designs for lighting fixtures especially adaptable to the theatre, particularly those having modern decorative treatments, have been developed by the Roman Art Company of St. Louis. The new styles include both wall and ceiling fixtures, while other designs have been added for lounges, foyers, etc. The fixture illustrated in the accompanying reproduction provides both direct and indirect illumination, and incorporated in its design is the new Lumiline lamp.



●

More Natural Sound Claimed for Device

A NEW SOUND device is being installed in large theatres as the result of two years of experiments by engineers of the MGM studios, developed under the direction of Douglas Shearer. The device is called the Shearer Horn System.

As described by Shearer, it is a two-way system dividing the power at 250 cycles between two sets of horns. The low frequency unit is an expontential horn with a mouth opening of 50 square feet and is approximately three feet deep. Four special 15-inch dynamic cones are mounted on the rear panel to actuate the horn. The high frequency unit is composed of a cluster of small exponential horns each having a mouth of approximately 60 square inches. The individual units are stacked in layers to form the large horn, the mouth of which is spherical in shape.

The Legality of Ordinances Limiting Theatre Properties

● Examining the licensing and regulatory powers of governments in the light of recent attempts by municipalities to restrict the opening of new houses

[*This discussion has been prepared by two attorneys-at-law, writing independently of each other, and to some extent their methods differ. Mr. Parker has confined his investigations to the case books. Mr. Berger has sought, in addition to his own judgments, those of other members of the bar. Both are regular contributors to* BETTER THEATRES.—THE EDITOR.]

By LEO T. PARKER
Member of the Bar, State of Ohio

A NUMBER of municipalities have enacted ordinances intended to reduce or prevent increase of seating capacity of theatres in certain localities. According to the apparent intentions of the framers of these ordinances already enacted in Baraboo, Wis., Alabama, Cal., and Sturgeon Bay, Wis. (as reported in *Motion Picture Herald* of January 11) and possibly other towns or cities, an "emergency" exists which requires strict supervision on the part of city officials in issuing licenses to those persons or corporations who desire to erect or open new theatres and increase the seating capacity of theatres collectively in the city.

It is intended by the formation and enaction of these ordinances to limit the number of seats according to the population of the city or town, in order to keep out new theatre operators.

Obviously, according to a long line of higher court decisions, any city ordinance is void and unenforceable if its terms (1) are unreasonable, (2) are discriminatory, (3) violate or contradict United States or State laws, or (4) contradict the federal or State Constitutions.

The fact that the ordinance specifies that it is *intended* to compensate an emergency does *not* in any sense render the law valid. The fact is that the courts will enjoin the enforcement of an unreasonable or invalid ordinance, *when the enforcement of it would interfere with the reasonable conduct of any classification of business, or other property rights.* It is true that a municipality may, without direct authority of its State's Constitution or statutes, enact valid ordinances under the guise of "police power." And this power is universally conceded to include *everything essential* to the public safety, health, and morals, and to justify the destruction or abatement of whatever may be regarded as a public nuisance.

VALID RESTRICTIONS

For instance, a city may pass a valid ordinance to prevent operation of theatres in certain districts or areas where it is known that their conduction will interfere with peaceful occupation and possession of private property for *residential* purpose. Also, an ordinance is valid by which the operation of theatres is controlled to avoid and reduce *fire hazards.* And in some instances ordinances have been valid which restrict the operation of theatres to certain localities. However, in order that any ordinance of this nature shall be held valid it must be shown that such restrictions are absolutely necessary to safeguard the general public against dangerous conditions.

And again, a city ordinance is valid which requires payment of the same license fees by the owners of the same classifications of business. However, any discrimination which requires persons who live outside the city, or for other reasons requires some owners of the same kind of businesses, to pay higher fees always is void (29 F. [2d] 789), (154 So. 201), (259 U. S. 530).

DISCRIMINATION

Any State statute or city ordinance is void, however, which is intended to limit the number of theatres in a certain city, or that is intended to limit the seating capacity of theatres which may be lawfully operated in that city.

The fact that a license is required to be obtained by a new theatre operator, and the city officials, on a mere excuse based upon discriminatory purposes, refuse to issue the license, is immaterial because the theatre operator may appeal to the court, which will promptly declare the ordinance void, or grant an injunction to prevent interference by the officials, or order the officials to issue the license. The following citations include many phases of the law on this subject: 38 A. L. R. 1533; 39 A. L. R. 1385; 8 A. L. R. 418; 5 A. L. R. 1312; 2 Ann. Cases (American) 313; 2 Ann. Cases (American) 701; 14 Ann. Cases (American) 865; 1916 B Ann. Cases (American) 496; 1917 E Ann. Cases (American) 505.

Of course, it is well established that a municipal corporation's power extends to the protection of the lives, health, comfort and quiet of all persons and the protection of property within the city. In the exercise of that power the city council may suppress and prohibit any trade or business, or may regulate any business in such manner as may be necessary for the safety, morals and welfare of the people. For example, a municipality could, if the theatre business were detrimental to the general public, suppress such business entirely and completely.

But for a municipality to decide and pass ordinances to the effect that a stipulated seating capacity in several theatres is proper and beneficial to the public, and that any seating capacity above that limit, or any new theatres, will prove bad for the "safety, morals, and welfare" of the people, is in a sense ridiculous and obviously an invalid ordinance.

Moreover, any requirement of obtaining licenses which has similar effect also is an invalid regulation. And if a law is formulated so that if the court holds *any part* void, the remaining clauses shall be valid, such provision is ineffectual as a device to make any unusual or discriminatory clauses in the ordinance valid.

DETERMINATION OF VALIDITY

When a city passes an ordinance prohibiting or limiting the operation of theatres, the question often arises as to whether the ordinance should be enforced with respect to a particular person or set of persons conducting or proposing to conduct such a business.

The answer to this question is not controlled by the manner in which that particular person, or set of persons, is conducting or will conduct his business, nor whether the business is a nuisance *per se,* but whether it may be, and often is, so conducted as to be a nuisance or deleterious to the public welfare. For example, in a very late case (159 So. 203) it was shown that a city passed an ordinance regulating specific places of amusements. The court promptly held the ordinance unenforceable, saying:

"A city has the right to prohibit an enterprise entirely, or to limit it to certain zones, when, as thus located, it bears some substantial relation to public health, safety, or morals. . . . But if a city undertakes to

(*Continued on page* 30)

The Thirsty Patron Deserves a Drink—of Clean Water

● And your bubbling fountain may be so designed that it offers a patron no more real safety than the outlawed common drinking cup

THE HOSPITALITY of a cool, refreshing drink of water is offered by most theatre owners to their patrons. From the patron's viewpoint, such simple—and yet when desired, such important—refreshment is one of the rudimentary modern comforts that they have come to take for granted in any theatre they attend.

The method of providing drinking water varies, however, with the house. It is often an indication of the quality of equipment and general management of the theatre as a whole. It does not take much imagination, for instance, to picture the motion picture theatre that offers thirsty patrons a drink of water from a common drinking glass, kept on top of a cooler or beside a faucet!

During the past 25 years most States have passed laws banning the common drinking cup from railways, boats, theatres and other public places where people gather. Most common cups in such locations have been replaced by paper cups, which are dispensed either free or from a penny-in-the-slot container. Bubbling fountains have also been devised as a sanitary substitute for the common cup.

Bubbling fountains are now found in a great many theatres. They are satisfactory from a sanitary standpoint if protected against human and mechanical abuses. However, to quote from *Bulletin* 87 of the Woman's Bureau of the United States Department of Labor, "To our amazement," concludes Louis V. Dieter in an article entitled *The Relative Sanitary Values of Different Types of Drinking Fountains,* "we discover that instead of being a protection, our supposedly sanitary substitute for the common drinking cup is distinctly a menace to public health fully as great as the cup itself."

AVERSIONS OF PATRONS

Mr. Dieter is to be considered, of course, as one accurately informed in such matters. Nevertheless, it would probably be difficult for most people to believe that the bubbling fountain is not an improvement over the old common drinking cup. Some types of fountains are so designed that sanitation appears to be well provided for, the principal objection in such cases being that they make drinking somewhat difficult —one is not sure how much water is going to get into the mouth, and how much into the nose, eyes and ears.

Despite reasons for regarding the bubbling fountain as an aid to public sanitation (in contradistinction to the common cup or glass), and its wide acceptance as a safe way of getting a drink in a public place, there *are* people who shun it. They may be a bit squeamish or fastidious, but their attitude is none the less a real factor to be faced and practicably dealt with. Some mothers, in particular, are fearful of the bubbling fountain as a source of drinking water for their children.

What is *below-standard* drinking fountain equipment? Any type that is open to question by the health department as endangering the public health. Theatre owners, along with all who operate places open to the public, have a definite responsibility to their health departments. They must guard the health of patrons while in their houses. One of the important methods of operating within this law is to see that people do not *swap germs* with each other at the drinking fountain. Most of the common contagious diseases, such as colds, trench mouth, influenza, tuberculosis, measles, whooping cough, diphtheria, scarlet fever, mumps and lobar pneumonia, can be contracted by taking into the mouth germs left, for instance, by a previous user, on a cup that has not been thoroughly washed, or left on the spout or guard of a bubbling fountain.

By way of illustration, the recent spread of diphtheria in Lake School, Omaha, Neb., was blamed in part upon unsanitary drinking fountains by Dr. Millard Lanfeld, public health director. Calling school officials together, he urged that if some other way could not be found for supplying water safely to the children, the fountains should be turned off. He suggested that these particular fountains be replaced immediately with approved equipment.

A committee of the American Waterworks Association, after inspecting a large number of new drinking fountain installations, reported that less than 10% of the number of fountains inspected were of a design that prevents infection from being transmitted directly from one person to another—"and only 5% might pass Section 61 of the Railway Code."

Since few theatres in this country permit patrons to drink from a common cup, public health is menaced chiefly by misused, mechanically defective or unsanitarily constructed bubbling fountains. On this subject, Dr. W. W. Bauer, director of health and public information of the American Medical Association, said in a radio talk:

"I spoke before of the bubble fountain, which was supposed to be the final answer to the problem of the common drinking cup in public places. Yet experience has shown that there are bubble fountains and bubble fountains. The worst of them are not much, if any, better than the common drinking cup. Too many of the older types of bubble fountains permit the lips of the drinker to touch the fountain where the jet of water emerges, thus contaminating it as effectively as if the old-fashioned cup or glass were still in use. Fountains with vertical jets constantly contaminate themselves by allowing water and secretions from the mouth of the drinker to fall back into the fountain when the water is turned off. In some types the accidental plugging of the waste-water pipe would allow water to back up and flood the whole bowl, with consequent soiling of the outlet-pipe or outlet hole."

PERSISTENCE OF GERMS

Also on this subject of bubbler sanitation, an interesting series of studies was reported by an official bulletin of the Ohio State Department of Health. These studies showed that in fountains where the water bubbles straight up, germs left by a drinker were sometimes held in suspension and could be kept dancing on the column of water for as long as several hours before passing off as waste. It was proved, also that certain germs from the lips of an infected persons whose mouth touched the spout could be recovered several hours later.

Since a fountain ordinarily occupies a conspicuous position in the theatre, if it is of an old-fashioned, outmoded type, it can lend to the theatre as a whole an undesirable atmosphere of cheapness and antiquity. If the fountain is not of the bubling variety, an inexpensive substitution of more modern fixtures will probably bring it up to date.

On the other hand, if it is a bubbler, for health as well as esthetic and business reasons, the need for a change is far more urgent. Here again, the change can usually be effected simply by a substitution of fixtures. Any local plumber can probably do the work.

Regardless of the system employed, the important thing is to supply the drinking water in a sanitary manner that is beyond reproach from the viewpoint of both health department and patrons.—*Walter F. Kohn.*

A CHAT WITH AN INTERESTING PERSON OF THE THEATRE WORLD



VICTOR J. MORRIS, who says:

I Have Found That It Pays to Remodel

VICTOR J. MORRIS, who several weeks ago completed his twenty-fifth year as manager of the deluxe Loew's Orpheum theatre in Boston, is supervising the spending of approximately $50,000 in remodeling and renovating that downtown house in the New England metropolis.

The Orpheum, being an old house—in fact, the first that the Loew circuit established outside of New York—would fast be outmoded if close attention were not paid to its maintenance and modernization. That such outlays are well justified by increased patronage is proved by his experience, Mr. Morris told the writer in an interview.

Here is a change that may be significant in connection with patronage today. The fixtures of the women's lounge were not only replaced by those of latest design, but the size of the quarters was increased. A wall was knocked out and this area extended into the premises occupied by one of the city's largest department stores, a tenant of the theatre building. There is no passage between the store and theatre, however, although the shoppers are brought in close proximity with a theatre entrance by a special stairway to the store from the street.

This entrance is on Hamilton Place, which gives Mr. Morris a problem that may be of interest here. The approximately 150-yard blind street, running from Tremont Street to one end of the Orpheum, is privately owned. This leaves Mr. Morris a sort of combination street commissioner, police commissioner, etc. Snow removal, parking problems and the routing of traffic are a few of the details that otherwise occupy his busy day.

Whereas the front lobbies have heretofore been floored with marble, the stone is being chipped away and rubber matting installed. The previous material was not only hard on carpets, said Mr. Morris, because of the fact that dirt was carried into the theatre, but it was noisy and often slippery.

The exterior, as well as the interior, of the Orpheum is being done over. This house opening onto two main thoroughfares, presents a double problem in this respect. Inasmuch as one of the entrances is some 150 yards from the main street, as previously described, its front has to be particularly effective in order to attract passersby. A huge electric overhead sign, well blended as to colors and easy readable, combined with well lighted one-sheets help to do the trick in this instance.

The fact that the Orpheum has two widely separated entrances helps to give Mr. Morris a few of his more amusing moments, he admits. Patrons leave the theatre after seeing a show, walk around the block, and come back into the house through the other doors. There is a determined, and often disgruntled, demand for refunds.

Two assistant managers aid Mr. Morris in operating the Orpheum. They are Arthur L. Tuohy and Vaughan R. O'Neill. Alton V. Freeman is treasurer.

A staff of eighteen ushers consists entirely of youths with college education. A school for ushers is conducted. Meetings are held three times a week. Ushers, because of their close contact with patrons, can be one of a theatre's most important assets, Mr. Morris has found. He gives particular attention to this branch of operation. Four cashiers work on different shifts each day.

A steady means of additional revenue for the Orpheum consists in candy slot machines that are installed on the backs of every third chair. These may have to be abandoned, however, as Governor Curley is supporting a bill to tax all vending machines five dollars apiece. This would mean a prohibitive bill of over $4,000 for the Orpheum. The merchandising of candy by means of a lobby counter is also proving profitable.

A cleaning company has been contracted to put the house back into shape after each day's performances. Mr. Morris finds that this is the most efficient and inexpensive way to handle this problem, at least in his case. Chairs are also carefully examined daily for structural weaknesses so as to checkmate possible accidents as well as claims arising from torn clothing.

Mr. Morris told, as the most extraordinary situation he ever had encountered in his career in the theatre, of the birth of a baby in the lounge of the Orpheum. A woman, seated in one of the upstair seats, started running for the women's lounge. She gave birth to a chilld therein and immediately deserted it, running from the theatre. A matron who had observed her strange actions found the child. An ambulance was summoned. The baby lived, and the mother was located later.

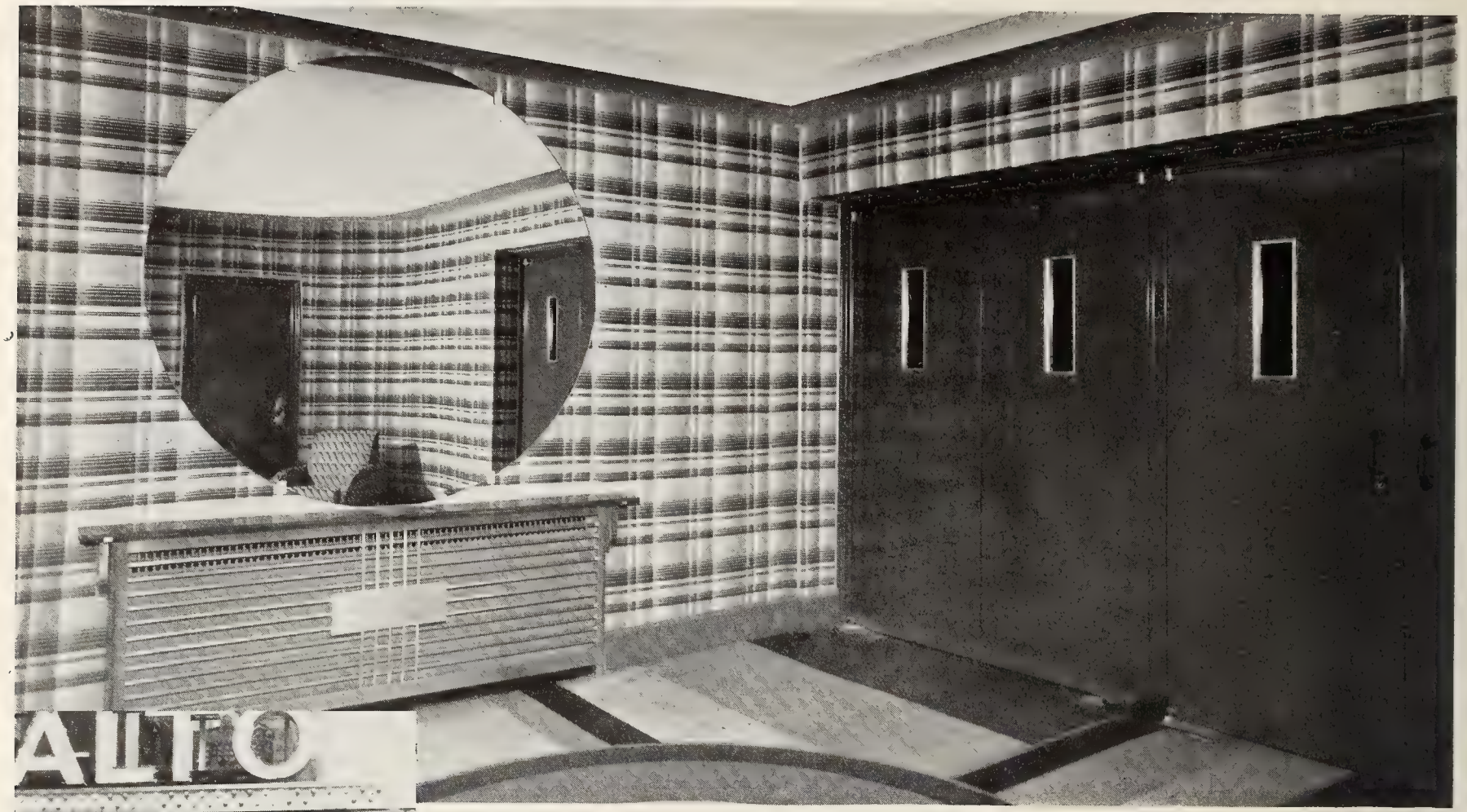
Victor J. Morris is a native of Liverpool, England. He came to this country at an early age and spent his boyhood in Chicago. He not only completed his education in Chicago, but made his first theatrical associations therein as an usher in the Academy of Music. He became connected with the Loew organization at the time Marcus Loew, in partnership with Adolph Zukor, began in the penny arcade business.

The veteran manager was married in New York City thirty years ago. He now lives with his wife in the suburb of Brookline, Mass. He is a life member of the Elks, Masons and Shriners, and is connected with a number of charitable organizations, both in his private and professional capacity. He belongs to the Allied Theatres of Massachusetts, Inc., the local M.P.T.O.A. affiliate, for which Joseph Brennan, his former business associate as manager of Loew's State here, is business manager.

For hobbies, he'll pick baseball every

(*Continued on page* 26)

The New Rialto Theatre At Forty-second 'n' Broadway





Immediately above, the Rialto entrance beckoning to the crowds of Times Square. The upper view is of the main lobby with its walls done in plaid homespun in terra cotta, blue and gold. The floor is covered with carpeting of geometric design in natural colors. Trimmings are in metal.

● A 750-seat cinema featuring "action" pictures and catering especially to the menfolks rises on a site long eminent in New York's theatrical history

SUPPLANTING abruptly the storied Rialto that in its day, and by leisurely, piece-meal remodelings, replaced the tradition-stained Hammerstein's Victoria at 42nd Street and Broadway, New York City, is a new Rialto theatre, one which demonstrates dramatically the utility, efficiency and prime practicability of modern theatre architecture and planning. Compact without crowding, intimate but not tiny, the house is noteworthy for its built-in showmanship. This new Rialto has a policy calling for screen attractions appealing especially to men.

Reputed the only theatre in the world with a subway entrance, the playhouse occupies a site evaluated on a square-inch basis, prohibiting frivolous furbelow in the use of space. None is wasted, naturally, but the design achieves an illusion of spaciousness only a surveyor's tape could dispel. The horizontal predominates in an over-all decorative scheme shrewdly restricted to small, plain figures steadily reiterated.

Surface entrance is from Broadway, which attains its pedestrian apex at this point. Across the street the Times Building flashes its running headline story of the world's news in electric lights to a passing and largely heedless multitude. Eyes are drawn more sharply to the trim marquee and snug lobby of the Rialto.

Between brightly lighted lobby and softly illuminated foyer, a small, chastely severe vestibule intervenes inconspicuously, shutting out street din.

The lobby opens directly into the auditorium, where 750 seats (by International Seating Company) are ranged in three banks separated by ample aisles, and at right down inviting stairs to a main lounge,

The auditorium of the new Reialto seating 750 on a single floor. This view is toward the entrance. The general color scheme consists in terra cotta and buff carried out in a system of horizontal striping along the walls. The ceiling is painted a deep blue. Illumination is by cornice trough lighting.

which turns out to be, also, a sublevel foyer fed by a lower-level box office set flush upon a shopping arcade, whence come passengers arriving on the BMT, Interborough and Eighth Avenue subways. This double-purpose lounge, in common with the stairs connecting it to the upstairs foyer, is warmly decorated in plaid homespun of heavy texture, terra cotta and buff, with modern, chromium-piped chairs upholstered in the same material. Men's and women's lounges are located off this main lounge space.

Arriving by subway, the patron enters without exposure to weather, passes upstairs and through the street level foyer into the almost square auditorium, which is walled in terra cotta and buff applied on a pattern accenting a horizontal stripe that achieves a convincing impression of depth. Ceiling and carpeting are in deep blue, broken with small geometrical figures. Indirect lighting sheds a faintly golden radiance over the darkened interior. All seats are on a single level and are equipped with a Bilmarjac electrical seat indicating system.

The projection room is 12 feet deep, 22 feet wide and 14 feet high. It is lined with Accoustical Craftex to deaden working noise. Reproduction is by the RCA Photophone. Projectors, which number three, are Simplex.

Executive offices, ushers' quarters and footlight control rooms are on the second floor of the two-story building, which includes shop space for the diversified commercial requirements of the location. The exterior of the building, modern in treatment throughout, is done chiefly in Vitrolite and colored glass tiles.

Arthur L. Mayer, under whose administration the old Rialto made motion picture history, is managing director of the new house, which was erected for the Mid-Town Theatre Corporation. Thomas W. Lamb was the architect for the theatre portions of the building.

The building in which the Rialto is located, is itself noteworthy for other reasons. At its very 42d Street corner there is to be a tower, on which, when it is completed, will be emblazoned the name of Schenley, and advertising the liquor products marked under that name. Also, for the first use on such a scale in a building of this type architectural glass tiles are used. These tiles, manufacturing by Sealed Joint Products, Inc., are opaque and rough-textured, and are in various shapes to give a corrugated effect to the surface of the building.



Corner of foyer-lounge.

The State: Western Modernism In a Capital of the Pacific





The auditorium and the facade of the State. The auditorium is a simple configuration of smooth curves. The exterior is finished entirely in marble.

MANILA, CAPITAL of the Philippine Islands, which are now enjoying their first months of probationary independence, has in the new State a motion picture theatre not only comparable to fine theatres of this country and Europe in its technical facilities, but one quite as expressive of contemporary Western notions in architecture.

The architect, Juan F. Nakpil. is a Filipino prominent in his profession in Manila. In his design for the State he has, in a manner common in America and England, combined fundamentals of Western classical tradition with the so-called *moderne.* He has fittingly introduced, however, various motifs of native origin—such plants as salacots and carabao as grille patterns, for example—in the decorative treatment. In adapting his design to a tropical region he has also provided "media aguas" for the windows and crowned the building with covered terraces.

The State is owned and operated by Luzon Theatres, Inc., which also owns and operates the Grand in Manila but a short distance from the State.

The whole exterior of the building is finished with a buff colored wash out marble, the only building so entirely finished. On the ground floor of the office building a shop is located and on the three floors directly above it are spacious offices. Viewed from the outside, the windows of these offices, protected by "media aguas," are tied together by sculptured bamboo frames which feature further accentuates the verticality of the building.

The most attractive and novel portion of the main elevation is the facade of the theatre proper, which is the principal motif of the entire building. Here the native touch is shown through the use of the coconut tree, "salacot" and "diliwari" leaves in the decorative design.

In the lobby, the walls are finished with

real marble of ivory buff and brown color, the brown being the color for the longitudinal stripes. The color of the walls blends harmonizingly with the color of the floor and the ceiling.

In place of ticket booths, small window openings covered with chromium-plated iron grilles of bamboo are provided in the walls. At the end of the lobby are the doors of the auditorium, and at the sides are stairs leading to the foyer above and thence to the balcony and loge.

The entrance to the balcony is through a small hall completely paneled with varnished wood of different shades, the design of which was inspired by the native sawali. Next to the hall is the promenade with stairs at its opposite ends leading to the balcony seats.

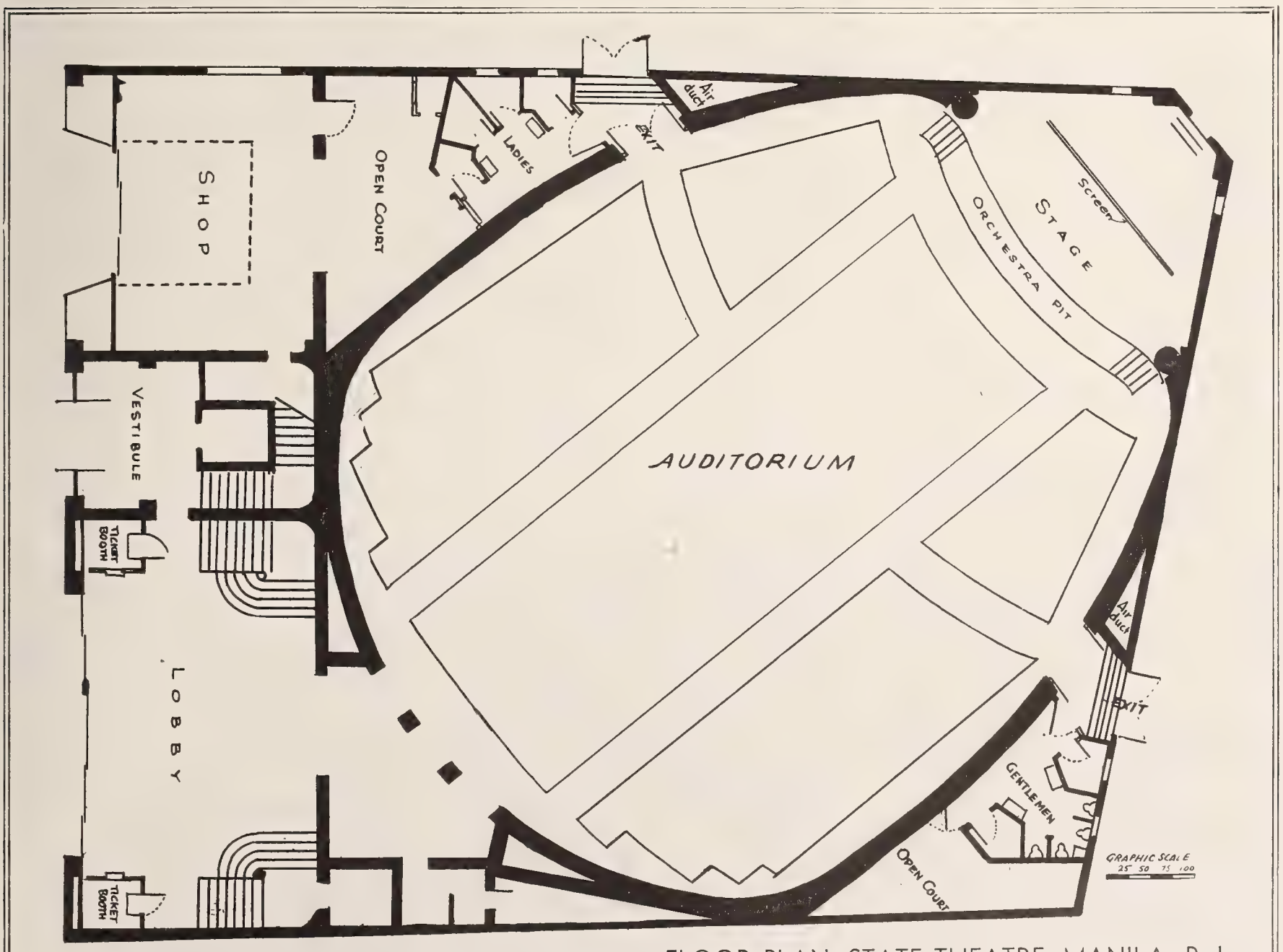
Although the foyer leading to the balcony and loge is only one flight up, the management has provided an elevator that empties into the foyer and enables patrons to reach the balcony and loge section by this means. The theater elevator, made by the Otis Elevator Company, is on the right side as one enters. The doors are colored burgundy, following the general color scheme. Uniformed elevator boys, working in two shifts, are on duty during show hours.



The foyer, which also functions as a spacious lounge.

The interior decorative effects are concentrated in the foyer. These are the murals representing music, which cover the four foyer walls; two bas-reliefs in silver, and a statue representing "State."

The auditorium is finished in neutral tones and its treatment is saved from severity by "streamlines' in curvature, and an overhead chandelier, the latter a combination of glass plane designs from the anahaw leaf. The streamlined recesses on ceiling and under balcony furnish diffused indirect neon tube lighting.



FLOOR PLAN, STATE THEATRE, MANILA, P. I.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

GEORGE SHARBY has reopened the Alley, Groveton, N. H., which had been destroyed by a fire.

EDWARD KENNEDY has been made assistant manager of the Empire in Portland, Me., replacing George Street, who recently resigned.

VERNON ADAMS, head of the Adams Amusement Company, has taken over the Pastime in Marlboro, Mass., from George Husson.

E. M. LOEW, well known New England independent circuit operator; E. Harold Stoneman, Allied executive and circuit operator; Joseph Cifre, head of a Boston Theatre Service Company, and Maurice N. Wolf, president of the Boston Friars Club, have gone to Florida to join Nathan Yamins, Allied head and circuit operator, who has been wintering there.

NAT WILLIAMS, acting for the Interstate Enterprises, has arranged for the installation of RCA-Sonotone hard-of-hearing aids in the Shaw theatre at Quincey, Fla.



S. K. Wolf. who has become active head of the Society of Motion Picture Engineers. He was appointed executive vice president when Homer G. Tasker, president, was transferred to the West Coast by his employers, United Research Laboratories. Mr. Wolf is head of the acoustics department of Electrical Research Products.

JAMES MCALLISTER, assistant to Manager George French of Keith's Memorial theatre in Boston, will be married to Barbara Anderson of Stoneham, next month.

KENNETH DOUGLAS has returned to his desk at the Capitol Theatre Supply Company, where he is New England manager, after recovery from an appendicitis operation.

DONALD WHITE and Eleanor Monahan, both on the staff of the State, M. & P. house in Portland, Me., have announced their engagement.

WALTER E. KNOCHE is replacing the sound equipment in the Palace theatre at Fredericksburg, Tex., with RCA Photophone.

GEORGE FRIARY, formerly manager of the Central, in Biddeford, Me., has been appointed resident-director of the Broadway in Chelsea, which was recently reopened by M. & P. Theatres on a subsequent run policy.

AL KEHR, veteran showman who owns the Princess in Ogallala, Neb., recently opened the Prairie in the same city.

LAURENCE J. O'TOOLE of the Metropolitan in Boston, and Carlo Vannicola of RKO Theatres in New England, were recently featured on Art Moger's "Cartoonist School of the Air" over WCOP in Boston.

A. A. SPITZ, associated with Tony Romano in a number of motion picture enterprises, recently reopened the Park, in Auburn, Conn.

PHIL SELETZKY, chief booker for M. & P. Theatres in New England, and Mrs. Seletzky have become the parents of a boy.

JACOB LOURIE, executive of Netoco Theatres, and BEATRICE BUCKMAN, daughter of Nathan Buckman of the M. & P. Theatres, have announced their engagement. The wedding is planned for June.

THOMAS M. CURLEY, operator of the Queens, Ashland and Lee in St. Louis, Mo., has equipped the Queens with Photophone sound system.

W. D. LORD, who recently reopened the Star in West Pembroke, N. H., is also reopening the St. Croix Opera House in Calais, Me., which recently had been damaged by fire.

TRACY BARHAM, general manager of Southio Theatres, Inc., with headquarters at Hamilton, Ohio, has appointed JAMES STAMPER assistant at the Gordon theatre, manager of the Sorg at Middletown, Ohio. GEORGE GIBBS, JR., in charge of the Sorg, goes to the Gordon. ROBERT GIBBS, SR., who directed the Sorg, becomes advisor to the circuit executives. The two houses have just been acquired by Southio, which is a Paramount subsidiary.

VERNON H. ADAMS, former exploitation man for United Artists, recently took over the Pastime theatre at Marlboro, Mass., and has installed RCA Photophone.

H. W. WEINBERG, general manager of the Central States Theatre Corporation, has announced the purchase by that group of the Grand, at Estherville, Ia. Changes are to be made in the construction, maintenance and sound equipment of the theatre.

NATIONAL AMUSEMENT COMPANY, operators of the Fort theatre in Fort Atkinson, Wis., is completely remodeling the house, installing, among other things, new interior decorations and also air conditioning equipment.

ED THOMASSIE, formerly of the Hollywood theatre in Gretna, New Orleans, recently opened the Royal at Marrero.

G. C. LANTRIP, has purchased one of the new photophone sound reproducers for use in the Star theatre, Parrish, Ala.

D. TRIMBLE and T. MIKOLOWSKY, who operate the Liberty theatre at Masontown, Pa., have equipped it with RCA Photophone. Mr. Mikolowsky also operates the Rex in that city.

DAVID WEINSTOCK will open the Plaza, a 1,200-seat house, at Stamford, Conn., sometime in March.

WILL KERR, Cincinnati manager for RCA, reports installation of Photophone sound equipment at the Majestic, Crooksville, Ohio, the New Garden, an A. G. Constant unit at Portsmouth, Ohio, shortly to be reopened, and the Arista at Lebanon, Ky.

J. J. PARKER has opened his new United Artists theatre at Pendleton, Ore. The house, a 600-seater, has been entirely modernized and is under the management of Victor M. Keady.

J. T. and C. W. PHILLIPS are erecting a new 700-seat theatre at Swainsboro, Ga.

HENRY VANN, operator at Clinton, N. C., is planning the construction of a new house in that city.

LEWEN PIZOR is demolishing his Rialto in Phoenixville, Pa., and plans to erect a new modern house on the site.

The Use of Well Water in Air-Conditioning the Theatre

● There has been much digging of late, inspired by a hope for cheaper cooling, but frequently without consideration of the factors cited here

WATER, THOUGH many times causing theatre operators much trouble by finding its way into the theatre, is nevertheless a very important element in theatre operation. In air conditioning particularly it is of prime importance, and it represents one of the items of substantial proportions in determining the cost of air conditioning.

Water for a long time has been used in many ways as a medium of heat exchange or in the process of transferring heat from one substance to another. Perhaps the theatre manager most appreciates a large supply of cold water in the summer time because with it he can air condition his theatre, and air conditioning has proved to be an outstanding box office attraction in the warm season.

Because of the initial investment and the operating cost of mechanical refrigeration, theatre engineers and operators alike have been busy trying to find sources of water other than from the city mains for use in air conditioning. The search has finally resolved itself into trying to determine geographical locations where wells may profitably be dug with some reasonable assurance that water in *sufficient quantity* and at a *sufficiently low temperature* may be obtained at costs of digging and pump equipment substantially below the cost of mechanical equipment.

The digging of a well, in most parts of the country, is very speculative as it does not always produce the desired results. Though wells dugs in most localities will produce water the big gamble is *how much* and at *what temperature.* I wish to emphasize that the quantity and the temperature are all-important factors.

Well diggers are generally the most optimistic people; some of them would lead one to believe that a hole drilled into the ground in any location will produce all the cold water necessary for air conditioning. But such is not a fact. The course of subterranean or sub-surface waters has been the subject of study for many years by fine engineers and by the United States Government. Government engineers have drawn elaborate maps showing areas where they believe sub-surface waters exist, but even they can't state in exact terms that water exists in certain quantities and temperatures. Frequently some engineer or well-digging concern will have copies of such government maps, and it is well that the theatre manager or operator ask to see them.

DETERMINING VALUE OF WELL

THE EXPERIENCES of others in your locality is about the strongest factor in coming to a decision as to whether or not a well is feasible. Visit the dairies, breweries, ice plants and bottling works in the immediate vicinity, as they are large users of water, and determine from them whether they have wells and if so how much water they are getting and at what temperatures. It is only fair to state here that dry wells have resulted when dug within a hundred yards of a very successful well. There just is no positive rule for pre-determining the outcome before digging the well. This statement is made in spite of many claims of some engineers and well digging concerns to the contrary.

DRILLING PROVISIONS

If changes in the air conditioning system based upon well water are contemplated, it is much wiser to dig the well first and then determine the results before making commitments for new equipment. In some parts of the country some well digging companies will guarantee a definite quantity of water at not to exceed a specific temperature. If results do not measure up to the guarantee you just don't pay—the digger has taken the chance and lost. Such contracts cost somewhat more if the well produces the guaranteed amount of water at the guaranteed or lower temperature, but the extra cost might be considered insurance.

In some municipalities they refuse permission to discharge well water into the city sewer systems. This is presumably based upon the fact that as long as the water is not bought from the city the city sewers cannot be used to dispose of it after it has served its purpose in air-conditioning. Under such conditions it becomes necessary to dig a second well to carry off the used water. This, of course, runs the initial cost up.

PUMP EQUIPMENT

Practically all wells require pumping equipment in order to raise the water in sufficient quantity. There are quite a number of manufacturers who make good well pumps. Keep in mind that we theatre men hate to spend money for stand-by equipment and consequently, with one pump, the entire success of the whole plant hinges on the continuous performance of the one pump. So buy a good pump when you buy one.

Most wells are just a hole in the ground with a solid pipe down in it. On the end of the pipe where it enters the water bearing strata there is a bronze or brass pipe with holes of some size or shape in it. These strainers are anywhere from ten to thirty feet in length and their purpose is to hold out the gravel and silt so that the water may collect in them and then be lifted by the pump to the surface. Frequently, depending upon the nature of the water-bearing strata, it becomes necessary



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VALUE OF FUELS: Natural gas has an average B.T.U. value of 1,100 per cubic foot. Manufactured gas (the kind most of us burn in kitchen ranges) has an average B.T.U. value of 550 B.T.U. (just half of natural gas). Fuel oils of the lighter grades, as burned in home boilers and in many theatres, has an average B.T.U. value of 140,000 B.T.U. per gallon. The heavier grades as used in industries and some few theatres has an average B.T.U. value of 145,000 B.T.U. per gallon. The average oil burner functions at about 75% efficiency.

Coals of the grade generally used in theatres have an average B.T.U. value of 13,000 B.T.U. per pound, and the efficiency of coal firing in the average theatre boiler is about 35 to 40%.

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HEAT LOSSES: If your theatre has a wood roof 2 inches thick covered with tar and gravel roofing and no other insulation, you are, during these cold days, losing .242 B.T.U.'s per hour per square foot per degree of temperature difference between the outside air and the air in the attic space. Assume that the roof of your theatre has 8,000 square feet and the temperature outside is 20°F., the temperature in the attic 64°F. Sixty-four minus 20 is 44. So you have the following, .242 × 8000 × 44 85184 B.T.U.'s of heat being lost or dissipated each hour of operation from the roof; for an 11-hour day this amounts to 937024 B.T.U.'s lost.

Referring to the foregoing Tab.: Assume you burn oil of the 140,000 B.T.U. value at 5¼c. per gallon. That oil burner is only operating 75% efficient at best, so you only get 105,000 B.T.U.'s from the total of 140,000 per gallon that you buy. Hence 937,024 B.T.U.'s divided by 105,000 B.T.U.'s is 8.9; or your losses through the roof represent 8.9 gallons per day. There are about 200 days in the heating season, so 8.9 gallons X 200 days equals 1,780 gallons loss for the heating season. At 5¼c. per gallon this loss is $93.45 per heating season.

A roof of materials of poor insulating value lets heat come into the theatre in summer time just as it lets heat escape to the outdoors in the winter time. A well insulated roof saves and works for you the entire twelve months of the year.

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TOILET STAINS: To remove urine stains from marble, the following procedure will be found effective.

Dissolve two pounds of trisodium phosphate crystals (obtainable from your druggist) in 1 gallon of hot water. Then mix with water to the consistency of a medium paste, 12 ounces of chlorinated lime. Next get a stone crock or an enameled or granite-ware 2 gallon pan and pour together the trisodium phosphate solution and the chlorinate of lime paste, and when mixed, thoroughly add enough water so that the entire mixture makes about 2 gallons. Use some of this liquid to add to quantities of powered talc to form a thick paste, then apply this talc paste to the stains about ¼-inch thick. The paste, being a strong bleaching agent should draw the stain out of the marble. When the paste has dried, wash off with water, and if necessary, apply another application of the paste.

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NATURAL GAS: Is natural gas a good fuel to burn for theatre heating? Here are a few facts. With the flue gases from a gas heater leaving at 150° and burning a gas of B.T.U. (or calorific value) of 1,000, the efficiency of the furnace is about 88%, as against a steam boiler of 50% efficiency. Efficiency in any heating device is the ratio of the B.T.U. value of the fuel to the actual B.T.U. output or the B.T.U. that is converted into useful heat.

Gas furnaces, even when running at part load or possible poor regulation of the burners, still have an efficiency higher than the average steam boiler. If you operate a theatre in a natural gas belt you may be well repaid by giving some thought to changing the heating equipment of your theatre.

at one or two-year intervals to raise the pipe and clean the strainer. This process costs anywhere from twenty-five cents to sixty cents per foot of well depth, depending on how deep the well is.

There is one other hazard—wells sometimes go dry. Quite frequently this can be corrected, if caused by a general lowering of the level of the sub-surface water, by pulling up the pipe and digging the well another thirty, 50 or 60 feet deep. In short, if at first you are successful in getting a well that produces, there is no positive assurance that your troubles are over.

There are parts of the country where well digging is uniformly successful and water in large quantities at temperatures in the low fifties (below the average dew point of the air) is obtained. In such instance the fortunate theatre operator has the equivalent of a refrigerating plant at an initial cost and an operating cost many times less than for mechanical refrigeration.

USING WELL WATER IN AIR-CONDITIONING

EVEN WITH mechanical refrigeration the cost of city water for condensing purposes, or the cost of a cooling tower is a substantial item. Frequently the temperature of the water in either case is hardly low enough to really operate efficiently, as the capacity of a compressor declines or falls off rather sharply with high temperature of the condensing water. Consequently if well water is available in sufficient quantity, even as high as seventy to seventy-two degrees, it is still worth while and will show substantial savings in the operation of mechanical refrigeration.

Wells generally cost about three to three and a half dollars per foot to dig and range in depth from sixty to six-hundred feet or more. The cost of operating pumping equipment is from three to five cents per thousand gallons. Compare this cost with your existing municipal water rates and see whether it represents a substantial saving. Of course the three to five cent cost is operating cost alone, it does not include interest, depreciation, insurance, tax or other fixed charges.

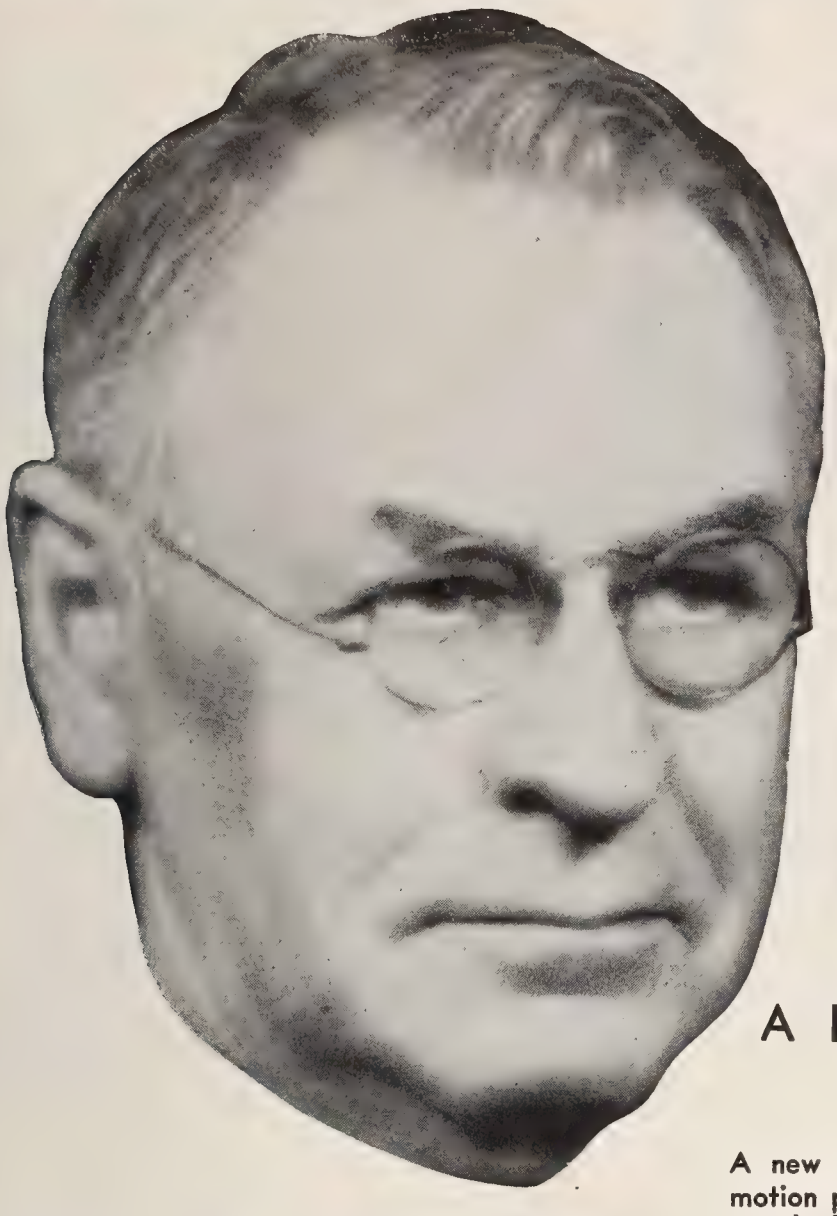
EQUIPMENT

Perhaps the foregoing may sound discouraging—it is merely presented in this manner to emphasize and impress upon you that wells are speculative. However, let's assume that there is a supply of well water at, say, 55 degrees temperature; under such favorable conditions a system most certainly should be designed to take advantage of it—and there are some definite advantages of the air washer over a coil installation. Manufacturers of cooling coils sometimes over-sell their product and tend to make the prospective buyer overconfident.

Whenever water is run through a metal pipe there is a very great possibility that dirt, scale and corrosion will in time take place in that pipe. The moment that this begins in water cooling coils the efficiency of the plant begins to drop sharply. Another point is that some type of throw-away filter is a practical necessity with a coil job, otherwise dirt carried in by the air will cake or adhere to the coils. Coils as designed today are not easy to clean—the most satisfactory method is live steam, but steam is not generally available in theatres in the warm season. Coils definitely have their place in air conditioning, but an air washer is a much better bet on a straight cold water job.

In designing a cold water job it has been

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A PRACTICAL GUIDE TO GOOD PROJECTION AND QUICK TROUBLE-SHOOTING

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The new Bluebook is complete in one handy volume. It is a great improvement over the former expensive and cumbersome three-volume sets.

2 COMPLETE and UP-TO-DATE

The new Bluebook does a three-fold job: (1) it gives a detailed description of the construction, wiring and functioning of every piece of sound and projection apparatus used in a modern projection room. (2) It gives all the instructions for the operation and maintenance of this equipment and (3) it contains a complete trouble-shooting department as a first-aid in breakdowns.

3 QUICK-FINDING INDEX

An extremely simple but comprehensive indexing system makes the new Blue Book a truly great aid to working projectionists. Whatever problem comes up in the day's routine is covered on the instant with hardly more than the twirl of your thumb. Projectionists of long experience in the projection room will be first to appreciate this remarkable time-saver.

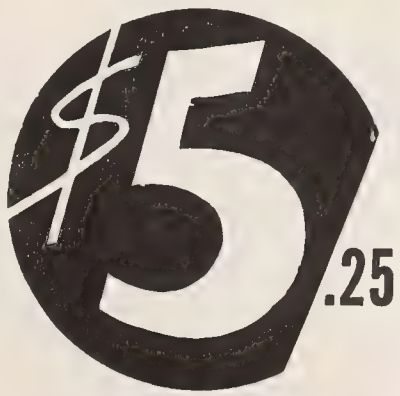
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And it is, within its 700 pages, a practical trouble-shooter, which alone entitles it to a place in every projectionists tool kit.

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The millions of particles of dirt and dust daily entering your theatre are like so many demons, eating away at your profits in a dozen ways.

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Spencer Central and Portable Vacuum Cleaning Systems show the way. They save cleaning time, are efficient in operating and maintenance costs, and have proven their ability to produce results in hundreds of theatres.

Demonstration of The Spencer Portable on request.

S-16

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found that not more than a 5-minute air change in the auditorium, or twelve changes an hour, is necessary. In calculating the air change at the above rate that rate, per seat, being less than 35 cubic feet per minute per seat, the fan capacity should be increased as 35 c.f.m. is a minimum requirement for a cold water installation.

OPERATION

In most of the atmospheric cooling jobs of the past the air velocity in the auditorium has been too great. This has resulted from too few delivery points and the effort to gain distribution by velocity of air alone. Of course, more delivery points add to the cost of the job, but that extra cost is justified because it will mean fewer complaints from patrons. Air velocities within the auditorium should never be in excess of fifty feet a minute.

Cold water air conditioning can be automatically electrically controlled about as successfully as a mechanical refrigeration job can be. Cold water air conditioning with air washers are more easily controlled and more flexible than when coils are used. With an air washer there is possible a percentage of cold well water being mixed with warmer, recirculated water, which feature is excellent for in-between seasons, early spring and late fall when the weather is not really warm; but the air in auditoriums becomes uncomfortable primarily due to the body heat and moisture given off by people.

It is worth while investigating the possibilities of well water in your locality. Before the hot weather really sets in and in a future issue of BETTER THEATRES a plan will be described showing how to make very good use of cold well water should the well produce proper temperature but insufficient quantity for straight evaporative cooling.—J. T. K.

REQUIREMENTS OF VACUUM CLEANERS IN THE THEATRE

A VACUUM CLEANER consists essentially of, first, an air suction pump or exhauster, connected by a pipe or tube or directly to a nozzle having a slot shaped orifice which is passed over the surface or material to be cleaned. The lip of the orifice must be kept in good and close contact with the material or surface being cleaned. Secondly, there is an air filter which removes the dirt from the air either before or after it enters into the exhauster. The filter serves at the same time as receptacle or chamber for collecting the dust and dirt. This receptacle is so constructed that the dirt can be easily removed. In the small domestic types of cleaner the filter and receptacle is commonly a bag.

STATIONARY SYSTEMS

Vacuum cleaners may be classed into two general types, *stationary* and *portable*.



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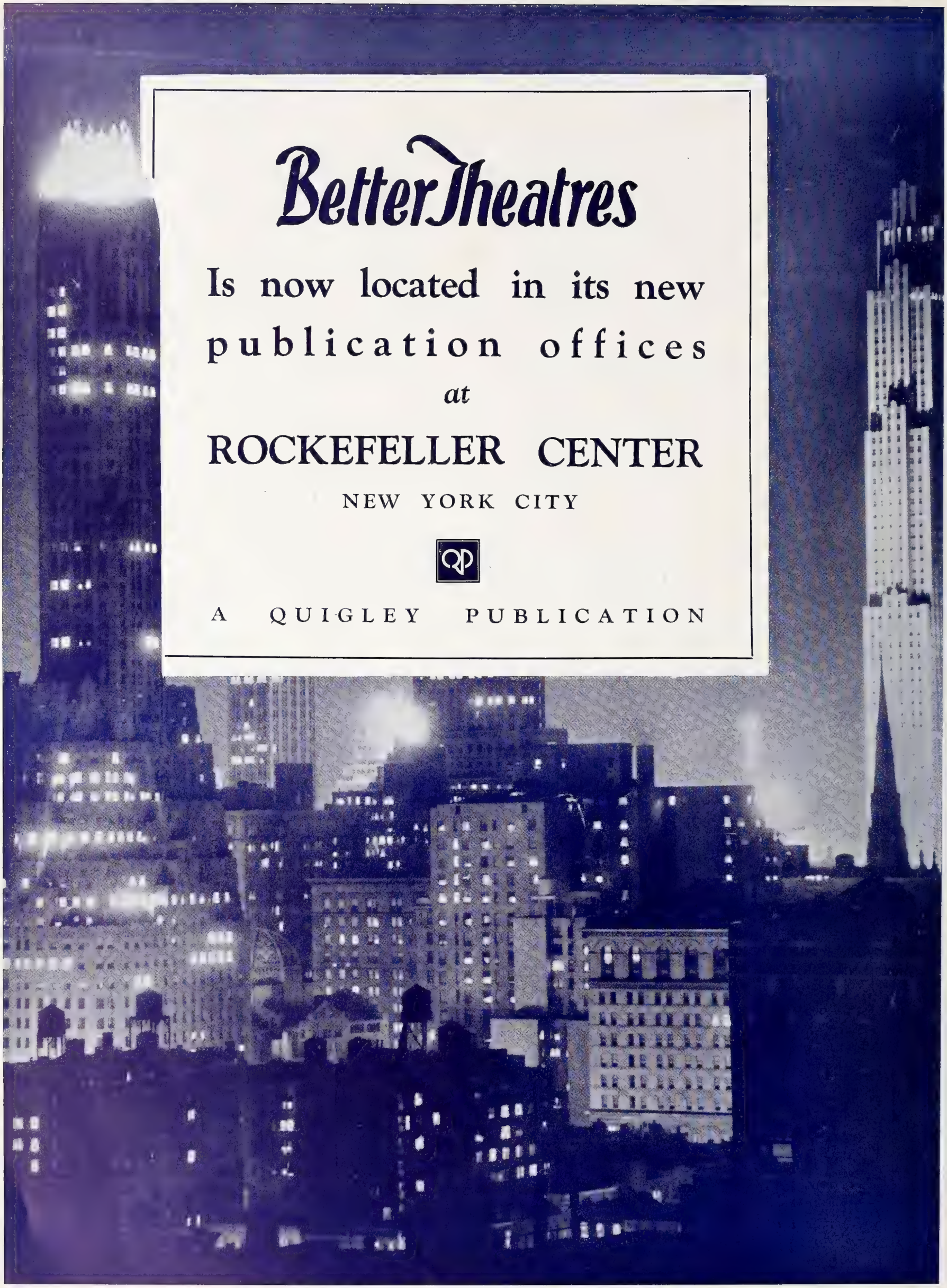
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Stationary or central vacuum systems are only installed in large buildings, office buildings, hotels, apartments and theatres. Such installations have a permanent system of pipes, with outlets conveniently located so that all parts of the building may be reached with a hose not less than 50 feet long. In such installations the suction is provided by pumps of the *positive displacement* type or the *multi-stage fan* type. The type of pump is determined largely by the type of work to be done by the cleaner. Generally a pump of the positive displacement type is capable of providing a stronger suction, but the multifan type is the one most used, inasmuch as the cleaning of rugs, carpeting and draperies does not require the suction that may be provided by a positive displacement pump if properly designed tools are used with the multifan type of pump.

In a multifan type of pump air sucked is at the rate of from 60 to 70 cubic feet per minute per nozzle, and within the system about 2½ to 3 inches of mercury vacuum is maintained.

While the positive displacement type maintains the higher vacuum, it moves less air. There is no question but that the 5 or 6 inches of vacuum of which it may be capable, will remove very heavy particles of grit or dirt that may have become imbedded in a rug, but there is, however, a question in some minds whether such suction applied to fabrics does not have a destructive effect. Certainly it does not help or improve fabrics.

The multifan type, carrying, as it does, a vacuum of 2½ to 3 inches and handling double the quantity of air, is the most satisfactory. From two to three inches of vacuum is enough to loosen the grit and dirt and other heavy particles, and when loosened it becomes entrained in the large current of air and is carried away. The additional volume of air provides additional air brushing effect on the carpet.

PORTABLE CLEANERS

These points are brought out here because much the same reasoning is to be followed in considering portable types of vacuum cleaners. Portable vacuum cleaners may be divided into two groups. One is the heavy *duty truck* type, very similar to the stationary plants, but of course much smaller and mounted on trucks with three or four wheels. This type of cleaner is too heavy to be transported to the various levels in a theatre except by elevator. In weight they range from 100 pounds to 225 pounds.

The second classification is the *domestic* type, designed especially to replace the broom and the carpet sweeper in the home. Everyone has a more or less general and intimate knowledge of this type of cleaner. Some makes of the domestic type cleaners have been developed purely and simply to meet and undersell the market. Such cleaners are not worth a quarter of what they ask for them. Other makes have been well designed and constructed in accordance with good mechanical principles and careful workmanship. Most of these

Finally she's



gone to pieces!



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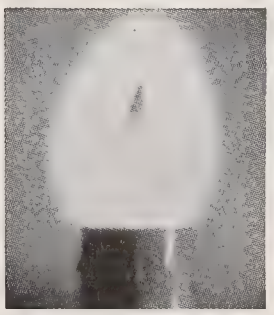
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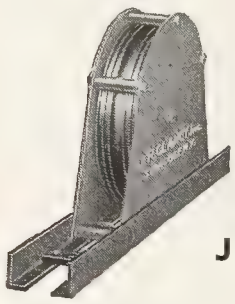
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cleaners range in weight up to 25 pounds.

The domestic type vacuum cleaners on the market are not satisfactory for theatre use for the following general reasons: they are (a) built too light to stand hard service; (b) powered too light to stand prolonged periods of operation; (c) designed to displace too small a quantity or volume of air at too low velocities to clean thoroughly; (d) equipped with motors not sufficiently protected against dirt; (e) without sufficient provision for proper lubricating of motor and fans; (f) generally not provided with ball bearings.

A satisfactory theatre type vacuum cleaner must overcome each of the abovementioned faults. To be specific, it should be capable of maintaining 3 inches of mercury vacuum (this is sufficient) and must move from 55 to 60 cubic feet of air per minute. It is to be assumed that in order to accomplish this it will have to weigh 50 to 60 pounds.

The real problem in vacuum cleaning in theatres is the stairways, the stepping in the balcony and the boxes or loges. Because of these situations the type of domestic cleaner which has the motor mounted on the housing forming the cleaning tool, absolutely cannot be used. There is one make, however, which has the suction and receiving elements in a "pig," to which a hose is attached, and this type may have some efficacy where stair flights are short.

To complete the list of troubles in connection with vacuum cleaners in theatres, mention must be made of one which is no fault of the manufacturer. The theatre vacuum cleaner gets the least amount of care or attention of any of the items of neglected theatre equipment. No one ever pays any attention to it until it stops functioning. Types and makes now used in theatres would give much better service if one hour each week was spent in cleaning and oiling them.—J. T. K.

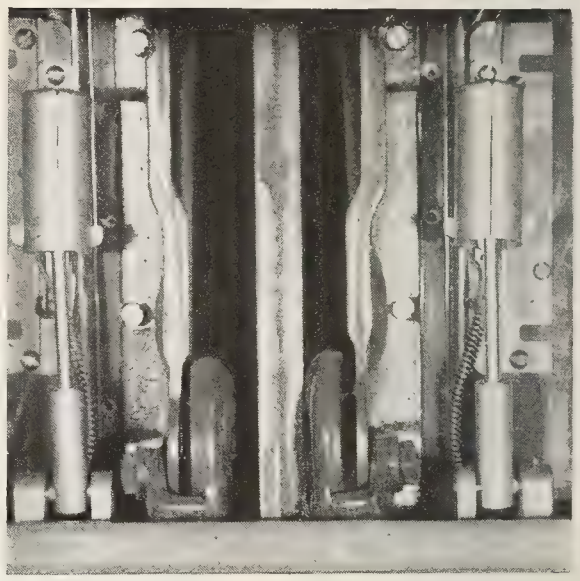
SEAT INDICATING SYSTEM

TO KEEP BEFORE a manager, his assistant or other member of the house staff in charge at any time of patron traffic, a complete and accurate picture of the seats occupied and unoccupied and thus to facilitate the direction of patrons to available chairs, is the purpose of the seat indicating system which has been developed by the Bilmarjac Corporation of New York for adaptation to small as well as large houses. The present system represents comprehensive changes in the method of a similar system brought out some years ago and suitable only for the larger houses. It had its first installation in the 300-seat Pix theatre in White Plains, N. Y.

The system operates electrically with power taken from a transformer of either from 105 to 115 volts, or from 210 to 230 volts on the primary side, reduced, according to distance, to 5½, 6 and 6½ volts on the secondary side. Each seat is connected with a light box on the aisle seat, and the whole system is connected with a masterboard at the rear of the auditorium, or other convenient location. The wires from



Close-up view of aisle box.



Switches attached to seats.

the transformer to the aisle box and to the switch transmit the current in multiples of two and feed the lamps on the masterboard and on the aisle box. The switch automatically makes or breaks the contact as the patron sits in or rises from a seat. When a chair is empty, a light in the aisle box at the end of its row goes on simultaneously with a light corresponding to that seat in the masterboard. The masterboard shows, of course, the entire seating plan in replica.

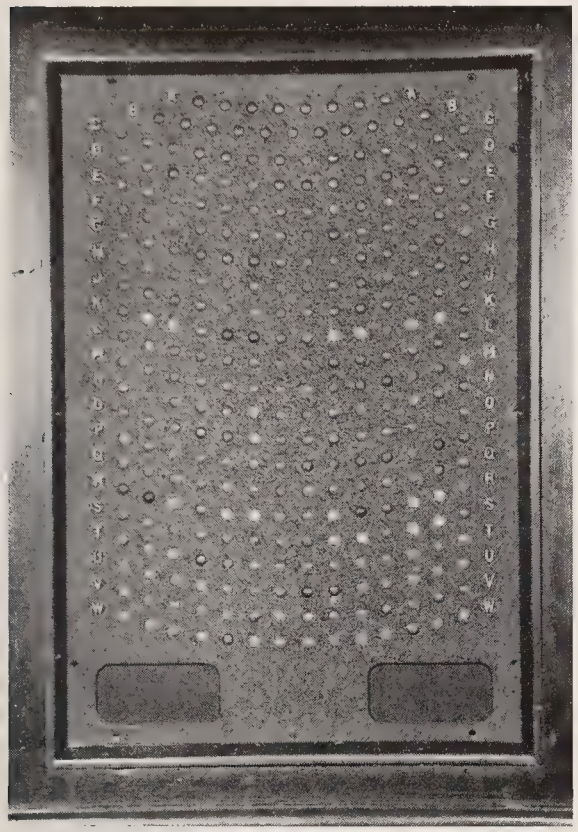
The wires in the cable are treated for the purpose of preventing shorts, while the covering is treated to resist attack by rodents. The cable covering is treated to protect the cable against fire.

Lamps used in the Bilmarjac system are especially made to have uniformity glow so as not to create a spotty appearance in the aisles.

The first unit of the Bilmarjac factory at Linden, N. J., recently completed, has 10,000 square feet of floor space, and ground is available for two more adjoin-

ing units. In addition to the major elements of the equipment now manufactured here, provision is being made for the manufacture after May 1 of the lamps used in the system.

The accompanying photographs of various elements in the system show them as

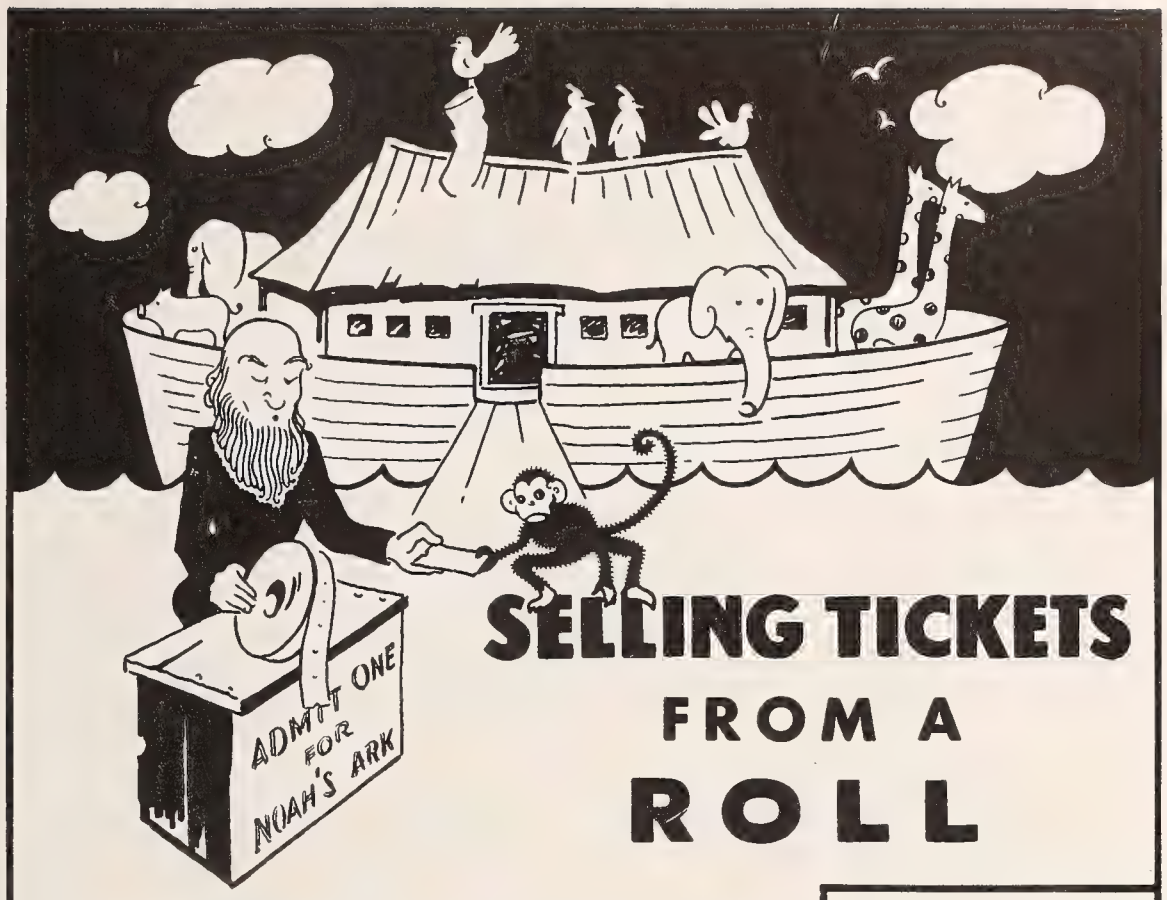


Masterboard, lights showing vacant seats.

installed in the Pix theatre, which was described in the January 11th issue of BETTER THEATRES. A similar system has been arranged for in the new Rialto theatre in New York, described elsewhere in this issue.



Chair developed by the American Seating Company especially for installation in the new Pix theatre, 300-seat house of novel design and construction recently opened in White Plains, N. Y. This type of chair was installed throughout the theatre. It has a spring-back and full-floating spring edge seat, and is upholstered in a coral shade of mohair. The standards are of special design decorated in colors to harmonize with the balance of the chairs and with the interior of the theatre.



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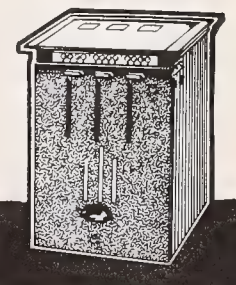
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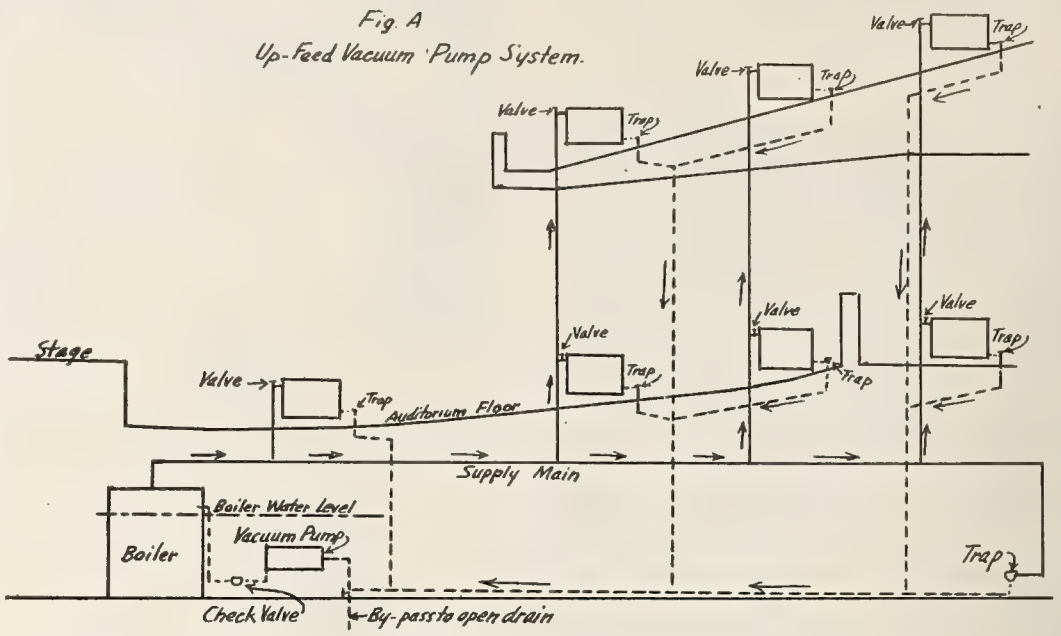


FIGURE A represents a heating plant operated on the principle of maintaining a vacuum in the return main. The return main is indicated by dotted lines. A vacuum in the return main is maintained at all times by automatic operation of the vacuum pump. In this type of system valves must be used on all radiator supply lines and thermostatic traps on all radiator returns. The main supply line should slope down away from the boiler and have a trap at the drip end where it joins or becomes the return main.. On some vacuum systems the individual risers, particularly if they are high and without pipe covering, are dripped (connected) to the return main and a trap must be used. For emphasis, on this system no connection whatever must be made from the supply side to the vacuum side of the system, except through a thermostatic trap. One of the great advantages of the vacuum system is quietness of operation. Such systems are economical to operate.—J. T. K.

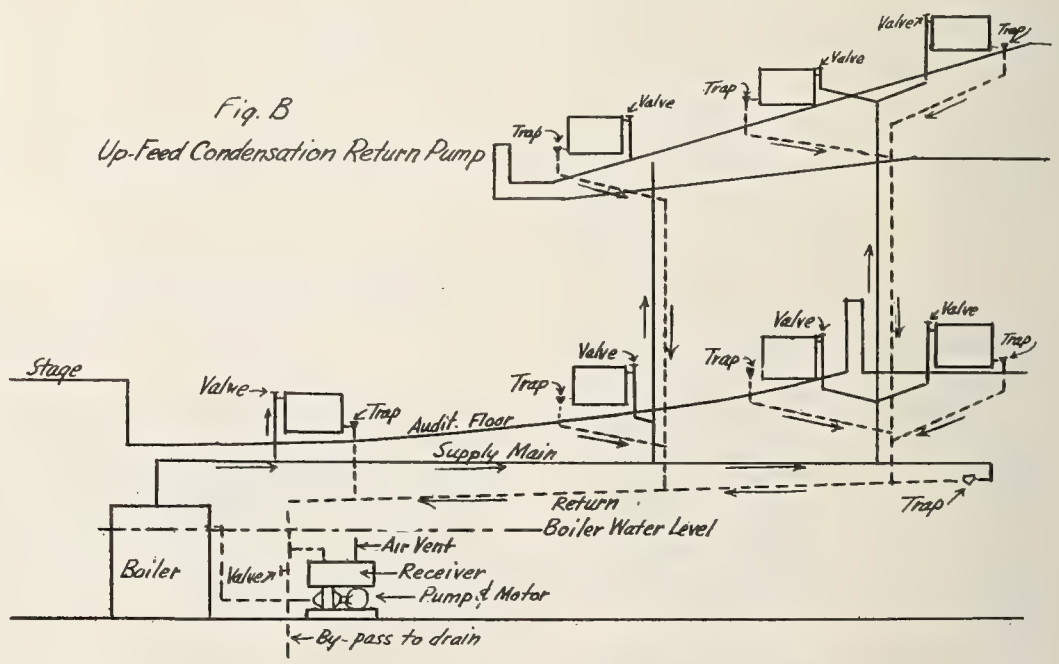
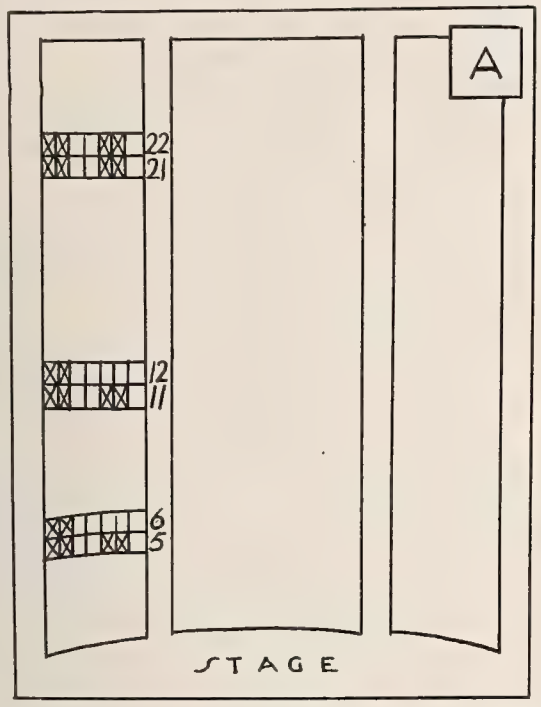
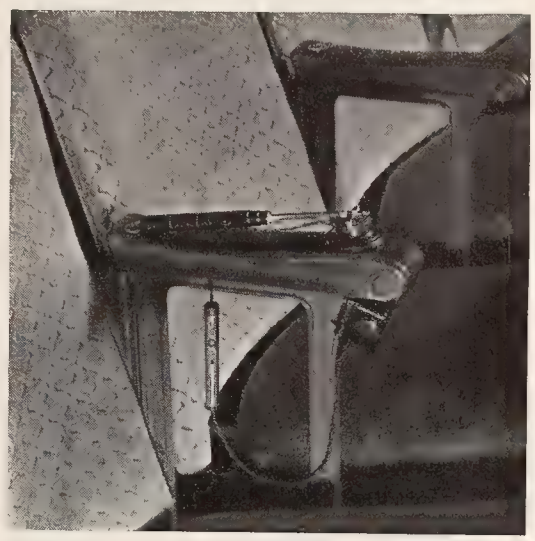


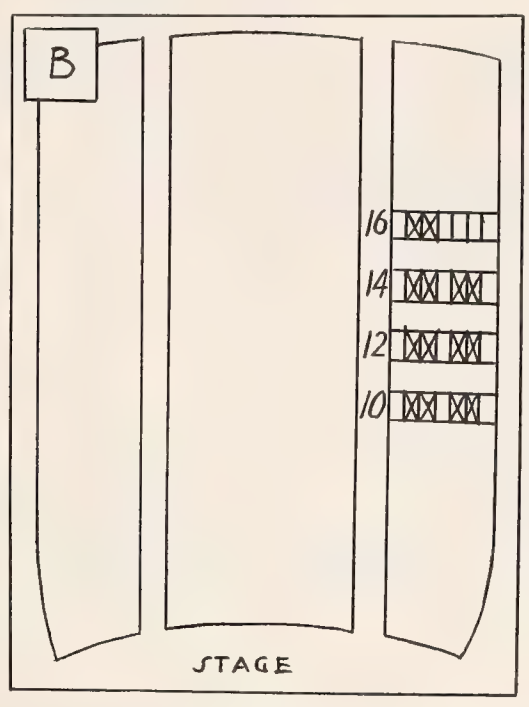
FIGURE B represents a heating system using a pump to return condensation to the boiler. This system is usually required when the elevation of the boiler with respect to the return main is such that the water of condensation will not return to the boiler by gravity. However, the idea may be used on any two-pipe system. Condensation pumps always pump from a tank (called a receiver) into the boiler. Condensation pumps are available in units where the receiver and pump are assembled together and may be installed as a unit. However, any tank may be used as a receiver and as the pump handles only water several different types of water pumps may be used to pump from the tank to the boiler. Condensation pumps should operate automatically from some type of float switch in the receiver, kicking on when the water level rises to a predetermined level and shutting off at a low limit. Condensation pumps may be used on any two-pipe system and on several types of one-pipe systems.—J. T. K.

SIDE LOCATION FOR THEATRE HEARING AIDS





Diagrams of two Acousticon installations in side areas (see text). Above is pictured a chair with the typical double-outlet jack-box serving two chairs. Receivers operate from a 3-watt amplifier, which has a capacity of 50 receivers.



SELECTION OF the chairs to be wired for theatre hearing aids may seem to be a fairly simple matter, yet it has caused much puzzlement to theatre operators. Inquiries received by BETTER THEATRES have afforded evidence of this quandary, while observation of actual installations discloses a vast difference of opinion of what the location of wired chairs should be.

Part of this variation in location is to be attributed, of course, to local differences, but a large part is due to the varying degree to which exhibitors insist upon isolating patrons with impaired hearing in the

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FLOATING COMFORT
Scores Again!



Metropolitan Opera House installs U-16 Floating Comfort Chairs. Any of the following representative users can tell you why: Paramount Pictures, Inc., New York City; R.K.O. Theatres, New York City; Balaban & Katz, Chicago; Hoblitzelle & O'Donnell, Dallas; A. H. Blank, Tri-State Theatres, Des Moines; Monarch Theatres, Inc., New York City; Dubinsky Bros. Theatres, Kansas City; Griffith Amusement Co., Oklahoma City; Crescent Amusement Co., Nashville; J. H. Cooper Enterprises, Denver; Minnesota Amusement Co., Minneapolis; United Detroit Theatres, Detroit; Interstate Circuit, Inc., Dallas; Texas Consolidated Theatres Corp., Dallas; Central States Theatres Corp., Des Moines; General Theatres Corp., Des Moines; Standard Theatres Corp., Oklahoma City; L. L. Dent Theatres, Salt Lake City; and many others.

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Operates WITHOUT PRE-AMP
HIGH IMPEDANCE—2000 OHMS
THIS MICROPHONE IS HIGH ENOUGH IN IMPEDANCE TO OPERATE DIRECTLY INTO GRID . . . BUT NOT HIGH ENOUGH (ONLY 2000 OHMS) TO INTRODUCE SERIOUS LOSSES IN LINE UP TO 200'.
Replaces condenser and crystal mikes. No changes necessary. Eliminates input transformer and its losses. Eliminates hum trouble and feedback.

ELIMINATES HUM TROUBLE

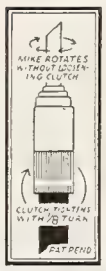


MODEL RB-H, for speech and music. LIST $42.00 with coupling. MODEL RS-H, for speech, but can also be used for music. LIST $32.00 with coupling. Write for Bulletin H.

New! POSITIVE-AND-SMOOTH-ACTION STANDS



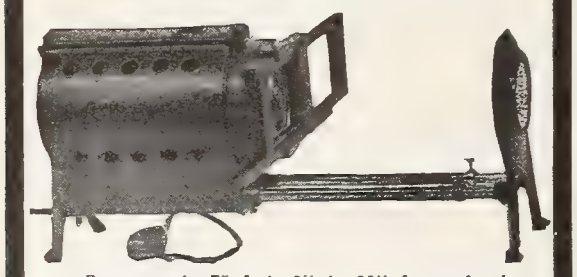
Positive, non-sliding, ball-bearing clutch! Will never wear out . . . never require adjustment. WILL NOT "CREEP". Tightens with only 1/8 turn of clutch. Mike can be rotated without loosening clutch. SMOOTH, PNEUMATIC-LIKE ACTION up and down. A model for every purpose. WRITE FOR ILLUSTRATED BULLETIN S.



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THE BESTEREOPTICON



Range up to 75 feet, 9" to 36" focus. Ample ventilation for 500 watt lamp. Complete, including approved cord, switch, slide carrier and ground and polished lens (less lamp), $23. At your dealers.

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With Colorful Lighting



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Consisting of two books—Ledger with Federal Income Tax Records and Film Invoice Record—Each covers a period of two years—Price complete, $6.50 (little more than 1c per day) Cash with order or C. O. D. Special Discount to Dealers in Quantity Orders.

Remodeling?
. . . If you are, Peter M. Hulsken, architect, who conducts the department, Planning the Theatre, in Better Theatres, will be glad to advise you. Merely write Better Theatres, Rockefeller Center, New York.

less desirable sections of the auditorium.

In the January 11th issue of BETTER THEATRES three seating diagrams were presented showing commendable compromises between the best and the worst seats on the main floor and in the balcony, based on the average choice represented in a certain group of installations. The diagrams accompanying these paragraphs show two actual installations of hearing aids and illustrate two different types of locations in the side banks of chairs on the main floor.

Diagram *A* represents the installation in the Orpheum theatre in Foxboro, Mass. Here the patron with impaired hearing is offered a rather choice of chairs with respect to distance from the screen. The inner chairs of the front group, of course, have a wide angle of vision.

Diagram *B* illustrates the method chosen by A. H. Eichorn for his Playhouse in Rye, N. Y. Here the patron is allowed less choice as to distance from the screen, but the location represents average preference in this matter, while all of the wired chairs are as far out of the extreme wide vision area as locations in the side banks of seats permits.

These installations provided for the patron's choice of either air-conduction or bone-conduction receivers. The ratios between the two types, according to the manufacturers of this equipment (Acousticon) are approximately eight to two, with air-conduction represented by the large figure. Lorgnette type (with handles) are preferred by approximately 75 per cent., according to this manufacturer, the remainder choosing headbands.

TWO-MOTOR PROJECTION LAMP

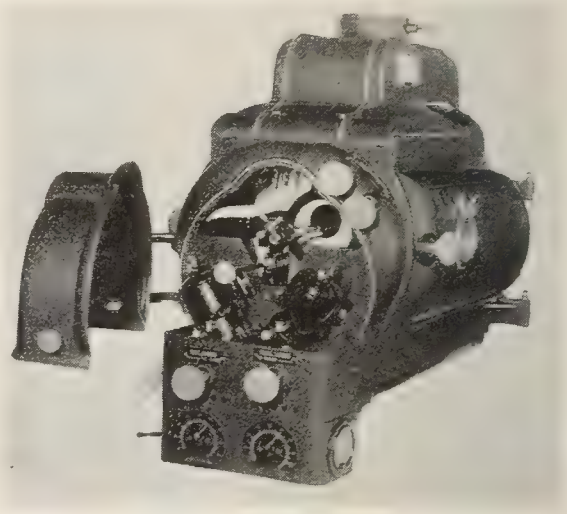
THE PROJECTION lamp recently developed by Walter Preddy, manufacturer and theatre supply dealer of San Francisco, for high-intensity screen illumination in small and medium-sized theatres, has, among its notable features, two motors for the purpose of providing feed mechanisms for each carbon entirely independent of each other. There are two complete motor speed controls. A special relay prevents the motors from operating until the arc is struck.

Crater guides are provided to keep each carbon tip in its proper position, and a voltmeter registers arc voltage across the carbons. All feed screws are protected from dust and copper particles by covers in order to insure against current waste through leakage set by such deposits.

A series type magnetic deflector maintains the tail flame in upright position. Both carbon carriers may be moved freely along the feed screws by pressing a lever. The carbon holders are adjustable to accommodate carbons of any diameter. The mirror is equipped with a shield for protection against pitting.

The mechanism is contained in a housing of baked enamel and crystal. Knobs and handles are of green quartz. Almost all of the construction is in cast aluminum.

The door is hinged at the top, and a large rear cover, which is easily removed, provides ready access to all parts thus protected. The ventilating flue is equipped with a damper.



Brenkert lamp with rear door open.

I Found That It Pays to Remodel

(*Continued from page* 9)

time. He has the 1936 prospects of the erstwhile Boston Braves (now reorganized and renamed the Bees) all doped.

"They ought to finish well up in the National League. As for the Red Sox, I don't see how they can miss copping the American League pennant."

Which statements should indicate his enthusiasm for the local teams.

Mr. Morris was the first manager in the Loew circuit to be assigned to a motion picture theatre outside of New York. He came to Boston during December, 1910, and has directed the destinies of the 2,970-seat Orpheum ever since. Until a few months ago this theatre was one of the foremost vaudeville houses in the country. It has now gone on a date-and-date straight film policy (fluctuating between single and double features) with the newer Loew's State in the Back Bay section of the city.

"There is no indication at present that we will return to vaudeville," Mr. Morris said. "We get a far larger turnover with straight pictures. For instance, with "Strike Me Pink" we are grinding over six shows daily. The net is appreciably higher." And, by way of general comment on the present condition of vaudeville, regarding both the performers and the public reaction, he added, "We are drawing a different clientele since dropping stage shows."—BRAD ANGIER.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

A STEADY READER of your magazine wishes some information. I have some friends who are interested in building a theatre along the lines of the Pix theatre illustrated in your last issue. However, they have in mind a 700-seat house, all on one floor. They desire to know what size lot they will need, the cost of building, including plumbing, wiring, etc. They intend to use the same type of building material as used in the Pix house.

Although the above information is meagre, I hope wou will be able to enlighten us.—L. E. F.

The Answer:

FOR A THEATRE with a seating capacity of 700 seats, the most economical size of the ground floor would be 50 feet wide and 120 feet deep. The seats should be arranged with a center bank of fourteen seats across, and an aisle on each side, with two wall banks of seven seats each. This would require 25 rows of seats.

Since you are familiar with the design and construction of such a type of theatre as mentioned in your inquiry, and have read the article accompanied by illustrations in the January 11th issue of BETTER THEATRES, I suggest that you obtain information regarding the costs from the architects who designed this theatre. They are Bianculli & Ghiani, 18 East 41st Street, New York City.

●

The Question:

IT IS OUR intention in the near future to remodel our theatre. From time to time in BETTER THEATRES section we have seen fronts and plans of different houses and wondered if you perhaps had some plans or suggested layouts that might fit our purpose.

The theatre now seats 470 downstairs, and 230 upstairs. The building is two stories and is about 110 feet by 60 feet wide. Any suggestions you may have, or plans, would be greatly appreciated.—L. K.

The Answer:

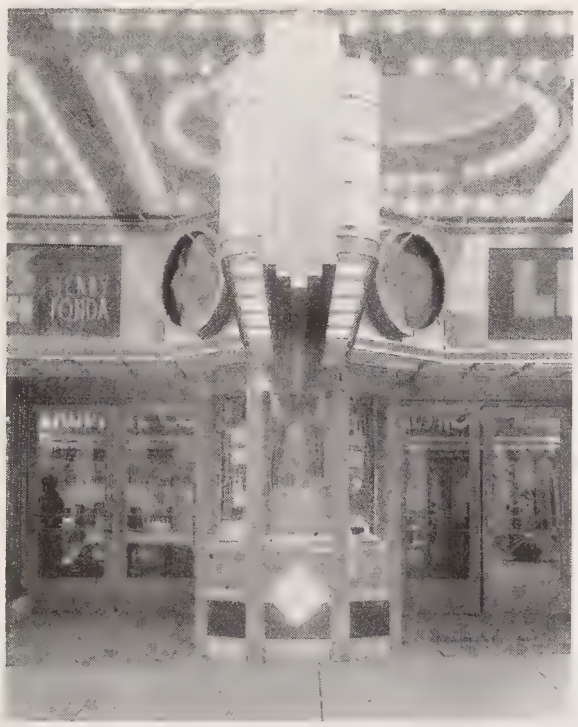
I REGRET that this department cannot furnish you with plans or suggested layouts (see editorial note at head of this department). The designs of different theatres in past issues of BETTER THEATRES might be gone over in an effort to get suggestions. I am quite sure that you will find something which will be adaptable to your requirements.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

For the remodeling of the front I suggest that you use structural glass or Formica, tile, etc. New display frames and attraction boards on the marquee will always make a great improvement.

If it is necessary to change the entire atmosphere of the interior, cover walls and ceilings with sound absorbing tiles, such as Nu-Wood, gypsum or Celotex. For wall covering, wood-grained sheetrock or painted pressed wood, applied with chromium or stainless steel strips is quite effective. Draped wall panels also will make quite a change, and of course new modern electric light fixtures are a very important factor in making a complete transformation. If, when you come to a decision concerning the style and layout, you have any specific questions, we shall be glad to answer them.



An interesting combination of glass, steel, porcelain and illumination in the new front of the RKO Palace in Columbus, Ohio. The design is very colorful, blending shades of red and blue, black and, in the trimmings, silver and gold. The light flows from a glass center piece above the box office and is reflected on to large illuminated attraction boards and is diffused over the frosted glass marquee ceiling. Total wattage (500 bulbs) is 50,000, exclusive of a vertical sign. The front was designed by Paul Cox and A. H. MacDowell, under the supervision of Nat Holt, division manager.

●

The Question:

WILL YOU kindly advise the largest possible seating capacity, both with and without balcony, to be secured on a lot 40x80 feet, and the probable cost of putting up a building not at all elaborate.

Quotations are to be of course exclusive of seats and booth equipment. Stage is not a matter of importance, and a false stage would be all that is necessary.

The writer is also in position to secure a lot 60x125 and would also like the cost as per above on this. Thanks for any information you can give me.—K. F. B.

The Answer:

THE MAXIMUM seating capacity for a theatre 40 feet by 80 feet would be 324 seats. The ground floor is really too small to justify the expenditure of building a balcony. The minimum cost of such a building should not be estimated at less than $12,000, this is exclusive of all equipment.

For a theatre on an area 60 feet by 125 feet the maximum seating capacity would be 870 seats on one floor, and the minimum cost of such a building, including general, plumbing, heating, ventilating, and electric wiring contracts, but exclusive of equipment, would be $30,000. A theatre of this size will be adaptable to a balcony from 250 to 300 capacity. It should also be provided with a large platform in the form of a stage for screen and horns and leaving enough room to stage small acts.

The construction of a balcony would increase the cost at least $4,000 on account of increased cubical contents.

●

The Question:

I HAVE BEEN planning to build a theatre of 350 seats for some time, and I wonder if you could give me some information. The theatre is to have 350 seats, 250 downstairs and 100 in the balcony for colored. How big should the lot be? How can the box office be fixed so that only one ticket seller would be necessary? How big should the foyer be?

How should the seats be arranged? Is it best to have the projection room above or below the balcony?

What would be the approximate cost of such a theatre? Should this theatre be located in the center of the business district (no competition)? Where can I get a plan for it?—L. S.

The Answer:

THE SIZE of the lot to accommodate a theatre as described in your inquiry should be at least 30 or 32 feet wide, and 100 feet deep.

I do not quite understand your question about the box office. Most box offices are arranged for one ticket seller (and scarcely big enough for one).

The lobby should be 12 feet deep, and the foyer can be from 6 to 8 feet wide for such a small theatre.

The seats should be arranged with a center bank of 13 or 14 seats in a row, with a wall aisle on each side.

It is advisable to place the projection room above the balcony.

The minimum cost of such a theatre should be figured at not less than 18 cents per cubic foot and as the approximate contents of such a theatre would be 95,000 cubic feet, the cost would be around $17,000. This, however, does not include equipment.

If possible, locate the theatre as near to the center of the business district as possible; even if there is no competition now, who knows when it may come, so select the best location.

For plans I advise you to employ an architect—preferably one with experience in motion picture theatre designing.

The Question:

I'M FIGURING on changing or improving the front of my building but am not able to go to much expense. Could you suggest changes for me that will make it look better and that can be done by my local mechanics? I'm enclosing two snapshots for your convenience.—M. K.

The Answer:

TO IMPROVE the exterior of your theatre, I suggest that you install a marquee carrying name of the theatre, and with attraction boards with changeable letters. Provide corner poster frames at each side of the entrance, build a shadow box over front entrance doors. Most of this can be done by local mechanics.

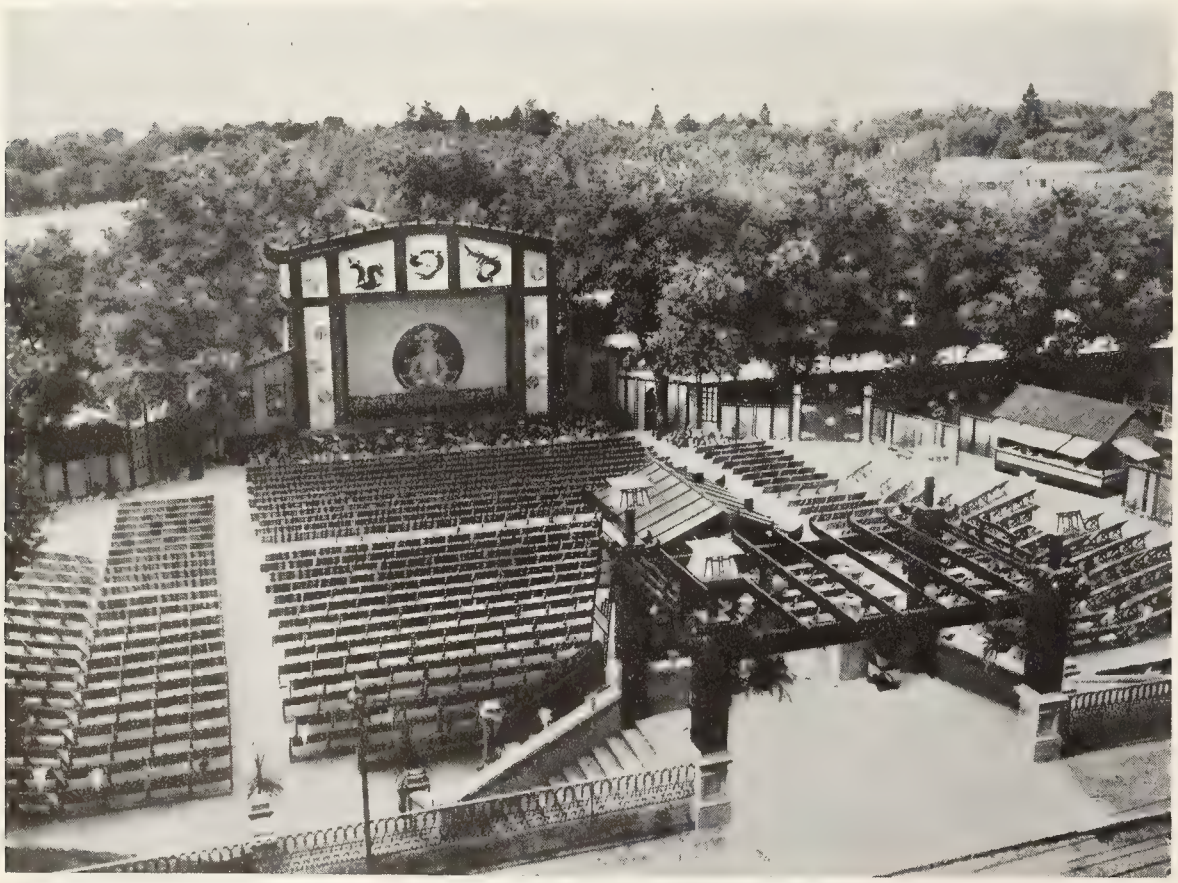
A little paint goes a long way in making a front attractive, and by also using chromium metal strips for trimming your present front a great improvement can be made. Anything more than these changes would necessitate considerable demolition and reconstruction.

●

The Question:

I AM REMODELING a building in our town now to be used as a picture theatre. I need some assistance on how to make the inside of this building look attractive and wish you would please help me out in this matter. We only have a small town of about 1,500 population, but our people really like a good show.

The building to be used is 28 feet by 120 feet, a good brick building and well located. We will of course have to stay out of too



With the approach of spring, there will probably be a recurrence of schemes for outdoor motion picture theatres. These usually provide space for automobiles, and although the one pictured above has no such provision, it offers suggestions for a decorative treatment for one that does. The pagoda-like structure just below the entrance suggests treatment for a projection house. This theatre is not located in China, but in Australia. It is the Chinese Gardens in Adelaide, operated by Waterman Brothers. The capacity is 600.



¶ Don't let anyone tell you that the finest theatre chairs made, alone can keep the cashiers busy.

¶ We know, as well do you, that "the show is the thing"—that it is the biggest determining factor in your business.

¶ BUT—your competitors, too, may be playing good product, in which event you must offer added inducement to your prospective patrons.

¶ Comfortable chairs are vital to permanent patronage. Even the most tolerant theatre-goer expects relaxation; the more critical demand it.

¶ If you have been neglecting the comfort of your patrons, write for details on how to reseat your theatre the "IDEAL" way, paying for this modernization out of the dividends it pays.

¶ Write today for illustrated literature and the name of your nearest dealer. He can show you why leading chain and independent houses are installing the refreshingly different Ideal Chairs.

IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN.

FORMICA

greatly improved

THIS ENTRANCE





THE smooth, flat, modern appearance of this theatre front after Formica was installed greatly improved its attractiveness—made it pull better. The handsome Formica surface and the varied and striking colors have been used to enhance the beauty of hundreds of theatres during the past year.

It has been most widely applied for fronts, ticket booths, lobbies, both inside and out, and for doors. Some extremely effective doors with decorations of colored inlay or metal have been produced.

Formica is not only the last word in modern materials; it is also durable and lasting, easy to clean, and permanent. It is quickly and easily installed with the least interruption to business.

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Is it any wonder

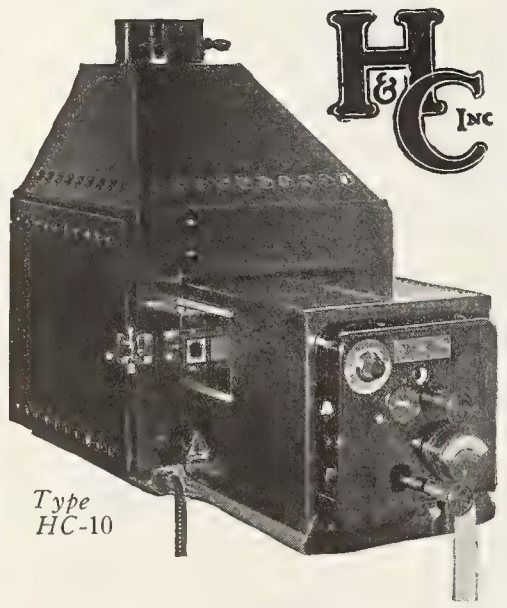
he wants to know about the new Paracurve Diaphragm?

MAJESTIC THEATRE
Washington, Kansas, Jan. 12, 1936
Wright-DeCoster, Inc.
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Gentlemen:—
We have used your speaker in this theatre for about six years, and it has given very satisfactory results.
Have just noticed your advertisement about your New Model 5900 high fidelity reproducer using the Para-Curve diaphragm. Please send full information.
Yours very truly,
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HIGH FIDELITY
DIAPHRAGM

makes a startling improvement in Sound. Can be used with any equipment. Write for full information.

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Write for Illustrated Booklet

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much money in decorations, but I feel like that a small amount of money spent in the right way will help out a whole lot.—W. S. M.

The Answer:

THE MOST inexpensive way to make the interior of your theatre attractive and at the same time modern is to use for wall covering some decorative and at the same time sound-absorbing tiles such as Nu-Wood or Celotex. By the use of a V-shaped plane, a very effective design may be obtained. Or cover the walls with wood-grained sheetrock, which comes in a walnut or knotty pine finish in sheets 4 feet wide and 10 feet long. Cover the joints with foil-covered or metal strips. The materials mentioned do not require decorating, and the walls on which this material is applied do not have to be plastered. How-advise you to fur out with wood strips.

You will get quite a few ideas out of the past issues of the BETTER THEATRES for decorative schemes. Also write the manufacturers of the aboved named materials for their catalogues, which show quite a few designs.

Ordinances Limiting Theatres

(*Continued from page 7*)

declare that a certain form of amusement is deleterious to the public welfare, when it has none of the elements of a nuisance, and has no capacity or tendency to become such, the act of the city in thus ordaining exceeds its power, for it thereby trespasses upon the constitutional rights of its citizens."

In other words, a city ordinance is void which regulates a portion of the businesses in the same classification, as theatres, and if the same regulations do not apply alike to *all* businesses in this same classification.

In another recent case (162 S. E. 497) the higher court laid down the law, as follows:

"There must be no discrimination among all within the same lawful classification. . . . The discriminations which are open to objection are those where persons engaged in the same business are subjected to different restrictions, or are held entitled to different privileges under the same conditions. . . ."

With respect to imposing an unreasonably high license a recent court (179 S. E. 837) held:

"The mayor and council of a city have not . . . the power to impose upon a useful and legitimate business a prohibitory tax which would require an abandonment of the business. . . ."

●

By M. MARVIN BERGER
Member of the Bar, State of New York

THE DEVELOPMENT in some localities of a movement to curtail, by local ordinance the building of new theatres or the reopening of closed houses, raises an interesting question of constitutional law. If pressure is felt from these local enactments, this question will undoubtedly be referred to the courts for solution.

The ordinances enacted in several communities are roughly of two types. One type, through the medium of a licensing system, attempts to limit the number of theatres in the locality in proportion to the population of the community—one theatre to so many thousand people. Additional licenses in excess of the quota are made a matter of discretion with local authorities.

The other type of ordinance prohibits the operation or control of a theatre for the purpose of " 'cinching a competitor' or preventing or destroying competition." Both forms of ordinances prescribe fines and prison sentences for violations.

In the opinion of the writer and of several attorneys experienced in motion picture law, these ordinances are clearly unconstitutional. The following may fairly be said to represent our reasons for the illegality of such local laws.

The fourteenth amendment to the United States Constitution, provides, among other things, that no State "shall deprive any person of life, liberty or property without due process of law; nor deny any person within its jurisdiction the equal protection of the laws." A municipal ordinance, passed by a local legislative body under the general authority delegated to such body by the legislature of a State, is a State law within the meaning of the federal Constitution, and accordingly the protection of the fourteenth amendment extends against the acts of a municipality, town or city.

Specifically, what does the fourteenth amendment guarantee to a person? In the words of the Supreme Court of the United States, "upon this general question, we have said that the guaranty of the equal protection of the laws means that no person or class of persons shall be denied the same protection of the laws which is enjoyed by other persons or classes in the same place and under like circumstances." And in another case, the Supreme Court has stated its interpretation in this language:

> The Fourteenth Amendment . . . undoubtedly intended not only that there should be no arbitrary deprivation of life or liberty or arbitrary spoliation of property but that equal protection and security should be given to all under like circumstances in the enjoyment of their personal and civil rights . . . that no impediment should be interposed to the pursuits of anyone except as applied to the same pursuits by others under like circumstances; that no greater burdens should be laid upon one than are laid upon others in the same calling and condition.

The only limitation upon the operation of the fourteenth amendment is found in what is known as the "police power" of a State. This is the power of the State or municipality to make such laws as are

(*Continued on page 43*)

Trick Sound Hook-Ups For Exploitation and Novelties

● Outlining the kinds, arrangements and costs of equipment required for various stunts that have proved effective in promoting business for the theatre

By H. C. ROLLS

ADDING SOUND to marquee exploitation presents endless possibilities in compelling attention that have only recently come into notice. Before the advent of reliable, low-cost amplifiers they would have been impractical. The Rivoli Theatre in New York, of which John Wright is manager, literally stops the crowds with a simple and highly effective gag tied in with "The Ghost Goes West."

A cut-out of the ghost, more than life-size, stands before the theatre. *"Whisper in the ghost's ear,"* says the caption. The ghost's ear contains a microphone. The ghost's mouth hides a loud-speaker. A rapid-fire comedian in one of the offices answers all whispers with ready patter.

This trick requires two amplifiers, a large one for the loudspeaker and a smaller one for the microphone. The comedian wears headphones, of course, and doesn't require loudspeaker power. Phones are necessary in his case to avoid feedback. Otherwise the whisper in the ghost's ear, coming out of the comedian's loudspeaker, would enter the comedian's microphone, and from the ghost's mouth re-enter the ghost's ear, and so on, going round and round, amplified twice at each revolution, and in a fraction of a second the entire system would emit only one loud squeal. The same condition, as most theatre men know who have had any experience with microphones, will occur with only one amplifier if loudspeaker sound can re-enter the system and be amplified again and again. Hence the comic wears a headset, which saves all trouble in the course of installation and reduces the price of the amplifier that connects him with the ghost's ear.

All the equipment necessary for this simple trick can be bought for about $80. Any radio supply house will match it at that price, with volume enough for the ghost to be heard clearly across the street. The local radio dealer may be willing to rent it for less than that. If the theatre already has a public address system not in use at the time, the cost of the additional microphone, amplifier and headphones for the ghost's ear may be $30 or less.

CARDBOARD SINGER

A somewhat similar but less elaborate tie-in between exploitation cutouts and sound consisted of a very elementary modification of an old trick. The use of an additional speaker above the box-office, to treat the street to a portion of the picture being shown, is well enough known. In the case of an operetta, the speaker was merely concealed behind the face of a huge representation of the feminine lead. When the projectionist threw an appropriate switch, the cardboard lady sang her favorite aria to all who entered the block.

Sound for this arrangement cost only the price of the speaker. Special provisions are sometimes necessary, however, to avoid interference with speaker line impedance match in the theatre itself. If it is unnecessary or undesirable to have the street volume very loud, the simplest procedure is to rent or buy a high-impedance speaker, perhaps of the permanent magnet dynamic type. They are available for six or seven dollars and will deliver approximately the volume of a good radio playing at more than medium setting. A speaker of that type is merely connected across the low-impedance line to the screen speakers of the theatre. Having a very much higher impedance (several thousand ohms, with its associated transformer) it will have little effect upon that line. But of course it will draw relatively little volume.

Where more power is required for the street, a good quality dynamic speaker should be used, possibly one of the theatre's spares. If the theatre sound amplifier has provision for additional stage speakers, the one used in the street can be added precisely as if it were to be wired up behind the screen. Where no such provision exists, it may prove necessary to add it, by changing the amplifier's output transformer, at a possible cost of $20 or thereabout, or adding a matching transformer, which may cost less, depending on the amplifier used.

TALKING BILLBOARD

More elaborate arrangements have been used by Al Sindlinger, now publicity director of "The March of Time." One of the most effective is the talking billboard, which may be any billboard. It can be wired to the theatre (any telephone company, anywhere, has lines to rent), but in that case it will need an amplifier at the billboard, as well as a speaker, to provide sufficient volume. High volume cannot be sent over the average telephone line. The connecting line can be avoided by using an electric phonograph (cost about $25 without amplifier or speaker).

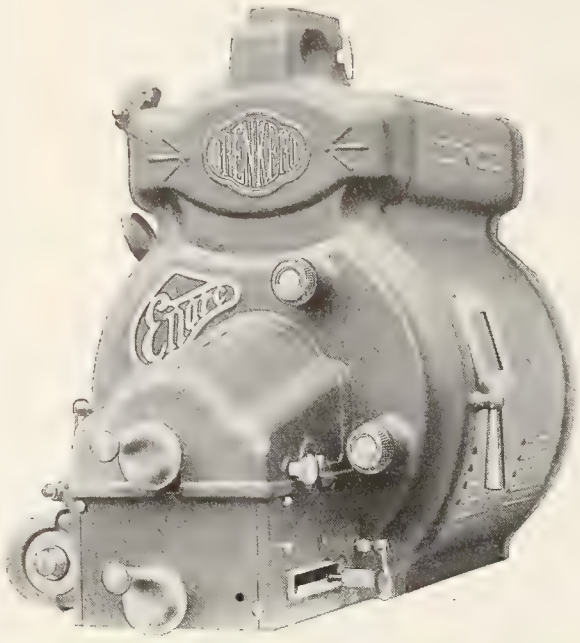
TRANSCRIPTIONS

The phonograph is particularly useful if arrangements can be made with a local radio dealer, or with a radio supply house, to provide records carrying a special message. The theatre can also purchase recording equipiment and make its own records at a cost, for blanks and needles, of about 60 cents per record. The equipment itself, however, is moderately expensive, running into two or three hundred dollars if really good recordings are desired. At that cost, however, it is possible for a moderately skilled man to make recordings equal to the commercial product.

TRAILER CUT-IN

Another interesting gag of Mr. Sindlinger's was used in connection with a Mae West trailer, and involved nothing more than an extra speaker mounted above the

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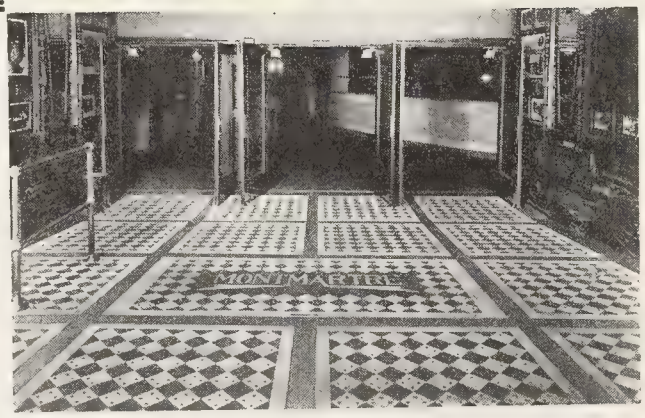
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proscenium arch. The trailer, picture and sound, went off as usual, except that when Mae said, "Come up and see me some time," an alert stagehand saw to it that her voice came from 'way up yonder. It was good for more than a laugh—it was worth telling friends about.

TRUCK BROADCASTING

Portions of the show have also been broadcast up and down streets and alleys by means of a sound truck and short-wave radio. The five-meter equipment necessary is very inexpensive, costing about $25 for the receiver in the truck, which ties into a P.A. system and loud speakers, and $30 or thereabout for the broadcasting apparatus at the theatre. The reliable range is several miles. The catch lies in the fact that a federal license is necessary, and that apparatus suited to operation on the wavelengths the government will authorize for such purposes may be more expensive.

H. D. Grove, of the Fort Theatre at Rock Island, Ill., recently used a powerful public address system, audible at half a mile distance, to allow those outside to listen in on the awarding of prizes at the theatre. Grove has done the same with the proceedings on amateur nights. Speakers were mounted on the roof of the theatre.

A system capable of that volume is moderately expensive. You can buy one for $250 or $300, if the police will let you use it. Equipment in that power range, however, is not readily convertible to operation on a sound truck, where the only source of current is the truck's battery. The battery doesn't have power enough. A gasoline-driven generator, which will cost another hundred dollars or so, is usually mounted in trucks sporting power of that kind. The smaller amplifiers already mentioned, however, including equipment as powerful as the theatre's sound system, are commercially available in models that can be operated either by storage battery in a truck, or by line a.c. in a theatre. Public address systems of that flexibility cost, roughly, 50% more than straight a.c. apparatus of the equivalent power.

AUDIENCE PICK-UP

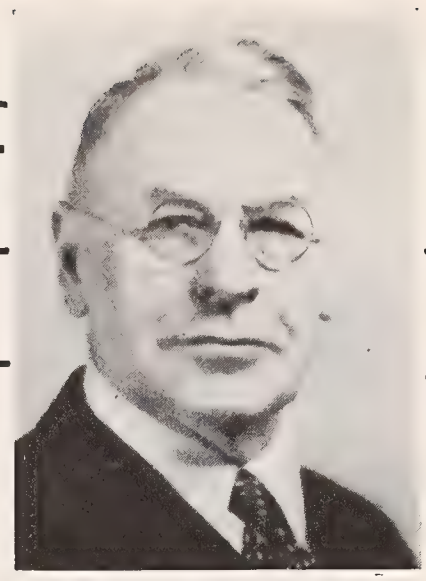
An old use of public address apparatus is to pick up, by means of microphones, audience comment on the picture. The microphones may be placed to hear comment in the theatre itself, or in the lobbies as crowds are leaving. The result may be caught by the manager alone, for his own information, or, if comments are favorable, broadcast to the street. The latter (although it has been used) is naturally a dangerous proceeding. Microphones may overhear things not intended for them!

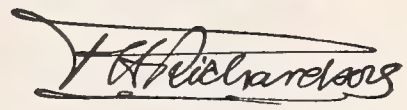
This arrangement requires several microphones of unusual sensitivity, and is correspondingly expensive. Microphones suited to such work will cost about $25 each and they need a high-gain amplifier. Microphones used in the footlight trough for reinforcement of stage shows will do admirably, and, of course, the amplifier used with them will be wholly adequate.

If projection is poor, the show is second-rate, no matter what the picture.—F. H. R.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





HOW LITTLE CAN THIS INDUSTRY AFFORD TO PAY PROJECTIONISTS?

I RECENTLY received a letter from Illinois that I did not believe until investigation showed it to be correct in its statements. The facts are as follows:

The chief executive of a circuit of almost twenty theatres evidently firmly believes in cheap labor and does not think that experience, skill and knowledge play any part of importance in motion picture projection. Having successfully prevented the organization of the projectionists of his circuit, he is hiring the cheapest men he can get, paying as low, in some instances, as $10 per week, with $20 as top figure, and this in cities, too! For the $20 wage, his men are on duty from 50 to 55 hours per week, without even a thank-you for overtime. One of his men was kept on continuous duty, not setting a foot outside the projection room for 9½ hours, without one cent of extra pay.

In view of the very obvious damage worked by such proceedings—damage to the arts of Hollywood, the owners of the films, the equipment manufacturers, the theatre-going public and the motion picture industry as a whole, let us examine into this matter in the light of reason and common sense.

Surely the most hide-bound low-wage man must and will admit that unreasonably low wages cannot and will not attract to any trade or profession men of high calibre, or men possessed of much knowledge or ambition to excell in their work. In projection we today place men in direct charge of costly, sensitive, often highly complicated apparatus, which may be expected to function exactly in accordance with the intelligent, expert care given it and the manner of its handling. If the care be unintelligent, careless or slip-shod, it will function expensively in both power consumption and up-keep cost, to say nothing of the shortening of its useful life, and therefore necessity for more frequent replacement as compared with equipments having better care.

It seems incredible that any business man would even consider placing a modern projection installation under the charge of any other than at least reasonably competent man. It seems unbelievable that any man would hold a school boy, or even a man of mature years but poorly equipped with practical experience and knowledge, to be competent to handle a modern projection installation.

And now here is the part that, were it not rather sad, would be amusing. Some of the theatres in the circuit in question are each week offering substantial prizes in an effort to boost box office receipts—*that* while its projectionists are not paid enough to live on! I wonder if its executive officer has considered the effect of the "prize" stunt. Has it occurred to him that while it probably is quite true that a land office business is done on *prize* days, *a very large percentage of it is subtracted from the business of non-prize days?* There are many who deliberately *wait* for prize days.

On the whole I am of the opinion that a far greater gain would result from a sincere attempt to improve presentation of the pictures. It is admittedly very hard to get some managers to see this. They can actually see and count the prize night gain. They cannot actually *see,* in an immediate and tangible form the financial gain brought about by insistence upon high-quality operation.

What has high wages got to do with the matter? Let us see. The common laborer receives low-pay—the lowest, I thought, until I heard of this case. The skilled laborer receives, laying the effects of organization aside, from two to five times as much. The highly competent engineer may and does receive from three to ten times as much as the skilled workman. Why? As soon as a man begins to "use his brains" his value automatically rises. This is true in all walks of life.

By this time, surely, one can expect theatre executives to have discarded the old, old notion that projection equipments can be operated by unskilled labor in a manner to produce good results? Projection processes today call for a great deal of technical knowledge and a high sense of responsibility.

Please clearly understand, in this I am not fighting either the union's or any other battles. I am trying to set forth obvious facts for the honest consideration of those who may be inclined to employ men of little experience and knowledge merely because they are "cheap." As a matter of fact, they are not cheap. Instead, when it is all figured out, "cheap" employes where skill and pride of workmanship are required, usually prove to be very, very expensive. The box office, and the maintenance and operating budgets sooner or later demonstrate the truth of this.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Relic of Early Experiments	Page 34
Boasting, Perhaps, But Anyway—	Page 34
Screen Surface and Dimensions	Page 36
Seeks Back Issues	Page 38
Wants to Increase Screen Brilliancy	Page 38
Film Damage and Tension	Page 38
Puzzling Case of Fuzzy Picture	Page 39
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Defining Some Sound Terms	Page 42
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Projection in 200-Seat Theatre	Page 42

NO STRAIN INCREASE WITH 2,000-FOOT REEL?

HARRY G. WALDRON, proprietor of the Blue Moon theatre in Lindsay, Okla., writes interestingly, as follows:

"Dear Mr. Richardson: I have noticed references in your columns, by projectionists, regarding greater strain being placed on the film sprocket holes, the sprockets, etc., when 2,000-foot reels are used, than was imposed when the smaller ones are in use. Although now the proprietor of a group of theatres, the writer, has been a projectionist and a reader of your writings ever since 1909. I therefore am able to speak of such things from experience as well as theory.

"It is perhaps natural to regard large

reels of film as placing greater strain on the sprocket holes and the sprocket, but as a matter of fact exactly the opposite is true, because the hub and rim of the large reels are more nearly in proportion than they are on the small reels. The only parts subjected to greater strain are those between the power source shaft and the take-up driving pulley, the take-up belt, take-up spindle and the dog on the take-up pulley.

"Greater torque is delivered to the take-up spindle, but since the pull on the film, once the diameter of the small reel film roll is passed, is lowered proportionally because of its greater radius from the spindle. The tension on the film at the large diameter hub of the large reel is far less than it was at the small hub of the smaller reel, hence its pull on the sprocket is less. The difference as between starting and ending tension is in direct proportion to the diameter of the film roll at all times, since the amount of pull is unvarying from start to finish. It is of course understood that the amount of pull should be only that sufficient to keep the reel in motion until all the film is taken up or rewound. Anything more than that represents abuse of both the film and the lower or take-up sprocket.

"It is easily understood that if the reel is to be kept rotating until the film is all rewound, the tension or pull on the film when it starts to rewind on a small-reel hub (usually 1.72 inches in diameter) will be pretty high, and that it will gradually decrease as the film roll becomes larger.

"A comparison of circumference works out as follows: A 10-inch reel has a circumference of 31.4160 inches, and its 1.75 inch hub a circumference of 5.4978 inches, which means a hub tension on the film and a sprocket pull 5.71 times greater than when the film roll is 10 inches in diameter. The 15-inch reel has a circumference of 53.1240 inches; its 5-inch hub a circumference of 21.7080 inches, hence the hub pull is only 2.45 times that of the rim pull, which is less than half the difference existing in the small reel.

"It may be stated in another fashion: Let us assume 10 ounces of pull as necessary when the film roll has reached its maximum diameter. With a 10-inch reel the strain at starting would be 57.10 ounces, whereas with the 15-inch reel it would only be 24.5 ounces, which difference represents graphically the amount of wear and tear the use of the large reel obviates.

"The 10-inch reels have ripped and damaged the sprocket holes in millions of feet of film. They have caused more damage than any one other projection factor, especially on Powers projectors having oily cast-iron and fibre take-up discs. The fact is that the Powers take-up discs operate best when bone dry, but many "operators" have had a mistaken idea that oily discs are best. This does not apply, however, to Simplex take-up leather discs. They function best when oiled.

"To sum all this up, I assert positively that best results will be had with the new 15-inch reel, provided the take-up tension is properly adjusted. We will not permit our projectionists to place a small reel on any projector in our theatres, save possibly in an emergency."

While I have not checked through on the figures supplied, in general the argument seems quite right except for one or two things. The chief damage of excessive take-up pull, it seems to me, is to the rear or non-working side of the sprocket holes, and by reason of tight pressure (with possible slight slippage) during the first end of the run, which will of course cause the pressing in of small particles of hard substance dust (from a cement for example) into the emulsion, and thus make rain "spots," usually of short length.

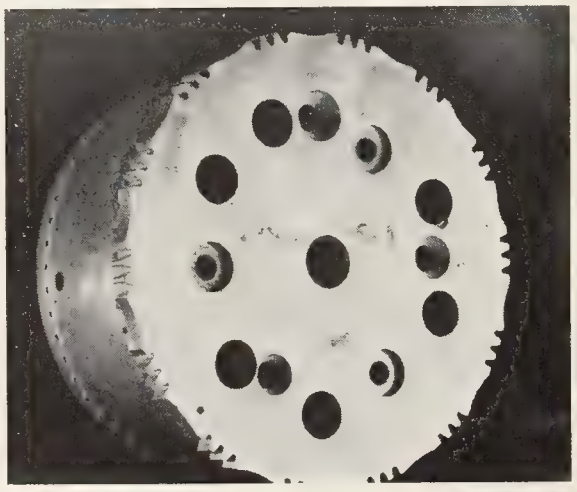
Another thing Friend Waldron has overlooked is the fact that unless the upper magazine reel be properly braked, there will be over-runs of the reel, with slack film as a result and a sharp jerk when it is taken up, and this jerk will be far more serious with the large than with the small reel. I mention this as a warning to projectionists to be very careful in adjusting the upper reel brake. Not only be very sure there is enough to prevent over-run under any condition, but be equally careful there is no excess, for if there is—well, toward the last end of the run the upper sprocket may be doing pretty heavy service.

We thank Waldron for bringing this matter up and dealing with it so exhaustively. I will be glad to hear from others as to just how they are accustomed to adjust both take-up tension and upper reel braking friction.

A RELIC OF EARLY PROJECTION EXPERIMENTS

WHEN last in Washington I had a long chat with Thomas Armat, inventor of the maltese cross intermittent movement for motion picture projection. After my return to New York came this letter:

"Dear Mr. Richardson: I am enclosing a photograph of the driven member of the Jinkins-Armat patent you asked about.



The mutilated gear was braised to an Edison kinetoscope sprocket, which was 3¼ inches in diameter. The gear weighed a bit more than one pound. You may therefore imagine what a noisy and wholly impractical thing it was. After a few times running, the locking part of the gear became so battered up that it could be made to operate no more. It was never run outside my office. No duplicate was ever made.

"Immediately after this failure I developed a projector with the Demeny camera movement that eventually became the so-called Edison Vitascope. It was covered by my patent No. 673,992, filed February 19, 1896. This was superseded by the projector (my patent No. 578,185, September, 1896), in which for the first time a gradually accelerated stop-and-start motion was given the film by means of the present type of intermittent movement."

BOASTING? PERHAPS, BUT ANYWAY—

IF A MAN does a job which he believes to be a good one, and he learns that upon becoming familiar with the nature of the job, many others think so too, a bit of pride in his achievement may be pardoned. At any rate, I hope so, for here in my columns devoted to the welfare of projection and projectionist, I am going to tell you (albeit, as modestly as I can) some of the nice things that are being said about my new Bluebook of Projection. To keep from "blowing my horn" too long and too loudly, I have selected only a few of the letters received from those who have acquired copies of the new edition, and will quote as briefly as possible.

I rather like the way the letter from Barney DeVietti starts off. Mr. DeVietti is director of projection for the Huish Theatre Enterprises, which has its headquarters in Helper, Utah. He writes, "Your new Bluebook has been in my possession for a month, which I believe is ample time to form an opinion concerning it. I would first like to state that the only books I own are your Bluebooks of Projection. I have, nevertheless, at different times had occasion to examine other projection text books, and I can truthfully say that there is no comparison between them and your Bluebook. In some, the authors seemed intent only upon compiling a mass of facts. . . . In contrast your Bluebooks have been written for those for whom they were intended, the projectionists. They are entirely and completely understandable. . . . The indexing system that you have developed for the sixth edition sure is fine and very, very helpful."

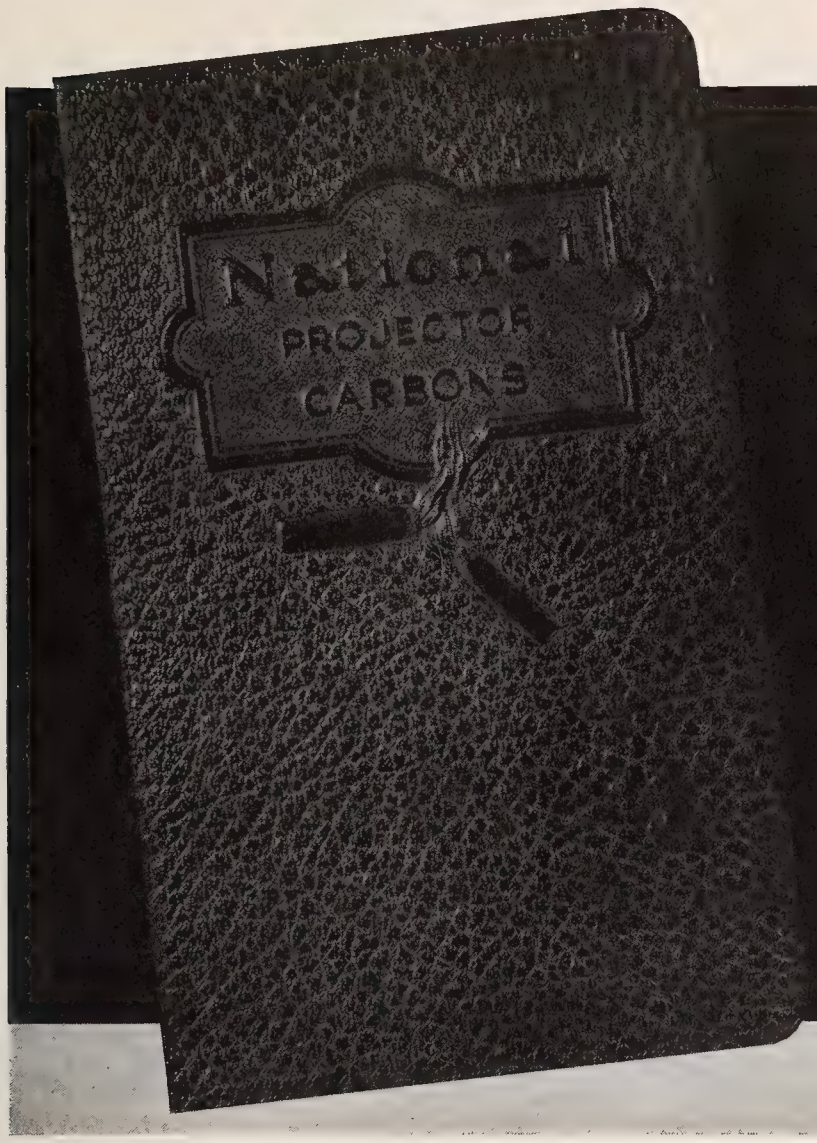
I take great pride in the fact that my books are wholly understandable. They should be. I was a projectionist myself, have worked closely with projectionists for many, many years, and know their needs and their language.

But let's get on to a few more letters. First, a statement very much to the point from A. L. Cooper, projectionist of Toronto, Kan.: "The most valuable book a projectionist can own."

Reports John J. Cuddy, projectionist of Palmer, Mass.: "The new Bluebook came about a week ago. Believe me, it is a

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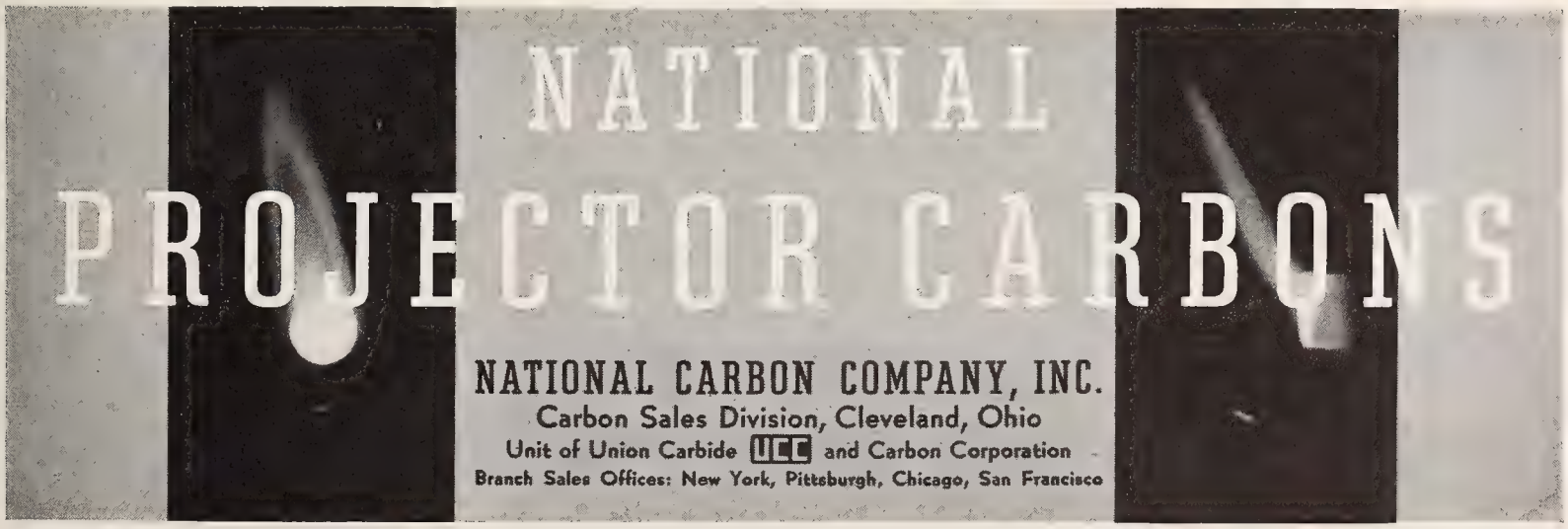
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dandy! Stayed up all the first night, so interesting was it. Best wishes."

"I regard the new Bluebook as the best edition yet published," writes Walter Dinsmore, projectionist at the Colonial theatre in Machias, Me. "It is complete, with clear, understandable illustrations and diagrams. Anything it treats of may be found quickly and easily with the new indexing system. I certainly would not like to be without a copy."

The above excerpts were selected to represent the reaction of projectionists in the smaller cities and towns. There are many letters as enthusiastic that represent other projection groups. One is from Mr. Joseph Basson, president of Local 306, New York. I believe the remarks of Dr. Alfred N. Goldsmith, former president of the Society of Motion Picture Engineers, have been widely publicized in advertisements. Herbert Griffin, general sales manager of the International Projector Corporation calls the new Bluebook a "Godsend." And from Walter Green, head of the National Theatre Supply Company: "This company is well pleased to be able to offer its customers such a complete projection book."

Just one more—this one to close with because of the manner in which this projectionist obtained his copy. "My boss," writes E. H. Toidt of Nashville, Ill., "brought up the Bluebook he had bought the other day for me to read and study. I quite agree with the projectionist who declared it to be 'worth its weight in gold.' Now that I have an opportunity to examine it, I would not be without it."

For all these and the other expressions in kind, I am very grateful.

SCREEN SURFACE AND DIMENSIONS

EUGENE DE WITT, PROJECTIONIST with the Osage Amusement Company of Shidler, Okla., inquires: "The company is preparing to erect a new theatre that will have an auditorium 85 x 44 feet, seating approximately 600. The question of screen image dimensions is now under consideration.

In the theatre now in use we project a 15-foot picture, but the projection distance is 105 feet and the auditorium only 28 feet wide, with the rear seats 100 feet from the screen. I do not believe we need a picture that large in the new theatre, judging from information gained from your Bluebook and from past experience. Would it be troubling you too much to ask for an expression of an opinion on this matter? Also, we would like to know what type of screen surface you would recommend."

What do you mean *troubling?* That is what I am paid for—to give such aid as I can to theatre men.

Answering your last question first: The type of screen surface required for best results in any theatre is dependent wholly upon viewing angles in that theatre. Assuming your Bluebook is the latest (sixth) edition, if you will turn to page 141 you will find the whole matter of screens pretty thoroughly discussed, including viewing angles and their effect, type of surface required under varying conditions, etc. By using Figure 49, on page 154, and the text relating thereto, you certainly should be able to decide exactly what type of screen surface will give best results in the proposed theatre. To discuss the matter in full detail here would not only require several pages of space, but also that I know the exact dimensions of your seating area and distance from front row of seats to screen.

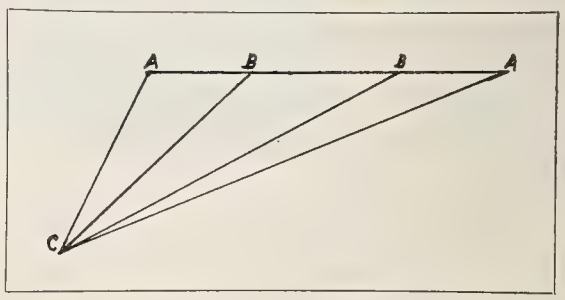
And now as to the screen image dimensions. First of all, as I have many, many times said, having a certain *quantity* of light available, it naturally follows that the less space you spread it over the more brilliant will be the illumination. Moreover, a 15-foot, well illuminated picture is amply large for a 105-foot viewing distance, at least for folks with normal eyes. People with normal eyes will be able to discern all picture details with ease at 105 feet, so that takes care of the rear seats.

Let us now examine the front end, remembering that *just as much is charged for them as for seats farther back.* Plain, ordinary horse-sense tells us a large picture is not in the least necessary for people in the front half of the theatre. Let us see why it is highly objectionable.

First, let your manager go down front, close to the screen—say, 10 feet from it—and observe how fuzzy it seems, how thoroughly unbeautiful it is. Then let him slowly move back facing the screen all the time, observing how the image becomes better defined. Probably he knows that already, but such an experiment will tend to bring home the damage done to the value of seats down front, remembering that every increase in picture size beyond that necessary for *comfortable viewing from the rear seats, adds to the distance at which the bad effect is visible, hence increases the number of rows of front seats from which vision is poor.*

But that is by no means all. Remember that the eyes of theatre patrons follow moving objects on the screen, and down front especially, as the picture size is increased the necessary eye movement is increased and therefore physical strain on the eye muscles is increased. This is another reason why picture size should be no larger than is necessary.

But that still is not all. Examine the accompanying drawing, in which *AA* and



BB represent screens of different widths, and *C* the position of an end seat of the front row. As explained in the text accompanying Figure 50 of your Bluebook,

whereas objects on screen *AA* nearest to *C* will appear but little distorted (vertical distortion), those on the other side will seem to be very thin and much taller than they really are. So great will be the effect that to the discriminating observer seated at *C,* the picture as a whole will have a rather ridiculous appearance.

It is quite true that on screen *BB* the distortion will remain unaltered, still the whole picture will be on that surface and the distortion will be far less apparent to the eye because the extreme differences as between *AB* and *BA* will not be in evidence.

Answering your question briefly, I would say that I would regard 12 and 15 feet as the acceptable limits of screen image width in the proposed new theatre, the first preferable if the front seats are within, say, 12 feet of the screen; the later if the distance be, say, 18 feet or more. Without knowledge of the distance from screen to front seats, I can only say that I would regard a 13.5-foot screen image as safe.

And here is another inquiry on the same subject, this one from William Wilson, president and general manager of the Lycoming Amusement Company, Inc., of Williamsport, Pa. He writes:

"We read your various articles with a great deal of interest. We are about to install a new screen and would appreciate the benefit of your advice as to what is best, both as to screen and dimensions. Here are the salient facts:

Auditorium 45 feet wide. Proscenium arch to last rows of seats, 134 feet. Height of ceiling at front row, 39 feet. Balcony is 45 feet wide and 64 feet deep. Stage is 10 feet deep. Proscenium opening 18x26 feet. Present screen is 16x26 feet and is placed in front of the proscenium arch, 12 feet from the front row of seats. Projection lens, Ross 1.25-inch E. F. Use Peerless hi-lo lamps.

"Should we have plain white, silver or gold screen? What should be dimensions of screen image? We would appreciate any other necessary information.

First, why have you placed your present screen in front of the arch? It should by all means be as nearly as possible against the back wall. As it is you have a 25-foot screen image located 12 feet from the front row of seats, which is presumably at least 30 feet long, under which conditions no one will occupy any seats in the front rows, especially those near their ends. Go down yourself and look at a picture from either front row end seat. Observe the fuzzy appearance it presents. Note how thin all objects on its opposite sides seem.

You can very largely remedy all this and make your front seats very much more valuable by (a) reducing the size of your screen image, and (b) moving the screen back just as far as you can get it. Much of what I have said concerning DeWitt's case above, applies also to your situation.

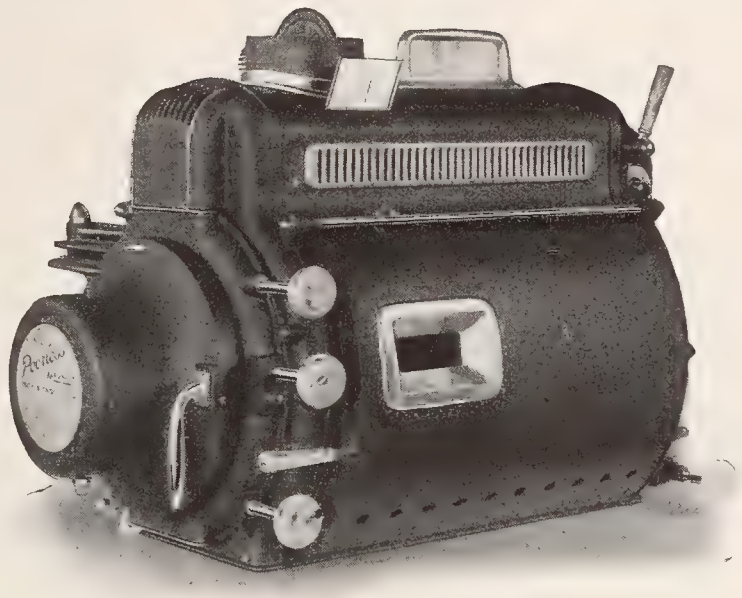
Here is what I would do were the theatre my own. First, I would select a white screen having high diffusing power. The auditorium is wide and unless your screen has pretty good powers of diffusion there

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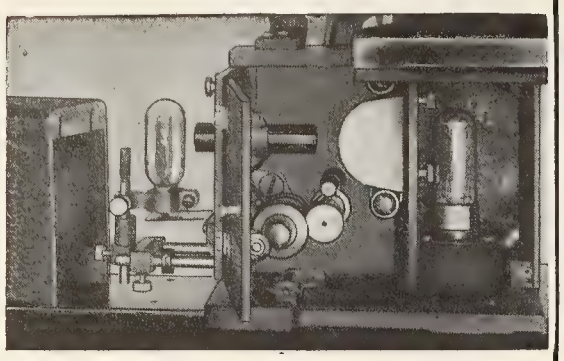
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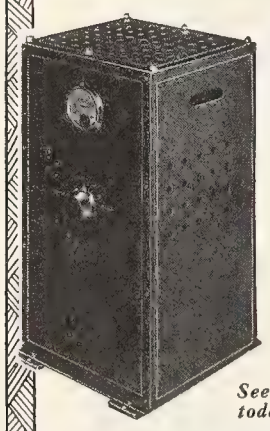
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will be fadeaway, which means the picture will be brighter when viewed from a point straight in front than from the sides. I would then change my projection lens and project a picture 18 feet wide. This may seem like a radical change to you, but a well illuminated picture 18 feet wide is amply large to afford a perfect view for normal eyes at 140 feet, and people with weak eyesight can go farther down.

I would border the screen in dead black, letting the black extend into the picture itself by one or two inches, and to the sides about 12 inches, beyond which I would gradually taper it off to match the surroundings. The black may be velvet, or even a paint. I should prefer to use the velvet.

When all this was done I would cover the stage floor with black cloth, stretched taut, or I would paint it black. Then I would see to it that as I sat in either end back row seat there was no glare spot of light visible to the eye anywhere. If there was I would dim it down, either by an ornamental cover or otherwise, so that I would not be really aware of it in viewing the picture.

SEEKS BACK ISSUES OF 'BETTER THEATRES'

GEORGE A. BISHOP, JR., of Fall River, Mass., "In your *Comments* in BETTER THEATRES of November 16, is something that tempts me to write. I most sincerely agree with you that many of the papers published in the SMPE *Journal* are pretty thick stuff for theatre people.

"I received your Bluebook of Projection and wish to say that the more I study it the better it gets.

"Will you inform your readers that I would like to purchase some back issues of BETTER THEATRES prior to July 1, 1933. Glad to hear from any one who would part with them; also, where can I obtain a sample copy of the American Projection Society *Bulletin?*"

Presumably Friend Bishop subscribed in June 1933, and has found BETTER THEATRES so helpful that he wants to get copies even farther back than that.

As to the *Bulletin,* address the American Projection Society, 257 West 42d Street, New York City.

WANTS TO INCREASE IMAGE BRILLIANCY

JOHN L. MILLER of Hagerstown, Md., writes, "I am operating a 400-seat house with a projection distance of 94.5 feet. Width of auditorium, 35 feet. My greatest handicap is projection. Am now using a 12-foot picture, which it is impossible to enlarge because of a very low ceiling. What I would like to do is increase the picture brilliancy by installing a new type of screen. I now have a resurfaced screen, which does not seem to give the proper brilliancy.

"Would appreciate your advice as to the best type of screen for an auditorium of this size. For some time I have had in mind the installation of a silver screen, but am afraid it might kill my front seats, which are exactly 16 feet from the screen. Am using two 25-50-ampere generators designed for low-intensity work. May I have your valued advice?"

In order to answer such a question intelligently I must know the width of the *seating space,* particularly the distance of front seats from screen, and the width of front rows. One you give, Friend Miller, but not the other. However, assuming the front seats to extend across the auditorium except for a 4-foot side aisle at each I find you would have approximately a 28° side angle from an end side seat with the side of the screen nearest to it, but at the screen center this mounts to about 35°, and at the further side to about 40°.

Now this all means that without a pretty good diffusing surface you would have a very much brighter screen on one side than on the other, as viewed from the front end seats. Also, you would have quite a bit of side distortion at the farther side of the screen from these seats, which means objects on the near side will appear proportionally wider to a patron in an end front seat than will objects on the further side. However, this last is true, regardless of what type of screen is used.

My conclusion is that you must have a pretty good diffusing surface if these front side seats are to be well served. However, with a 12-foot picture and 50 amperes available there is no reason, save current expense, why you cannot have at least as brilliant a screen as is advisable. If you secure greater brilliancy by installing a new screen it will be either because of its higher reflection power, or because it concentrates a large proportion of its reflected light in more or less narrow angles at the center of the theatre, with fade-away beyond those angles.

Just what it is best to do I cannot say, not being able to examine personally your screen. Have you examined into the work of your projectionist? It is possible to lose enormously by improper handling of the light itself, or by having the "spot" too large, or by having projector rotating shutter blades too wide, or by failure to get all the light into the projection lens.

FILM DAMAGE AND TENSION

LETTERS AND SAMPLES of damaged film reach me every week with requests that I pass judgement upon what caused the injury. In almost every instance there is a dispute between the film exchange and the maanger, though once in a while a projectionist has been asked by his manager to pay for damage done to film.

With the aid of such knowledge as I have gained through the years and aided by the use of a powerful telescope, I usually can form a pretty good guess at the seat of trouble. At other times neither myself nor others to whom I may submit the film too for examination, can say with any degree of surety just where lies the seat of trouble. There are so many different

things that can cause certain types of damage, and no one can possibly say which one is the responsible element in some instances.

However, many of the cases are strained, cracked or ripped sprocket holes of green film. In such instances almost invariably there will be evidence of deposit on the tension shoes, which of course greatly increases the strain of pulling the film down against the roughened surface of the shoes. Oddly enough, it rarely seems to have occurred to the projectionist that possibly those shoes are exerting unnecessary pressure upon the film—excessive aperture tension. Yet even one moment of consideration should certainly convince one that such excessive tension increases the possibility that the shoes will pick up deposits of soft emulsion.

That is one reason why I have, without result thus far, insisted upon the desirability of tension adjustment in some really practical form. With such an adjustment available, when a green, unprocessed film is to be projected the tension could immediately be reduced to the lowest practicable point, and thus automatically reduce the probability of trouble and film damage.

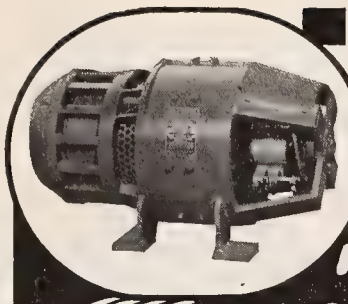
But projector manufacturers to date have turned a deaf ear, and when I asked projectionists to help correct this condition by writing a letter expressing their desire for such an improvement in projectors, instead of receiving several thousand answers, I got relatively few.

I well know the studios *should* process the film. The point is, however, not all of them do, and we must deal with conditions as they are, and as they are we have green, unprocessed film to deal with. Then too, there are other reasons why a tension adjustment is needed, but it must be in practical form—not merely a little screw that gets so hot it cannot be touched with anything but plyers or asbestos gloves. It must be a suitable thing (knurled thumbscrew, for example) located entirely outside the heat zone and in reasonably convenient position. It can be done.

A PUZZLING CASE OF FUZZY PICTURE

K. MARSHALL of the Rialto theatre in Missouri Valley, Ia., has a trouble, the seat of which seems to be the screen surface. He says: "Have been a reader of your *Comments* for quite some while. Now I come to you for help, aid, assistance or what have you. The trouble is poor light and fuzzy picture. Have tried everything I can think of that might affect results, but without improvement—new lenses, new pads, new tension shoes. Even moved the screen all over the stage. But the picture just cannot be put into sharp focus. Use Bausch and Lomb lenses, 4.5 inch e.f. Projection distance, 83 feet. Screen image 15 feet wide. Projectors 5 feet apart. Projection angle, 11°. Angle of screen, 1°.

"Projection room is at one side of the theatre. One projector has a straight shot. The other must shoot on an angle.



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This might effect results on one projector, but not on the other. Have Simplex, with RCA sound. I clean the lenses every night before the show.

"As to the light, I use 38 amperes, 90 volts, with National SRA carbons, Peerless low-intensity lamps bought in 1928. The reflectors are both new and both kept clean. Reflector is 18 inches from film. Have tried moving lamphouse back and forward, but with no improvement in results. The trouble is the light is brown. Have had other projectionists try to fix it for me, but they all admitted they could not located the trouble. I do hope you can and will be able to offer some helpful suggestions."

Information quite complete, but the case is a puzzle. I would say you either had one of the elements on your projection lenses reversed, or that their inner surfaces needed cleaning, but apparently the result from both lenses is identical and if you have tried other lenses with the same results, well that seems to be definitely *out*.

In fact, everything that I am able to think you seem already to have tried. The projection room being off center would enable you to sharpen one side or the other of the screen image, but you are unable to sharpen it anywhere. It is not the prints, for certainly all of them could not show up the same. Oil on the film deadens the focus considerably, but it has a mottled appearance.

The effect started only six months after the screen was installed. Possibly some chemical change has taken place. Secure from your printer a sheet of print paper and suspend it across the screen, up and down or (preferably) sidewise. If the focus is okay on it—well, that's the answer. If not, I'm afraid you have me stuck. Has anyone ever encountered this before?

FILM OUT-OF-FRAME AT CHANGEOVERS

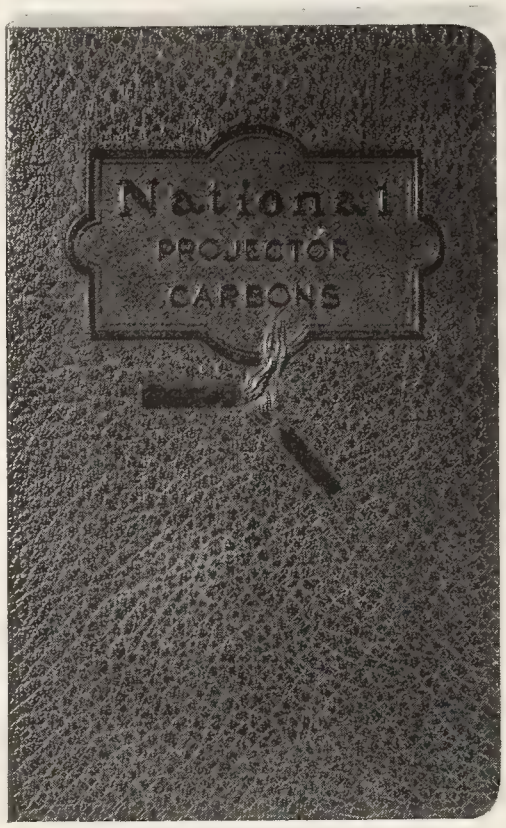
I HAVE an inquiry from Frank G. Comstock of Ovid, Michigan, as follows: "Have too many misframes on changeovers when leaders are threaded in frame. What is wrong?"

It is obvious that if the outgoing film is in frame, and the leader is in frame and spliced to the main title in frame, there cannot possibly be any out-of-frame when the main title and picture comes on. There is of course exactly one frame to each .75 of an inch of film. This is just as true with SRP leaders as with the title and picture itself, hence if there is no misframe in the leader and the leader be threaded in frame—well, there can be no possibility of a misframe at changeover, it being inconceivable that the leader would climb a sprocket hole.

There is one other possible cause, provided it is meant that the whole thing is out-of-frame. Threading may be done while the rotating shutter master blade is in front of the lens and therefore the intermittent movement is not on the lock and the intermittent sprocket is partly moved through its quarter cycle. It seems incredible, though, that anyone would make that error several times and not find it out.

NEW BOOK IS ISSUED ON CARBONS

A NEW BOOKLET on carbons has been issued by the National Carbon Company, entitled "National Projector Carbons," in the pages of which the carbon arc and National carbons are fully discussed. It contains many illustrations,



graphs, tables, etc., relating to the projection arc. I recommend that the National booklet be placed in the library of every projectionist. It may be had merely by addressing the National Carbon Company, Cleveland, Ohio, naming the theatre you are employed at. I would regard it as a valuable supplement to your new Bluebook because of the details contained in it on carbon manufacture and, to some extent, carbon use as well. The cover of the booklet is shown in the accompanying cut. The booklet is 6¾ inches high and 4¼ inches wide, and contains 112 pages.

AN INQUIRY FROM KUALA PUMPUR

F. R. KON of Kuala Pumpur in the Federated Malay States, writes: "I shall be obliged if you will enlighten me on the following: I notice in a catalogue of Simplex parts there are various dimensions of aperture plates; viz., No. 1, silent or disc film aperture; No. 2, sound film; No. 3, sound film, proportional opening; No. 4, sound film, magnascopic opening."

The No. 1 is the old-style silent aperture. The No. 2 is the new standard aperture, .600 by .825 of an inch in dimensions. No. 3 is the duplex movable tab type that was used for both silent (or disc) and sound-on-film. It now is obsolete. No. 4 is an aperture supplied to permit projectionists to file an outline to suit their own ideas. They are not carried in stock but may be ordered.

The catalogue Mr. Kon has is evidently a very old one. The International Projector Corporation is sending him a new one. Exhibitors, managers and projectionists, especially those in far off locations, would do well to obtain new catalogues at least once a year.

GOOD PROJECTION AND THE BOX OFFICE

FROM A MAINE city comes this letter (for obvious reasons neither sender nor town are named):

"I am confronted with a very serious condition and turn to you for helpful suggestions. It is my earnest desire to put a creditable picture upon the screen and to produce naturalness in sound, but the manager of this theatre is more interested in box office receipts than in the quality of projection. All my arguments and pleadings are in vain. He just will not purchase those materials and parts that are absolutely necessary to the production of good or even passably fair results.

"Some of the things I am obliged to contend with are improper lenses, a dusty, streaked, torn screen, the surface of which is uneven. The motor-generator set is antiquated and in need of repairs. My argument that poor projection reacts to cut down box office receipts apparently has no effect. I therefore am forced to do the best I can with what is provided. The result is nothing to be proud of."

My friend, in saying your manager is interested in box office receipts you erred. Were he interested in box office receipts, then certainly he would see to it that projection in his theatre was the very best possible.

Not long ago I visited a theatre where in years past I was most unwelcome. To my surprise the manager greeted me not only kindly but cordially, calling my attention to the excellence of both image and sound, which I pronounced to be beyond criticism. He then took me to the projection room, where everything was in good order, clean as a new pin and the equipment of the best. That room had been an eyesore when last I visited it about three years ago.

We returned to the office. I then asked, "Say, what's happened, anyhow? Last time I was here I was about as welcome as a blizzard in June. You had punk projectionists and punker equipment. Now everything is changed. Then I could do nothing but keep still or roast. Now I can do nothing but keep still or praise. Said he, "Don't use my name or the name of the theatre if you publish anything, please." Then he went on:

"Richardson, I give you credit. It was you that brought about my change of attitude. For a long while I read some of your stuff and honestly thought *it* the bunk and *you* more or less crazy. But bye and bye I began to see you were anyhow right in *some* things. Finally one week

you published an article in which you compared silk and cotton goods, and good and poor results in picture and sound. Somehow that one article gave me a different viewpoint and in projection I began to build up. I began to see 'cotton goods' in many things I thought were all right before. Today I guess I might be called a crank on projection. Richardson, you have been right all the way through!

"The expenses of this theatre are more than they then were, but compared with income they are much less. In other words the margin of profit is greater and that's what counts."

The silk-cotton goods article was to the effect that if silk and cotton goods were placed on sale at the same price, the silk would far outsell the cotton, and that good projection represented silk in this business.

This is so obviously true that one is amazed to find theatre managers still selling "cotton goods" when at relatively small added expense they might lay "silk" before their customers. Mediocre or poor visual and sound results are business destroyers.

USING RECTIFIERS OF VARIED VOLTAGE

G. J. SLICKMAN of the Majestic theatre in Oran, Mo., reports trouble which he describes as follows:

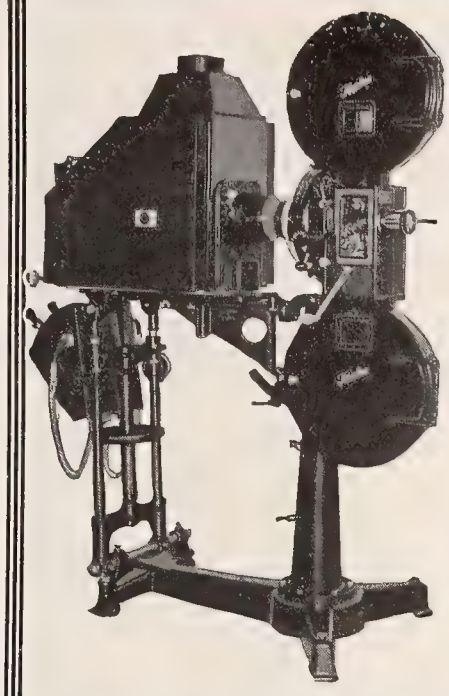
"From a dealer we recently purchased two Peerless lamps and two Strong Tungar tube rectifiers, all of which equipment had been used. The dealer told us they had been in a large theatre and represented them as being in the very best possible condition. Upon their delivery, however, we found one of the rectifiers to be 110 volts, and one 220 volts, the dealer claiming that such a combination was quite all right; that it was used in many theatres, the truth of which statement is one of the main reasons for this letter.

"We are in a very small town, but our equipment is good, nevertheless. Previous to installation of the above described equipment we were using Mazda for projection. It gave us good results. We feel that the 110-volt rectifier is the cause of our present trouble, which is that the light fades, and it is very noisy when the carbons are frozen. Can you help us?"

Possibly there are theatres that do use one 110-volt and one 220-volt rectifier to supply two projector light sources, but if so I have never heard of it. To do so is to unbalance the theatre load by the amperage supplied the projector light source, every time the 110-volt rectifier is used. I should suppose the power company would kick about that. It represents extremely poor practice. It is a stunt I never before heard of, save in a case of emergency.

Another reason for preferment of 220-volt rectifiers is that as a general rule power companies offer a somewhat lower rate where power is taken from the 220-volt mains than where it is taken from one side or the other, this for the reason that they know the load is kept balanced.

As to the light fading and being noisy, the remark about the carbons being



KAPLAN PROJECTORS

PROVEN BEST BY ACTUAL TEST

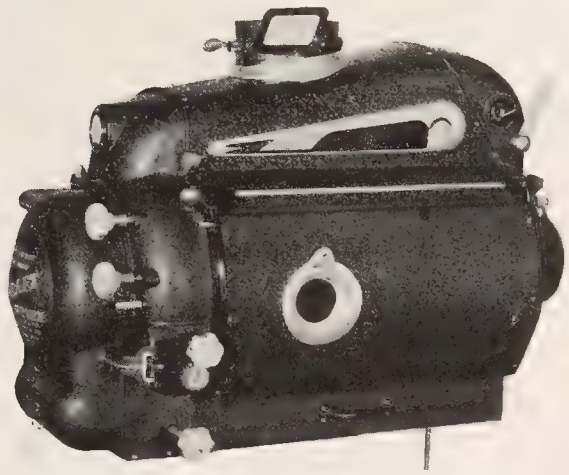
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With All These Features

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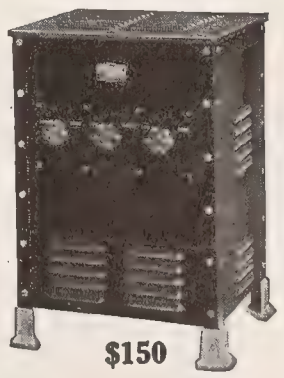
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Rect-O-Lite changes three-phase 220-volt 60-cycle alternating current into direct current of 25 to 60 amperes at 30 to 40 volts. It has an extra tap for 55 volts. No hum, no oiling, no moving parts. Low operating expense. Guaranteed one year.

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BALDOR ELECTRIC CO., Theatre Div., St. Louis, Mo.

"frozen" is not clear. If the carbons were frozen (in actual physical contact) there would be no light at all. The Peerless arc control is good equipment. Properly cared for, adjusted and handled, it will maintain the arc at approximately constant length. I think it highly probable the arc control is not in proper adjustment, in which case it is probable the arc will be either too long or too short (in your case too short), in which event the light would not only fade away, but probably be more or less discolored. This condition might also induce sputtering.

DEFINING SOME TERMS IN SOUND

JOHN C. LATTIMER, of Boston, Mass., writes, "Have heard sound engineers use certain terms I do not know and cannot find the meaning of. Have asked several of the men here, but without satisfactory results. Will you therefore advise me as to the meaning of the following?—*inductive coupling, modulated wave,* amplification factor, galvanometer, superheterodyne *reception.*

It is probable the men you asked knew perfectly well, but were unable to explain understandingly. Taking the terms in their order:

An *inductive coupling* is the association of one circuit with another through or by means of inductance common to both of them.

A *modulated wave* is one of which either the phase, the amplitude or the frequency has been varied in accordance with a signal.

Amplification factor is the measure of the effectiveness of the grid voltage with relation to that of the plate voltage in its effect upon the current from the plate.

A *galvanometer* is an instrument by means of which the varying currents resulting from sound are converted into oscillating light beams.

Superheterodyne reception is a method of sound reception from the air in which the voltage received is combined with the voltage from a local oscillator and converted into voltage of an intermediate frequency, which may be and ordinarily is amplified and then detected to reproduce the original signal wave.

ARE YOUNGSTERS WHOLLY RESPONSIBLE?

WENDELL C. TURNER projectionist of New Holland, Ohio, may reap a shower of cobble stones from the younger men whom he suspects, but if so he need not mind. I've lived through countless such showers and prospered, too. The thing to be certain of when uttering suspicions is that they have at least a good basis in fact. He says:

"Have read BETTER THEATRES, for quite some while, particularly your own columns. I have been much interested in the letters from brother projectionists and your answers thereto. Have received much needed advice and suggestions from your

ADDRESSING LETTERS TO F. H. RICHARDSON

Mr. Richardson does most of the actual writing for his columns at his home in Scarsdale, N. Y., a suburb of New York City. Therefore mail addressed to him there usually reaches him a little sooner than that addressed to him at his office. His home address is No. 3 Tudor Lane.

Comments. In October 19 I saw the reproduction of sadly mutilated film and it raised my 'dander.' Had one not long ago that was about as bad. It is a goat-getter to one who takes pride in the excellence of his work and tries his best to excel therein to have a thing like that come through like the blast of a cannon in sound and terrible in the picture.

"I have been thinking, Mr. Richardson, that a lot of this outrage is perpetrated by the many 'kid' operators (I cannot call them projectionists) and inexperienced men who work for that amounts to cigarette money. Such men neither understand nor care. Young boys, of whom many are employed in small town and village theatres, have little, if any, sense of responsibility. They really don't quite understand that they are doing any particular damage.

"Another bad thing is that, at least in this territory, there are so many who double up 1,000-foot reels for projecting, just slap them together again for shipment any old way—often without even bothering to match the sprocket holes. Occasionally one of these slips through the exchange and unless every reel is carefully inspected before projection there is likely to be trouble —perhaps serious trouble, too. It certainly will be a relief when the 2,000-foot reel finally becomes standard.

"Recently we installed a new amplifier which supplies two loud-speakers—one for the low, and one for the high frequencies. It is really two amplifiers in one. On some W. E. recordings we experienced trouble with a cracking or popping which comes only when film is being projected. Upon examination it was found that the sound track bore little white specks about the size of a pin head. Would that cause such trouble? One reel had such specks all through the track; the next one was free from them and did not pop."

Certainly such specks would cause the trouble. Had you told me the make of the film and sent a small sample of the sound track I would have taken the matter up with the distributor.

As to the youngsters and cheap men, what you say is not at all impossible or even improbable. Times without number I have told exhibitors that too much cheapness in wages reacts against the theatre, and through damaged film, against the industry. To have reasonable assurance of even passably good work, sufficient wages must be paid to cause the projectionist to set some value on his job. That is just plain common sense. If the man cares little about his job he will be careless, negligent and what have you, to the damage of both the show and the equipment.

As to young boys, what Brother Turner says is also correct. Boys of tender years in the very nature of things have little sense of responsibility. Damage, such as punching holes in film, may not impress them as having any particular consequences. They are not yet old enough to look beyond their own noses and realize or even very much care what happens after the films leave their own hands. To them punching holes is just fun. Nor are they to be too much blamed. The man who employs them is the offender, though back of that is the exchange whose property is being outraged. As pointed out many times, exchanges could put a sudden stop to all this did they instruct and *oblige* their inspectors to check up on where the damage occurs. With that knowledge in hand, a couple of good stiff bills to the exhibitor and you can bet there would be no more punching done there. It probably would not even be necessary actually to force collection of the bills.

Your letter is interesting, Friend Turner, but you omitted one very important point by failing to advise us as to what, if any, improvement your people noted in sound after installing the double speaker.

PROJECTION IN A 200-SEAT THEATRE

A. M. PUBLICOVER of Chester, Nova Scotia, writes, "Received my copy of the Bluebook. Many thanks for the unbiased information therein contained. It is very difficult to obtain facts unaccompanied by the usual, or should I say, the inevitable sales talk.

"Am planning a new 200-seat theatre. Would appreciate advice concerning the following: There will be a center bank of 16 rows of seats of 12 seats each; front row, 15 feet from the screen. Wish to use my present 900-watt mazdas, with plano-convex condensers. Powers 6-B projector mechanisms. Projection distance, 60 feet. Screen image, 10 or 11 feet wide. Please supply information on following:

"Would a cloth screen, as per Bluebook, coated with aluminum paint, compare favorably with a beaded screen? Can a half-size projection lens be fitted in the old-style front plate of the Powers, using an adapter, without striking the driving spindle?"

I certainly would not myself advise an aluminum paint screen. If an aluminum screen is to be used at all it should be in the form of dry aluminum powder spread on a partly dry ("tacky," painters call it) oil or varnish surface, to which sufficient powder will adhere to form a solid surface, the surplus being swept off. But I cannot recommend even that. An aluminum paint such as is proposed is very likely (a) to impart a harsh tone to the light, (b) to cause reflection that will have the effect of superimposing a sort of haze before the screen, and (c) to be subject to discolora-

tion from atmospheric action, except in very dry climates.

As to the lens matter, whether or not a 2.5-inch diameter lens will serve better than a 2-inch one depends wholly upon whether or not the all light beam will enter the 2-inch lens. If it does, then a larger diameter will serve no good purpose. If it will not, then the large diameter lens will serve better. The matter is easily determined. Get a 2-inch one first, with privilege of exchanging if you wish to. Using the light as in normal projection, blow smoke into the mechanism casing and observe the light beam between aperture and lens. If it all enters, well and good. If it does not, then install the larger one.

Ordinances Limiting Theatres

(*Continued from page* 30)

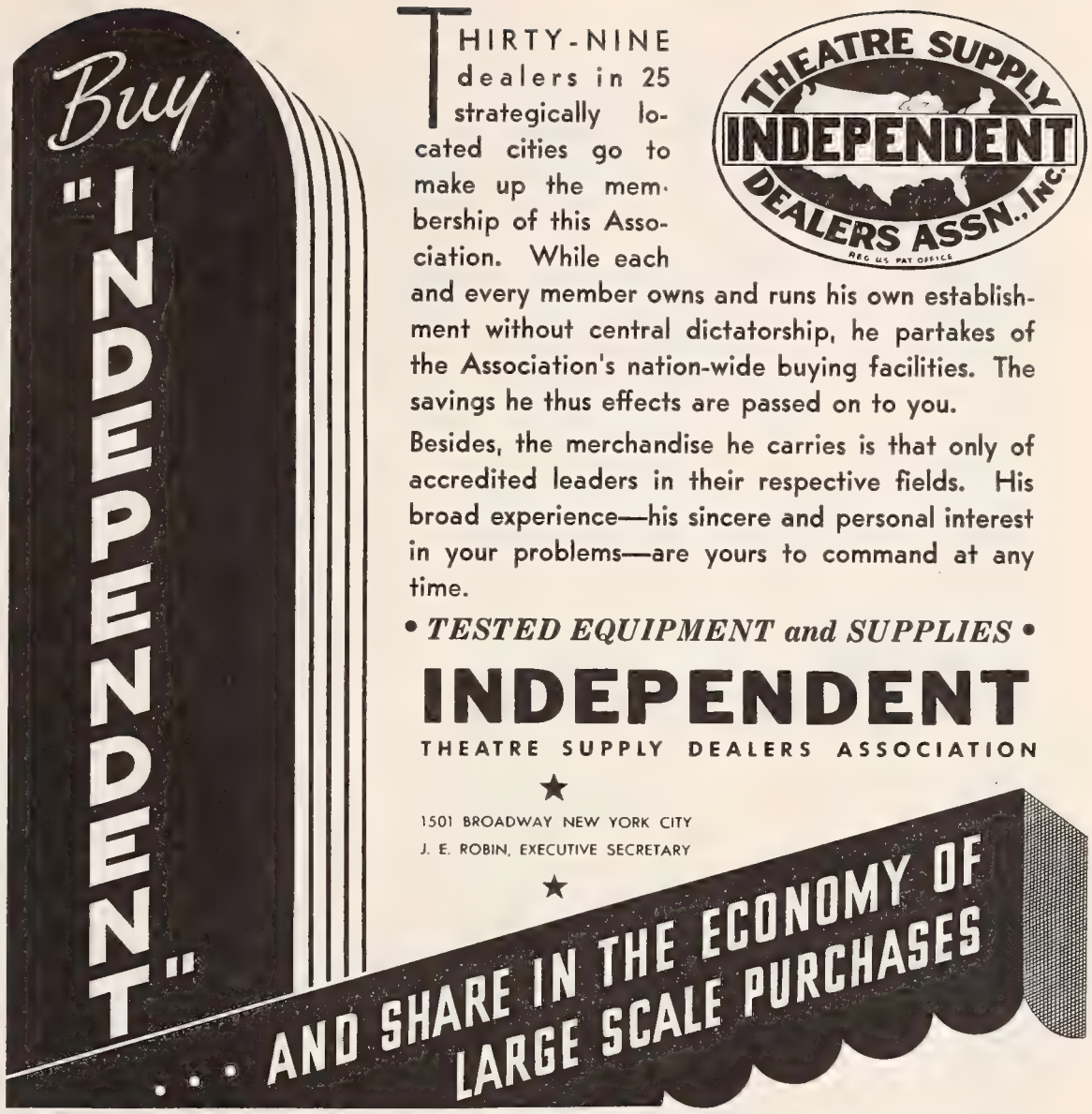
legitimately designed to promote the health, welfare, safety or morals of the community. The power is a broad one and it has been held that in pursuance of it, a city may, for example, prohibit the carrying on of certain business, i.e., tanning or glue-making in specified areas, may limit the height of buildings or their location by zoning ordinances and may even put certain classes of business under license.

The validity of a law enacted under the police power must depend on the circumstances of each case, and the character of the regulation, for the purpose of determining whether it is arbitrary or reasonable and whether it is really designed to accomplish a legitimate public purpose.

But—and this is the fatal weakness of the theatre limitation ordinances—a law enacted under the police power must bear down *equally* and may not discriminate in favor of certain individuals to the detriment of others similarly situated. In the words of another famous Supreme Court opinion, passing upon an ordinance enacted under the police power:

> While such regulations are subject to judicial scrutiny upon fundamental grounds, yet a considerable latitude of discretion must be accorded to the law-making power, and so long as the regulation in question is not shown to be clearly unreasonable and arbitrary, and *operates uniformly upon all persons similarly situated in the particular district,* the district itself not appearing to have been abitrarily selected, it cannot be judicially declared that there is a deprivation of property without due process of law or a denial of the equal protection of the law within the meaning of the Fourteenth Amendment.

And so even though the theatre limitation ordinances pretend to be enacted under the police power, for the purpose, as is stated by one of them "to protect the citizens in the safety of the theatre going public, to preserve the general welfare and to preserve for the citizens proper theatre surroundings," by attempting to help the "ins" at the expense of the "outs," such enactments defeat their own purpose.



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BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D
Dimmers
Disinfectants

E
Effect machines
Electric signal and control devises
Emergency lighting plants
Exciter lamps

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G
Grilles, ventilating

H
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

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Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket issuing machines
Transformers

U
Uniforms

V
Vacuum cleaners
Ventilating systems
Ventilation control instruments
Vending machines

"BETTER THEATRES" DIVISION, Motion Picture Herald, [6-29-35]
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks (or any items not listed above): .....

.....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

COURTS AND LAWS:

United States court rules distributors may direct theatre policy.

Huge savings to exhibitors hinge upon U. S. supreme court decision on TVA.

Exhibitors unable to find legal means for enforcing voluntary self-regulation.

American Arbitration Association moves to take trade disputes out of courts and arbitrate them under state statutes.

National Council advances plan for "industrial grand jury" to enforce fair trade practices under state laws.

20 per cent tax on chance games is proposed to stamp out practice.

Harry, Albert and Jack Warner fight Koplar's $14,000,000 minority stockholder suit.

Public hearings on Pettengill block-booking bill will open in two weeks.

President Roosevelt tells how films can avoid "onerous restrictions" of censorship.

Political pictures censored in Illinois and Ohio.

Music tax relief for exhibitors is doomed in Congress; Warner, in $1,000,000 suit against NBC, charges infringement.

Court orders 64 changes in Momand $3,000,000 anti-trust suit complaint against distributors.

Allied Motion Picture Operators union is "company organization", court rules.

Distributor defendants ask further enlightenment on Nebraska independents' $1,900,000 action.

Fox West Coast receivership status is argued in federal courts.

Paramount's former directors are ordered to submit to further examination in trustees suit.

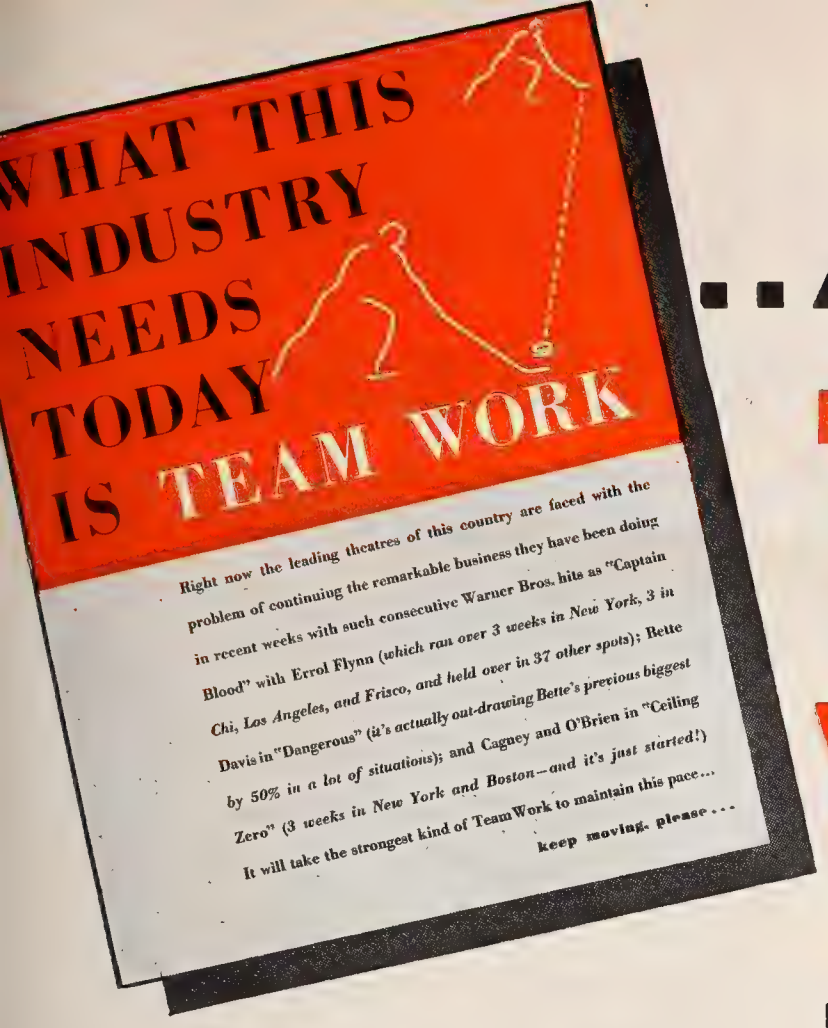
Distributors will appeal Philadelphia federal court's decision barring contractual prohibition of double featuring.

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FEB. 15, 1936


I LOVE YOU
ROSE MARIE I LO
JEANETTE MacDONALD
NELSON EDDY
in Rose Marie
OTTO HARBACH AND
OSCAR HAMMERSTEIN 2nd
RUDOLF FRIML
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"Seven times better than the average melodrama. An excellent film...filled with excitement, humor and romance. Beautifully written, superbly acted, robust melodrama. There is an atmosphere of brilliant writing as well as excellent acting about every moment of it. Indeed the whole thing is played so richly, so rightly that the film emerges as a work of distinction."—*World-Telegram*

"Excellent. Robert E. Sherwood's stage hit of last season has been admirably transferred to the screen. Delightful, enormously effective entertainment."—*Journal*

"A production of most distinguished calibre. Tense, swift, hot melodrama and blazing action. This is, perhaps, Mr. Howard's finest role." —*American*

"Animate and vital. The Warners continue to display their skill at transcribing plays into film. With their excellent version of 'Ceiling Zero' scarcely out of the first running they now have wrought an entirely satisfactory screen edition of 'The Petrified Forest', one of the graces of the theatre last season." —*Times*

"Returned from the Hollywood studios even more effective than when it left Broadway as a stage play!" —*Sun*

"Thrilling and absorbing. Howard gives the same compelling performance which he gave on the stage and opposite him Bette Davis gives one of her finest performances on the screen". —*News*

"Absorbing, brilliantly written, splendidly directed, handsomely produced."—*Mirror*

LESLIE HOWARD • BETTE DAVIS

in

"The Petrified Forest"

With GENEVIEVE TOBIN • DICK FORAN • HUMPHREY BOGART
JOSEPH SAWYER • EDDIE ACUFF • CHARLEY GRAPEWIN

Directed by ARCHIE L. MAYO

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"Superb . . . powerful, vastly engrossing. Certain to take its place on everybody's best-ten lists for the year." —*Post*

"A cinematic masterpiece. Tensely gripping... rich in the pulsing drama of life. Thrilling, gasping sequences. Must be seen." —*American*

"Exciting and beautiful screen drama. A quality of heroism and nobility that makes you proud of the... human race. Far more exciting and heart-warming than the run of films." —*Herald-Tribune*

"Should be seen by everyone. Breathless and stirring. Deeply moving... vividly real... decidedly on the must list." —*Sun*

"One of those exceptional pictures you should not miss. Impressive film. A really fine picture. Deeply moving, unusual and vastly exciting." —*Mirror*

"A human and inspiring document... gallant adventure, as exciting and thrilling in its own way as 'G-Men'." —*World-Telegram*

"Notable photoplay... dramatic in treatment and brilliantly played. A subject that should speak personally to every audience." —*Times*

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PAUL MUNI in "THE STORY OF LOUIS PASTEUR"

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20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 122, No. 7 — February 15, 1936

THE NEEDLE'S EYE

WHEN St. Luke—Chapter 18, Verse 25—was trying for a metaphor denoting the extremely difficult, he wrote: "For it is easier for a camel to pass through the eye of a needle," etc.

That probably referred not to a sewing needle but was a picturesque designation of the narrow slitted, one-man side gates of the walled cities of Syria.

However, the putting of the camel through the needle's eye is no considerable undertaking as compared to the performance of the motion picture projector which puts maybe a billion and a half dollars' worth of entertainment in the United States each year through an aperture about the size of a postage stamp.

No other art or industry in the world narrows down the essence of its success in performance and delivery to quite such a needle's eye as that through which all of the motion picture has to pass.

The job is done in the continuous miracle of the screen by a man and his machine, the projectionist and his projector. They both have to be endowed with a competency close to perfection.

A theatre may have acres of carpets, miles of seats, tons of machinery, an army of staff, but the supreme essence of what it is all about goes through a spot 0.600 of an inch high and 0.825 wide—the picture opening in the aperture plate. Back of that stands the whole of the great production plant from Hollywood to London, and in front of it is the fate of the box offices of the world.

Projectionists have become so competent, machines so perfect in function, that we often tend to forget about projection. But after all it is not, in all of its perfection, automatic. High standards of projection are to be maintained only by unrelenting vigilance, constant, unwavering attention to that needle's eye of the industry. Ten thousandths of an inch, hundredths of a second, matter vastly at the needle's eye, and again out on the screen. In a considerable number of theatres, still, despite all of the facilities available, projection is yet to be brought up to the best attainable standards.

A great deal has been set down about refinements and enhancements of sound recording in "wide range" and "high fidelity" and much has been said about the necessity for bringing sound reproduction channels up to capacity to deliver all that the sound track carries. Meanwhile refinements of the camera, lenses and photographic emulsions, studio lighting and actinic values have also given to today's negatives and prints a new range of values in tone and quality that can be delivered to the audience only by the best of equipment and projectionist skill.

BELLS, BY MR. PIDDLER

JUST supposing: What if the motion picture industry bought some time from National Broadcasting Company to advance argument in behalf of the screen and embellished its message with decorations of drivel by such a genius as Mr. James Piddler saying, for instance:

"Now I am going to tell you about lipsticks, cosmetics and cosmeticians"—two bells—"that's for Tangarine, a two bell lipstick. Its texture and color are handsome and if the direction of the compounding of some of the ingredients had been more skillful it would be close to a three bell lipstick.—Now for the news—the report that Miss Tangarine was in Reno to establish residence for a divorce is entirely in error. It was, in fact, another girl by the same name.—The fine publicity story that the president of the Tangarine company has dyed his hair is just another mistake—the truth is that he only traded in his old toupee. Gossip of a romance between him and Miss Goody Two Shoes is unfounded. The fact is that they have not been speaking since a week-end at Palm Springs just before Christmas."

△ △ △

FASHIONS

THE increasing importance of male stars in Hollywood as compared with the status of the women of the screen is the subject of some reporting of the observations of Mr. Darryl Zanuck by Mr. Edwin Schallert in the Los Angeles *Times*.

Mr. Zanuck seems to think that the men of the screen today have ceased to "resort to artifice or aping," more assured in their own personalities, while many of the feminine stars, just copy kittens imitating each other, can hardly be told from their stand-ins.

The observations of this astute producer may be correct enough in terms of technology, but they do not take account of the fact that the customers are copy cats, too. If that were not true there would be no fashion business, the customers of which are all women.

△ △ △

THE fan riots around the Rivoli in New York's Broadway on the occasion of the Chaplin "Modern Times" opening cheerfully demonstrates that the consumers are rapidly recovering to their standard abnormancy. The customers will never be smart, but they can be indifferent. Again showmanship and its time-proven devices are vindicated. The future is safe.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Regulation

Distributors are within their rights in regulating, by contract clauses, the policies of theatres in so far as double features, minimum admission charges and the like are concerned. So ruled the United States district court at Minneapolis, in refusing to independent exhibitors an injunction to restrain the selling companies from enforcing contract clauses prohibiting duals and enforcing minimum admissions. The decision, of importance to thousands of exhibitors, and to all distributors, both of whom have been vigorously debating the question, is reported on page 13; the decision itself in complete text appears on page 59.

TVA and Theatres

Hundreds of motion picture theatre owners in Alabama, Georgia, Kentucky, Mississippi and Tennessee who are now saving as much as 50 per cent on the costs of their electric power, as provided by the government's TVA, stand to lose thousands of dollars annually if the United States supreme court declares the Tennessee Valley Authority Act unconstitutional, as charged by private utilities in a test case that is about to be determined by the nine justices of the Supreme bench.

The extent to which exhibitors are directly involved in the TVA and the significance of a supreme court decision either way is told on page 16.

No Music Tax Help

Music tax relief for exhibitors and other users of copyrighted compositions appears doomed at this session of Congress due to several factors, chief of which is a strong countermove by the music industry, authors, composers and publishers to force through the Daly bill.

Too, Congressman William I. Sirovich, chairman of the House patents committee, opposes the Duffy bill as not giving adequate protection to American film producers and creative workers abroad.

The many conflicting interests involved and the fact that a majority of the committee members are new appointees will also militate against early action on copyright legislation in the House See page 36.

Canada Looks Up

An increase of 1.5 per cent in average receipts of all theatres in Canada was recorded last year, according to the Dominion Board of Statistics, in the first Government compilation of aggregate attendance. Film exchanges showed a 9.4 per cent gain of business, to a total of $7,618,700.

Attendance at 799 theatres totaled 107,718,000, receipts $25,280,300, as against $38,479,500 in the peak year 1930.

Receipts in six of the nine provinces were in excess of those of the previous year, British Columbia showing the greatest advance with 6.6 per cent and Ontario 3 per cent. The greatest falling off was in Quebec, where the decrease for the year was 3.2 per cent. Manitoba and Prince Edward Island were also down. Aggregate attendance in Ontario was 45,747,000, while that for Quebec, which was second in the standing, was 24,466,000.

Among the cities, Toronto held the leading position with receipts of $4,778,500 and an attendance of 19,242,000 persons for 89 theatres. Montreal, the largest city of the Dominion, but with only 56 theatres, had aggregate receipts of $3,938,000 and an attendance of 18,578,000. Theatres in Toronto reported an increase in receipts of 2.6 per cent, while in Montreal receipts fell off 3.5 per cent, compared with the previous year. Vancouver stood third with an attendance of 7,752,000, and Winnipeg fourth with 6,066,000 admissions.

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Political Films

Exhibition of political pictures became an issue this week when the Ohio censors banned "The Amateur Fire Brigade" as disrespectful to President Roosevelt. Chicago censors also showed opposition to the caustic satire on the New Deal, and organized labor in Toledo has launched a fight.

Which brings up again the question of industry participation in political campaigns. Industry spokesmen caution that exhibitors who lend their screens to political attacks, without giving the other side an opportunity to present its views, are "leading with the chin." See page 24.

Museum Opens

Following the formal dedication on Lincoln's Birthday this week, the New York Museum of Science and Industry was opened to the public in its new permanent home in the RCA Building, Rockefeller Center.

The motion picture industry plays a prominent part in the exhibition in the elaborate display prepared by members of the laboratories of the Eastman Kodak Company.

In the Eastman exhibit it is shown how pictures are registered on film, the developing process and finally the projection of motion pictures by means of a machine which the visitor works himself.

Developments in the field of color photography are also covered in the Eastman display with an exhibit which shows the principles underlying the reproduction of color in photographs.

Le Baron Chief

Following weeks of executive conferences between studio and home office officials of Paramount, during which time arose many rumors concerning a successor to Ernst Lubitsch as head of Paramount production, John E. Otterson, president, this week announced appointment of William LeBaron to the post. This development and releasing sales and theatre matters before the company are discussed in detail on page 30.

Novels Lead

The medium of the printed page, in the form of novels and published magazine stories has established itself, for the first time in years, as a greater source of material for the motion picture than the original story. In January, 18 published manuscripts were purchased by the studios, together with five plays, and 14 originals. See page 55.

NEWS SUMMARY COVERING THE SCREEN WORLD

In the Middle

Innocent victims in radio's quarrel with Warner Brothers over the right to broadcast its music, theatres are finding themselves in the middle when broadcasters refuse the usual air publicity.

Broadcasting thus is waging a punitive campaign for being compelled to pay a double music tax. All mention of Warner films or Warner music in other pictures is barred in many instances, and there are other forms of retaliation.

A suit for $995,000 against National Broadcasting Company, withdrawal of another for $670,000 filed against Columbia Broadcasting System, and an action for $100,000 against Warner highlighted this week's story of music litigation. It's on page 32.

Warner-Koplar

The three Warner brothers—Harry, Albert and Jack—went into Wilmington courtroom this week to defend Harry Koplar's minority stockholder's suit in which the plaintiff demands the return by the brothers of some $14,000,000 to the corporation.

The Warners will fight the case to a finish in an attempt to put to rest definitely and for all time "the wild and groundless claims of minority stockholders who seek to benefit personally by their ability to involve the company in litigation." Opening arguments and exhibits traced the history both of the brothers and their company, embracing the beginning of sound, and are reported on page 50.

Gala Premiere

Surpassing any premiere of the last five years, Charles Chaplin's "Modern Times" opened February 12 at Grauman's Chinese theatre to one of the most enthusiastic audiences ever to witness a Hollywood first night. While thousands thronged the sidewalks, a great assemblage of film favorites and motion picture executives filed past a battery of newspaper and newsreel photographers to attend the long-awaited event.

Attending the premier in company with Paulette Goddard, Mr. Chaplin broke a precedent and made a speech from the stage in which he introduced Miss Goddard to the audience.

Among those present were Mary Pickford, Samuel Goldwyn, Douglas Fairbanks, Jesse Lasky, Walter Chrysler, Amelia Earhart Putnam, Alfred G. Vanderbilt, Jock Whitney, Marlene Dietrich, Leopold Stokowski, Norma Shearer, Irving Thalberg, Franchot Tone, Louis B. Mayer, Sid Grauman, Ernst Lubitsch, B. P. Schulberg, Harry Rapf, Freddie Bartholomew, Warren William, Groucho Marx, Dolores Costello, Otto Kruger, Alan Dinehart, Hugh Walpole, Edward Arnold, Vicki Baum, Charles Boyer, Joe E. Brown, Virginia Bruce, Harold Lloyd, Al Jolson, Ruby Keeler, Sally Eilers, Leo Carrillo, Claudette Colbert, Mme. Schumann-Heink, Joseph Schenck, David Selznick, Fred Stone and Walter Wanger.

With seats selling at $5.50, the house was completely sold out five days before the opening. Meanwhile, in New York, the picture has been building steadily at the Rivoli, the seventh day of the run reported exceeding both opening day and first Saturday with more people entering the theatre than on any day in the 18-year history of the theatre. At the Erlanger theatre, Philadelphia, "Modern Times" is said to have passed the attendance mark set by "City Lights" and police were required to control the crowds attending the opening in London, England, February 12.

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Through the terms of a deal just closed by telephone between Joseph R. Vogel in New York and Charles Chaplin in Hollywood, the Loew's circuit will show "Modern Times" in its metropolitan theatres as well as out of town.

The picture opened in New York at the Rivoli last week. More than 70,000 paid admission the first four days, according to United Artists.

For Small Exhibitor

Industry leaders from coast to coast have been invited to the 23rd annual convention of the Theatre Owners of North and South Carolina, now definitely set for the Carolina hotel at Pinehurst, March 1 and 2. A program has been arranged by President Charles W. Picquet, as follows:

Major Edward A. Bowes will speak at the banquet Monday night. His radio stars, the Florida unit, will offer an entertaining program. Ed Kuykendall, president of the MPTOA, will interpret the country's reaction on the ASCAP problem; the Pettengill bill; threatened invasion of the legitimate motion picture theatre by outside commercial interests; taxation and numerous other problems that beset the path of the exhibitor. The governors of North and South Carolina both have been invited.

This is a convention for the smaller exhibitor.

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Other exhibitor organization developments of the week, detailed on page 30, include affiliation of the Intermountain Theatre Owners' Association with the MPTOA, indications that independents of Connecticut will form their own organization.

Fading Cause

While a system of self-regulation for the industry is to be discussed at the annual meeting of the board of the Motion Picture Theatre Owners of America in Miami, March 5th and 6th, Ed Kuykendall, president, said this week there was scant hope for early realization. The obstacle, he explained, is that legal means of enforcing decisions is lacking.

Discussing numerous trade problems at a meeting of the Associated Motion Picture Advertisers last week, the exhibitor leader pleaded for a "better break" for the "small exhibitor."

Exhibitors find it increasingly difficult to operate at a profit, he said, naming the reasons, which are reviewed in the story on page 22.

For Fair Practices

The report of the MPTOA president, Ed Kuykendall, on the eagerness of exhibitors for industry self-regulation, which cannot be effected because of the lack of legal means for enforcement, was followed this week by the appearance of two plans from the outside to effect smooth relations between buyer and seller:

(1) The American Arbitration Association, to which the Motion Picture Producers and Distributors belong, started a campaign to place uniform arbitration statutes on the books of the 48 states, thus paving the way for upholding arbitration agreements entered into between exchange and exhibitor, among others.

(2) The National Industrial Council's Siegfried Hartman offered a program for establishing, by legislative enactment, an official industrial court for enforcing fair trade practices. Both programs are reported on page 23.

Sales Tax Test

Application for a writ of certiorari was made to the state supreme court in New York Tuesday by the New York City United Artists exchange in preparation for an appeal of the city's recent decision holding the film rentals of the exchange to be subject to the city's two per cent sales tax. Ordinarily, such applications are granted as a matter of course by the court.

The city will have 20 days in which to file its answer to the writ before a hearing date on the appeal can be set by the appellate division. As the United Artists assessment is the only one to be made by the city against a Manhattan exchange the appeal is viewed by distributors as a test case.

This Week in Pictures



WATERFRONT INTERVIEW. By New York ship's reporters, with Douglas Fairbanks, Jr., on his arrival from England, where he recently completed "The Amateur Gentleman," in which he co-stars with Elissa Landi. This is the first production of Criterion Films, which Mr. Fairbanks organized over there. Release is by United Artists.



AMONG THOSE PRESENT. At the opening of "Charlie Chaplin in Modern Times" at the Rivoli, New York. Many were the celebrities. Here we give you Eddie Cantor, another United Artists star and comedian.



RETURNS TO JOIN CAST. Cary Grant as he reached New York from Europe on his way to the Paramount studio, where he will have an important part in "Border Flight." (Cosmo-Sileo photo)

VACATION OVER. For Ginger Rogers, RKO Radio star, shown below entraining in New York for Hollywood after a fortnight of hectic loafing in the East. Farewells here depicted are from Paul Ash, band leader and one of her "discoverers."



FIRST ONE DONE. (Below) Leads and executives as work ended on "The Dragnet," first of new Burroughs-Tarzan group: Ben Cohen, president; Rod La Roque, Marian Nixon, Ashton Dearholt, production chief.



TO STAR IN BRITAIN. Constance Bennett (below) as she sailed from New York, accompanied by her husband, the Marquis Henri de la Falaise, for England, where she will make two Gaumont British pictures, "Everything Is Thunder" and "The Hawk."



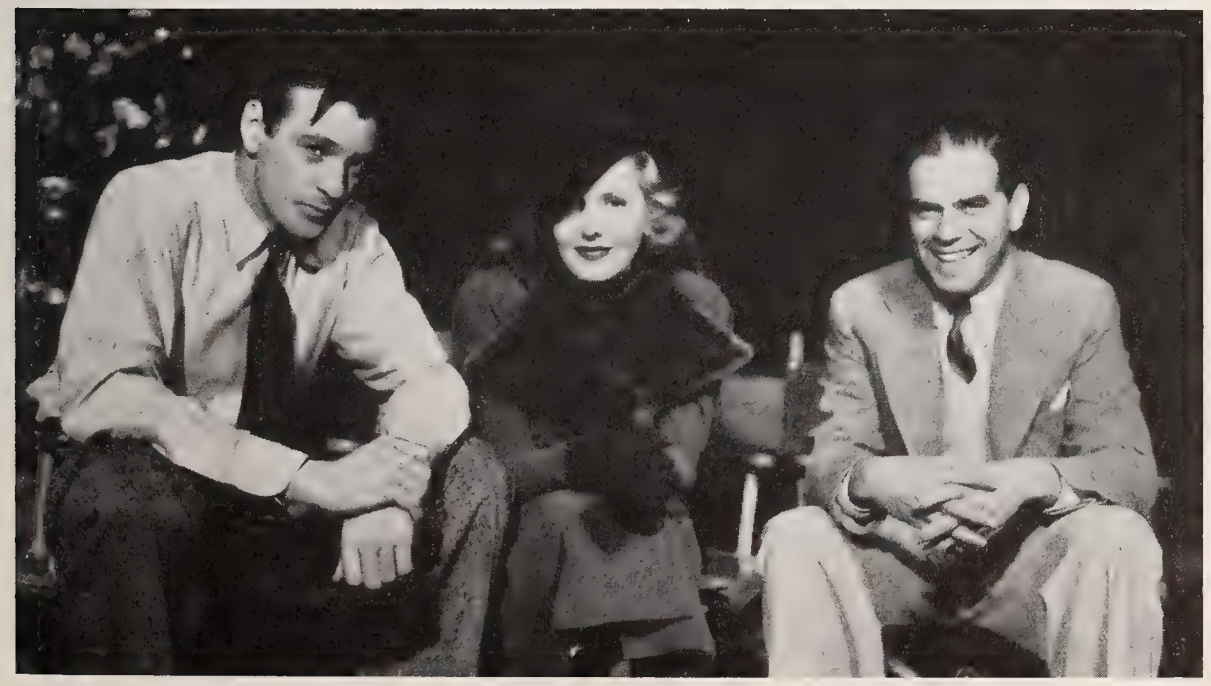


CLASS IN FILM APPRECIATION. Sponsored by the National Board of Review during its convention in New York. This group of school children, all members of Young Reviewers, is shown at a screening of the 20th Century-Fox picture, "Every Saturday Night," which was afterward discussed under the guidance of review board members.



AS A LAD. Anthony Adverse will look like this, which is to say like Billy Mauch. That is before the title character of Warner's "Anthony Adverse" grows up to be Fredric March.

CO-STARS AND DIRECTOR. A canny camera study, below, of Gary Cooper, Jean Arthur and Frank Capra, disclosing them frantically at work upon a new Columbia production tentatively called "Chapeau de l'opera," or "Opera Hat."





EN ROUTE. Edmund Lowe in New York, at this moment having completed just half a journey from Hollywood to England to keep an appointment with Gaumont British to appear in "The Invisible Menace."



CLOUDS IN THE MAKING. With silver linings just a matter of craftsmanship, as may be gathered from the picture below, showing a step in the process. These clouds will appoint heavenly regions in Warner's version of "The Green Pastures."





STRUTTING THEIR STUFF. Marie Wilson and her shadow, who (if we may continue the duality) are featured in goings-on like this, and otherwise, in Warner's "Men on Her Mind." Warren William and Bette Davis head the cast.

MODEL SIGNED. Anita Counihan, New York photographers' model recently given a long-term contract by RKO Radio, as she was good-wished Hollywood-ward (Gosh, we sound like Winchell!) by John Powers, her manager, and sister models.



REPRESENT THEATRE IN BASKETBALL LEAGUE. Members of the staff of the Coolidge Corner theatre in Brookline, Mass., who compose a team representing the theatre in the Brookline Municipal Gymnasium League basketball contests. They are (rear) D. Agnew, J. Sheehan, J. Kenney, J. Abramson, captain; (front) S. Mahoney and W. Murphy. J. Markle, the manager, is the coach. (And win or lose, it's good exploitation!)

DISTRIBUTORS MAY DIRECT THEATRE POLICY, IS RULING

Companies Have Right to Decide on Minimum Admissions and Double Billing, Says Minneapolis District Jurist

The United States courts are at loggerheads over the right of distributors to control theatre policy by enforcing contractual limitations in the matter of double featuring, minimum admission charges and the like, thereby creating confusion among exhibitors and the selling companies who have been arguing the question vigorously of late.

The United States district court in Philadelphia the other week, in the Perelman case, armed theatre owners with a decision preventing distributors from enforcing a contract clause prohibiting double bills, but now comes the district court at Minneapolis, after considering the Philadelphia decree, with a ruling that the companies are entirely within their rights in telling owners what minimum admissions may be charged and whether they may show two features on a single program.

Shubert Theatre Players Company, a corporation operating the Palace theatre, Minneapolis, and Lyceum, at St. Paul, had appeared before the United States district court, fourth division of Minnesota, at Minneapolis, on an application for a temporary injunction to restrain Metro-Goldwyn-Mayer, Paramount, Radio-Keith-Orpheum, Twentieth Century-Fox, United Artists, Universal and Warner Brothers-First National from (1) conspiring to prohibit the exhibition of features distributed by the defendants in conjunction with other full length pictures on double feature programs; (2) conspiring not to provide films to the two complaining theatres unless the plaintiff entered into an agreement to charge an admission to the Palace and Lyceum of not less than 15 cents; (3) conspiring to penalize the plaintiff's theatres by charging unreasonable rentals unless the plaintiff abided by the foregoing contractual orders.

Injunction Refused

Federal Judge Gunnar Nordbye denied the injunction, held that no conspiracy had been shown in violation of the Sherman and Clayton acts, and upheld the right of the distributors to conduct their business in such a manner as to protect the showing of their pictures licensed to exhibitors. (The complete text of Judge Nordbye's decision starts on page 59.)

Thousands of exhibitors the country over, for many years privately or otherwise, have challenged the right of distributing companies to control theatre policy in the manner at issue. The recent eastern decision, as exemplified by the Philadelphia district court, was advanced by independent owners as an important victory. They now find last week's Minneapolis decree to be in sharp contrast, Judge Nordbye taking the extreme opposite attitude of Philadelphia's federal court, by holding that the distributor has an interest in theatre policy where his pictures are played and that the safeguarding of that interest by contract clauses which regulate policy may be valid; that, when those contract clauses are similar to clauses contained in the contracts of other distributors, this, in itself, is not evidence of concerted action in violation of the anti-trust laws.

Paul C. Thomas, St. Paul attorney, appeared in behalf of the plaintiff independent exhibitors, and Shearer, Byard and Trogner, of Minneapolis, appeared in behalf of the defendants, excepting Warner Brothers, which is represented by Kellogg, Morgan, Chase, Carter and Headley, of St. Paul.

For the first time, a United States court, in the Minneapolis instance, concluded that distributors have a direct interest in the admission price of a theatre where its pictures are exhibited, from the standpoint of their effect on the subsequent who is required by the distributor to charge a certain minimum admission in order to avoid "ruinous competition" between the prior run and the subsequent.

"If the public was aware," said the court, "that a picture could be seen at a second-run theatre a short time after its initial showing at a price substantially less than the price charged by the first-run theatre, it is apparent that the public would refuse to pay the advanced prices charged by such first-run theatres, with the resulting effect on the exhibitors' rental and percentage" charged by the distributor to the first-run.

The court at this point struck a sore spot in distributor-exhibitor relations. For years the argument has been raging whether lower-priced subsequent-runs made serious inroads on the business of the de luxe, higher-scaled downtown theatre with its stage show, orchestra and better appointed features of entertainment, as compared with the less elegant, limited and older entertainment features of the subsequent.

"It becomes necessary," the court concluded, for distrbutors to adopt "certain policies" with reference to clearance, admission price, and the exhibition of a feature film with another feature film on the same program. The court thereby approved of the limitations placed by distributors on all subsequent runs either through the rules and regulations of clearance and zoning schedules or by contract. Such procedure by the distributors, continued the court, "are the results of the distributors' own individual experience and are dictated by its individual initiative for its own benefit", and, therefore, do not show that they were shaped by reason of any conspiracy.

Calls Policies Necessary

"That the provisions in the distributors' contracts against double features and the establishment of a minimum admission price may work an apparent hardship in individual cases, and that it may be difficult to establish such business policies so that they are entirely equitable between competing theatres," is freely admitted by the federal court. Too, "the zoning of theatres which compete with one another may in some instances seem arbitrary, but the court does not find on this showing that the business policies of these defendants, as expressed in the provisions complained of, are the result of any attempt on the part of these defendants to injure the plaintiff's business, and any inequities that may now exist in regard to the matters herein have not come about by reason of any designedly unfair business practice," said the court. It would appear, then, that the situation about which the two independent theatres complain, and which is similar to that of thousands of independent operations the country over, does not, in the opinion of this federal court, warrant court relief.

"Restrictions in the license contracts regarding the (minimum) admission prices and double features do not tend to substantially lessen competition in contravention of the Sherman Act or the Clayton (anti-trust) Acts, and do not tend to create an illegal monopoly in interstate commerce," said the court.

The court official said that it "has given due consideration" to the recent Philadelphia case, in which independent owners won a victory over distributors.

MAJORS RUSH NEW PHILADELPHIA PLEA

Major distributing organizations are expected to file their application for a rehearing of the Perelman double feature case in the United States circuit court of appeals at Philadelphia late this week, it was revealed in New York. The distributors have until the end of the week to make their application and it is expected their legal representatives will do so well within the deadline.

The circuit court of Philadelphia last month affirmed a decision of the United States district court there holding the exhibition contract clause which prohibits the playing of a second feature with any other covered by the contract to be a violation of the anti-trust laws. Indications are that if the motion for a rehearing is denied the distributors wil take the case to the United States supreme court.

Judge Refuses Injunction; Says Companies Have Right to Protect Film Showings; Contrasts with Perelman Ruling

Re-Creating "Sutter's Gold"





Immediately above, Edward Arnold is shown in the title role of John Sutter, piloting the slave ship over which he assumes command. The upper still pictures the battle at Fort Sutter between Americans and Mexicans.

Noting in advance stills and descriptive comment on the Universal production, "Sutter's Gold," an epic of early California. This is one of a series of HERALD *features devoted to pictures in production.*

CAPT. JOHN SUTTER has been fascinating writing people for quite some time. During the last three-quarters of a century, more than 150 biographers and historians have interested themselves in the Johan Souter into whose lap an amazing Fortune tossed an empire in the far new world of California. Now the story is being told for the screen in Universal's "Sutter's Gold."

Perhaps few characters in American history are so well adapted to the dramatic requirements of the motion picture as this hardy Swiss adventurer. For the interpretation of him and the essential narrative elements of his life, Edmund Grainger, the producer, chose Blaise Cendrar's novel as a basis, while in making the adaptation, Gene Fowler has adhered closely to the historical facts. The picture is being directed by James Cruze, who has been identified with many a production of similar sweep—the director, it is pertinent to recall here, of "The Covered Wagon."

The role of Sutter is played by Edward Arnold, whose fitness for the part of a resourceful, virile adventurer like Sutter may be judged from his effectiveness in "Diamond Jim" and "Crime and Punishment."

The principal feminine role belongs to Binnie Barnes. She portrays the Countess Elizabeth Baroffski, whose charms, potent enough to win John Sutter from his wife, are also greater than her loyalty to him. Lee Tracy has the role of Pete Perkin, Sutter's usually staunch friend.

Others in the cast are Montagu Love, John Miljan, Harry Carey, Katherine Alexander, Addison Richards, Morgan Wallace, Mitchell Lewis, Frank Reicher and



Robert Warwick. In addition to the principal members of the cast, the production employs about 2,500 extras.

Though this is a story of the Californian frontier, the narrative moves through many and widely diversified locales. Some 75 sets have been used for action laid in Switzerland, New York, Hawaii and Washington, D. C., as well as the mountains and plains and towns of the Spanish and American West.

This variety of setting is repeated in the musical score by Franz Waxman, who has blended selections ranging through Swiss, Hawaiian, Spanish, Russian and early American compositions.

The story takes Sutter, believing himself a wanted man, from Switzerland to New York. Here, working as a strike breaking horsecar driver, he meets Perkin. Together they go West. In Vancouver, Canada, unable to get a California boat, they ship to Hawaii. Elevated to the status of a General by the glib Perkin, Sutter is cordially received by the King. Bound for California, Sutter discovers the vessel, commanded by a cruel captain (Montagu Love), is a slave ship. Sutter takes command and frees the Kanakas from their chains.

In California, the Spanish governor gives Sutter an enormous land grant. Reducing the Kanakas to practical peonage, he founds New Helvetia. Later Sutter makes a deal with the Russians to take over their California domain. Fort Sutter is built and Sutter becomes the dominant figure of the Pacific Coast.

Sutter becomes attached to a Countess (Binnie Barnes), who remains his guest for several years. Mexico, fearful of United States expansion, demands Sutter's empire, but its army is defeated by that of General Fremont, and the American flag is raised over Fort Sutter.

Simultaneous with the discovery of gold at Sutter's Mill, Tracy reveals to the countess that Sutter is a married man. That is the beginning of the end. Deserted by all, Sutter's fortune collapses, and he returns to Switzerland.

In California again, Sutter institutes thousands of law suits to regain his once

Many were the subjects of the imperial Sutter, and broad the lands of Sutter. Then came the cry of "Gold!"

■ ■ ■

vast fortune. Defeated in every court, Sutter is derided, abused and stoned. Sutter goes to Washington, where through three Presidential administrations, the tormented man pleads for justice. He dies, victim of a cruel ruse, at the moment he believes he is triumphant.

While the term "Sutter's Gold" is irrevocably associated with discovery of gold by John Marshall on Sutter's property in California, and the event is illustrated to denote the important influence it had on Sutter's future, the film distinctly is not to be regarded as a glorified Western of the "forty-niners." It has been the writer's privilege to see much of it in the process of production as well as having several conversations with those most intimately associated with its progress. "Sutter's Gold" is a faithful re-creation of John Sutter's mature life.

BIG SAVINGS IN EXHIBITION REST ON SUPREME COURT'S TVA RULING

Total of 1,270 Theatres in Five Southern States Where TVA Operates with Its 50 Per Cent Reduction in Power Rates

Several hundred theatre owners stand to win or lose many thousands of dollars annually on the United States supreme court's decision, expected next Monday, on the constitutionality of the Tennessee Valley Authority Act and its low rates for power.

President Roosevelt's Administration, hundreds of private power companies and scores of thousands of electric power consumers also are awaiting the session of the supreme court at which the fate of the TVA will be announced by the nine black-robed justices.

Tension was heightened last Monday by the failure of the court at Washington to give its decision, which has been awaited each Monday, the court's meeting day, for the last month.

Theatres rate very highly in their communities as large users of electric current, and for years have been campaigning for more favorable power rates. They have succeeded in few instances, but the TVA gave them the first real wholesale benefits, in Alabama, Georgia, Kentucky, Mississippi and Tennessee, where the TVA provides government power at rates 40 to 50 per cent lower than those charged heretofore by the private power companies which were the exclusive power suppliers until the TVA was injected into the picture by the New Dealers as a competitor.

A factor, too, is the employment for large numbers of workers on such Government projects, with the spending money for amusement thus made available.

There are some 1,270 theatres in the five southern states where the TVA now operates—230 in Alabama, 221 in Georgia, 426 in Kentucky, 160 in Mississippi and 233 in Tennessee, but there is no way of telling at the moment how many exhibitors are now supplied with power by the TVA as against the number that continues to buy power from the old-line private utilities.

High Prices If Negative Ruling

It was the private utilities which, suffering from the low rates effected by the TVA, challenged the TVA's constitutionality in the supreme court, charging that the government power agency is ruining the companies with its cheap rates. Any decision by the supreme court wrecking the TVA on grounds of unconstitutionality would start a movement by the private companies to return some semblance of high rates in those areas where consumers now are being served by TVA and where the utilities again would be called on to provide the power that now is coming through the TVA feed lines.

The New Deal has frankly called the TVA its "yardstick" for measuring in the future the cost of electric power supplied to consumers, and establishment of its constitutionality in the present controversy, say New Dealers, would result in the private companies being compelled to lower their rates in order to compete, with consequent reduction in rates to exhibitors by private companies where TVA power is not available.

Extension of Service Seen

Establishment by the supreme court of the TVA's constitutionality also would bring a wholesale extension of TVA facilities to parts of the country outside of the five-state area which it now serves in the South.

The most important single Government electrification development at the moment is the Tennessee Valley project. The TVA has a permanent rate schedule for various classes of buyers of power and does no retail business whatever, its industrial schedule being for manufacturers. Under the TVA set-up, however, current is sold to power companies of various types, many of them directly subsidized, and contracts for such current supplied by the TVA carry the TVA's schedules at which the power is to be resold to the consumer by the private TVA distributor. There is, however, no prohibition set down by the TVA against the private contractee further reducing the TVA-scheduled rates.

Thus, theatres in the territories served with TVA current deal with local power distributors as do those in any other area, but the private TVA distributors are compelled to charge on the average of 50 per cent less than the rates before the TVA.

Of considerable importance to exhibitors outside of the TVA area is the fact that the TVA's cheaper power rate already is beginning to be reflected in lower rates effected by private utilities, although the reductions by the private companies are to a much lesser extent than the 50 per cent cut brought about by the TVA.

In other sections of the country served by United States Government-owned generating plants the situation eventually will be much the same as that created in the five southern states by the TVA, principally in New England, where Passamaquoddy Dam now is being built, in the Northwest where power eventually will be drawn from the Grand Coulee Dam, and from Boulder Dam in the Southwest.

While the Roosevelt Administration admittedly would like to cut electric rates to the bone as a way of advertising the advantages of Government ownership of public utilities, it dare not reduce them to a point where operations would show a loss, which would provide excellent ammunition for opponents, political and industrial, who already contend that the rate schedules do not reflect all costs incident to capital investment and operation.

Pettengill Bill is Made Part of Present Session House Business

Public hearings on the anti-block booking bill sponsored in Congress last session by Representative Samuel Pettengill, of Indiana, will be held in two weeks, when a subcommittee will be formed by the House of Representatives' interstate and foreign commerce committee to take charge of the legislation.

The Pettengill film measure was this week made part of the present program of business of that committee. Representative Pettengill said he would not accept the committee chairmanship and had urged Representative Rayburn, head of the House interstate commerce committee, to select a chairman and membership of impartial men. He indicated he was not entirely satisfied with such legislation and desired opinions from men who have no interest in the matter.

Representative Pettengill's bill, introduced in March, 1935, would prohibit block booking and blind selling. No consideration was possible at the last session because of the pressure of important New Deal legislation.

From Washington came word this week that Representative Pettengill now is confident that House approval can be secured, once the bill is reported favorably by the subcommittee, but on the Senate side doubt is expressed whether a vote could be reached this year, in view of plans to end the session as early as possible.

Allied States Association is the notable faction campaigning for its passage.

A Senate subcommittee, headed by Senator Neely and including Senators Barkley, Benson, Metcalf and Davis, start February 18th to consider the Neely bill to prohibit block and blind booking.

Warner Quarterly Net Estimated Over Million

Warner Brothers net profit for the quarter ending February 29 is expected to be in excess of $1,000,000, according to report current this week. For the preceding quarter the company showed a net of $1,031,315 after interest, amortization, depreciation, Federal tax and other charges.

The Facts Behind "The Informer"

An Obscure Novel Plus a Clouded Star and a Determined Director Equal a Screen Classic

by WILLIAM R. WEAVER



Exhibited July 26 through August 5, 1935, at the Little Carnegie theatre, New York, and repeated September 27 through 30, "The Informer" was revived on being singled out for critical honors and nears the end of its seventh week at this playhouse as this is written, and with the front of the theatre dressed as the illustration shows.

As new, critic poll-inspired bookings on "The Informer" pass the thousand mark, climbing steadily toward a possible record gross for prestige pictures, artistic triumphs, trade interest turns back to beginnings, explores sources, production personnel and processes responsible for a picture opposed in kind and content to accepted box office tenets yet recorded in black ink on a snug majority of exhibitor ledgers and in the account books of the producing company.

In its seventh week at the Little Carnegie theatre, New York City, returned for its sixth revival at the Liberty in Pittsburgh, "The Informer" is playing to better business, often at higher rental, than when released on May 24, 1935, with the nation's newspaper critics chorusing its praises and paying patrons about evenly divided as to the accuracy of their pronouncements.

Topping the New York newspaper critics' consensus of Ten Best lists, singled out for special report by the Committee on Exceptional Photoplays of the National Board of Review, high on every reputable national or regional list and nominated for consideration by the Motion Picture Academy of Arts and Sciences, "The Informer" came to this commanding position, like many or most genuinely memorable productions in screen history, through no orderly sequence of good-better-best development on the part of its principal personnel.

* * *

Its immediate forerunner, likewise starring Victor McLaglen directed by John Ford with Cliff Reid as associate producer, was "The Lost Patrol." This readily forgettable item was Director Ford's second venture into the no doubt artistically commendable business of making pictures without women (he had made "Men Without Women" from a story by himself) and a picture that only the critics could love. Their cheers were only slightly less lusty than the protests of the payees, whose number became fewer and fewer day by day as the picture ran its course.

If anything in "The Lost Patrol" warranted confidence in "The Informer" it was Victor McLaglen's performance as the stolidly heroic Legionnaire, sole survivor of a detachment surrounded and tediously slaughtered by tribesmen in a desert outpost. Sharply discounted by a stubbornly protracted series of sez-you-sez-me castings stemming from "What Price Glory," McLaglen's work in "The Lost Patrol" reminded its small public of better things and in some degree restored his actor status.

It set him up, so to speak, for the next assignment, but private experience predating his actorship and paralleling roughly the colorful personal adventures of Liam O'Flaherty, author of "The Informer," unquestionably account for the striking veracity of his portrayal.

London born, his youth spent in South Africa, where his father was Bishop of Clermont, McLaglen had run away from home to join the army, one of five brothers in the war, and served throughout the conflict in the Near East, finally as provost marshal of Bagdad. Liam O'Flaherty, born forty years ago on the Isle of Aran off the coast of Ireland, was doing his bit for the same king and country on another front.

Author of eleven novels, five volumes of short stories, the Irish writer whetted his powerful pen and zest for life in many strange ways and places, as a lumberjack in Canada, a dishwasher in Rio, a printer's devil in Boston, a waiter, a day laborer, here, there and everywhere, winding up two years of assorted adventures recorded and published under the title, "Two Years," by returning to Ireland when the revolution started and organizing a company to take active part therein. A subaltern in that company provided the pattern for the character, manner and mental makeup of the traitorous Gypo Nolan in "The Informer."

* * *

For rough-and-tumble McLaglen to understand a Gypo Nolan created by hard-bitten O'Flaherty required, then, no miracle. For John Ford, close student of Irish literature and history, to make a polished production of an inherently unpolished story was wholy expectable by precedent. He had made "The Iron Horse," ever green in box office memory, and he had made "Mother Machree." He had made "The Black Watch" and "Arrowsmith." He came to the making of "The Informer" as well prepared as its author and star to capture and transmit the spell of revolt-torn Dublin and goes on, sustained by recognition of that accomplishment, to direction of Sean O'Casey's "The Plough and the Stars."

Production cost of "The Informer" wore out no adding machines.

Including all items spanning a short year of preparation and a regularly allotted percentage of studio overhead, the figure nudged $340,000. Actual cost charged directly to the picture from acceptance of the final script to completion of the film was $285,000.

All the shooting was done indoors. A single set erected on two stages reproduced the Dublin streets and buildings required. Up and down and in and out of this set the inexpensive cast worked out the slowly mounting tempo of Dudley Nichols' sparsely worded script.

* * *

Robert Sisk, newly come to Hollywood but drawn inevitably to a production of Irish antecedent, looked in and donated suggestions based in avocational devotion to his rich personal collection of Celtic lore. The negative was completed in four weeks.

Says S. Barret McCormick, director of advertising and publicity for RKO-Radio, "We knew we had a good picture, but a picture with a problem, so we followed our customary policy of telling the whole truth about it and we got the result we wanted."

But Mr. McCormick understates.

The situation was not importantly different from that which confronted him when "The Lost Patrol" came from the camera. That, too, was a good picture, with a problem, and presumably the whole truth about it was told as per customary policy, but the critical hosannas it won were forgotten when, on exhibition, it folded like a Legionnaire's tent about Mr. Exhibitor's ears. This time Mr. McCormick organized the critics, without their knowledge, by an advertising stroke that warrants quotation.

The first post-production advertisement of the picture, printed the week of April

(*Continued on following page, column 3*)

CITES ATTENDANCE RISE IN LEGION'S CAMPAIGN

Secretary Daly Points to "Money Making Stars"; Says Decency Unit Is Permanent

Motion picture attendance has increased 25 per cent in the two years that the Legion of Decency has been conducting its campaign for a moral screen, the Reverend Joseph A. Daly, Ph. D., the League's executive secretary, told the Associated Motion Picture Advertisers at the Hotel Astor, New York, on Thursday.

In his first public address since his recent appointment to direct the Legion's activities on a permanent basis, Father Daly answered a number of objections which he said had arisen in connection with the movement. As far as the industry is concerned, he declared, the Legion has justified its existence by stimulating attendance.

"Those are cold facts, capable of being substantiated by the industry's own figures," he added.

Cites "Money Making Stars"

Father Daly cited the money-making stars survey of MOTION PICTURE HERALD, in which the independent exhibitors of the country chose Shirley Temple and the late Will Rogers as the box-office leaders of the year, as important indication that theatregoers did not want "pictures of indecency or vulgarity."

The speaker was presented by Mrs. Mary Harden Looram, chairman of the motion picture bureau of the International Federation of Catholic Alumnae, who said the Catholic world "rejoiced" in Father Daly's appointment by Cardinal Hayes to assume direction of the Legion. Father Daly, she declared, "has a genius for accomplishing things and is the best man in the country the industry can deal with."

Pointing to "the fine things accomplished in raising the tone of film advertising and publicity," Mrs. Looram added that "we know the problems of motion picture men and that much advertising has to be sensational to get people into theatres.

"But we know, too," she said, "that sensational publicity detracts as much as it attracts."

Cooperation Emphasized

She bespoke continued close cooperation with the industry's advertising code administration and lauded the work of the Motion Picture Producers and Distributors of America in this connection.

Explaining the purpose of the Legion of Decency as involving "three r's," in that the industry seeks returns, the public recreation and the church respectability, Father Daly declared that the Legion "has succeeded in aiding all three."

While thousands have been drawn back to films who had been alienated by inferior standards, and while the public is now finding more than adequate entertainment and has proved it by attendance, "there still remains the other half who must be brought back," he went on.

These, explained Father Daly, are the families, "and in the work of the Legion of Decency there is the best basis for their return to the motion picture theatre." Though a denominational organization, the Legion nevertheless commands the respect and attention of others, who call upon the Legion for its rating lists and film selections, he said.

"The Catholic church, with its 22,000,000 communicants in the United States, would be recreant in its duty if it failed to safeguard the morals of its people," Father Daly said. "The church did not care to see its work undone by such a powerful force as the motion picture industry."

It was because of the important aspect of the industry in influencing morals that the Legion was established, he explained.

Reaching Six Millions

Emphasizing the deep impress that the Legion's activities are making, Father Daly told the advertising men that its listings are being sent to all interested Catholic organizations and to more than 90 Catholic newspapers reaching more than one million homes and "over 6,000,000 people." The lists are going to the churches, schools and similar institutions, he added.

Father Daly pointed out that more persons see film advertising than the pictures themselves and hence it is the industry's obligation to maintain a high moral tone in the publicity. Here he praised the work of J. J. McCarthy, administrator of the industry's advertising code, and Joseph Breen, production code administrator.

"We want to feel that we stand 100 per cent behind the work Mr. Breen is doing, and we hope to sustain him in his valiant fight," Father Daly said.

Declaring that "we want to disabuse the notions of some elements in the industry who believe that now that the Legion has accomplished its objectives they can return to the old standards," Father Daly indicated that the Legion will be permanent.

He served warning also that "any attempt to incorporate the socalled 'Lubitsch touches,' which have appeared in recent films, will be taken cognizance of in the Legion's reviews."

The Broadway stage in the last 10 years gradually has disintegrated, a process beginning with "What Price Glory," said Father Daly.

Opposes Critics' Attitude

Terming the attitude of New York film reviewers and columnists as not representative of the mass of theatregoers, he deplored the producers' willingness to accept their appraisals, and said, "It is not possible to gear the morals of Broadway to the great mass of theatregoers, especially in the smaller communities, without giving offense."

He warned that sophistication in films again would alienate thousands and that "the industry will find it more difficult to bring them back a second time."

"Those in the Legion are not bluenose reformers," he said. "We are actuated by the moral obligation of the church. To the industry decency means dollars. Dirt means deficits."

Paul Graetz, who has the leading role in Warner's "Mr. Cohen Takes a Walk," was introduced by Gordon S. White, president of the association.

'Lonesome Pine' Premiere

World premiere of Walter Wanger's all-outdoor color production, "The Trail of the Lonesome Pine," released through Paramount, has been set for next Monday at the Colony theatre in Miami Beach, Fla.

The Facts Behind "The Informer"

(Continued from page 17)

27th, saluted readers with: "A Prediction—RKO-Radio Is Convinced that Every Critic in America Will Place It on His List of the Ten Best Pictures for 1935." The year was young, production schedules were plump with promise of tremendous triumphs to come, but Mr. McCormick knew his critics, as witness the following from a cluster of eighteen reviews quoted three weeks later:

"Nothing can keep it from my Ten Best list."—ANDREW R. KELLY, Washington *Times*.

"I would place it among the five best pictures produced since the coming of sound."—DONALD KIRKLEY, Baltimore *Sun*.

"When the motion picture roll of honor for 1935 is written out 'The Informer' will rank high on the list."—GORDON HILLMAN, Boston *Daily Record*.

"Here is the probable choice for the No. 1 picture of the year."—GEORGE HOLLAND, Boston *American*.

"Awarded the blue ribbon with palms—should be among the strong contenders for the Motion Picture Academy's award this year."—GILBERT KANOUR, Baltimore *Evening Sun*.

Of course it may not have been necessary, this telling the critics what to tell their readers, and in another journalistic era it might have backfired fatally, but there it was—and there is "The Informer," as of today, precisely where the critics were told to place it.

Box office history of "The Informer" in the interval between first run and revival was not sensational. The picture was not a "Box Office Champion," according to MOTION PICTURE HERALD'S recorded grosses and monthly postings. Exhibitors' reports show it spotty as to draw, big here, bad there, but loyally insist it's a fine picture. The title did not incite to pell-mell assault upon the ticket wicket. The London *Times* had called the novel Liam O'Flaherty's best, but what are The London *Times* and Liam O'Flaherty in Oskaloosa? And MacLaglen-fans, wearied and wary of the McLaglen-Lowe studies in stupidity, were not exactly hungry for sight or sound of the only exploitable personality in the cast. So the picture had just about cleared the investment when the Ten Best lists came out. The new bookings will push it over on the plus side.

Consolidated Opening Laboratory on Coast

The new west coast laboratories of Consolidated Film Industries, Inc., will be opened in May or June, Herbert J. Yates, president, said Wednesday following a Hollywood trip. All of Consolidated's west coast work will be concentrated in the new plant.

Dressler Tax $70,181

The $282,476 estate of the late Marie Dressler has paid $70,181 in federal taxes, a final accounting showed this week.

TOWERING HIGH ABOVE THE YEAR'S GREAT HITS!



THE PRISONER OF SHARK ISLAND

The TRUE Story of a Nation's Hidden Shame!

MIGHTY AS A NATION'S FURY...
STIRRING AS A STRONG MAN'S COURAGE



HEARTS will pound in a million breasts... as this grimly real story of America's Jean Valjean unfolds breathlessly... powerfully... unforgettably. For never in fiction's most fantastic flights has there been anything to compare to this TRUE story of a man whose innocent act of mercy earned him a nation's relentless persecution ... and who found that a woman's love can soothe the pain of a hundred living hells.

THE PRISONER OF SHARK ISLAND

starring

WARNER BAXTER

with

GLORIA STUART
CLAUDE GILLINGWATER
ARTHUR BYRON
O. P. HEGGIE
HARRY CAREY
and a cast of one thousand

a DARRYL F. ZANUCK
20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer and Screen Play... Nunnally Johnson

Directed by John Ford

Based on the life of Dr. Samuel A. Mudd

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

RoxyReorganizing Declared Nearer

With marked improvement shown in the financial condition of New York's Roxy theatre, reorganization of the property is in sight, said White and Case, attorneys for the bondholders' committee, this week.

Emergence of the bankrupt estate from federal court supervision hinges, however, on a number of factors, and while a number of reorganization plans have been discussed, none offers sufficient advantages to warrant abandonment by the committee of a plan of its own, it was said.

It appears very probable that Howard S. Cullman, operating-trustee, will be retained by the bondholders on the basis of the job he has performed, but that, too, depends on reorganization developments, it was pointed out.

Among those understood to have submitted reorganization plans to the bondholders are Fanchon and Marco, the present operators of the theatre; Haring and Blumenthal, real estate operators, and the Brandt brothers. Recent interest in the house displayed by Paramount ended with the death of Samuel L. (Roxy) Rothafel, who would have returned as operator under Paramount's proposal, it is understood.

Continuance of an adequate film supply is definitely linked with the bondholders' reorganization discussions, and in this connection Warner Brothers is reported interested.

A dozen reorganization plans have been presented to the bondholders at various times, the attorneys said. While as an officer of the court Mr. Cullman cannot bid for the property, his associates are understood to have submitted a proposal.

The bondholders' committee is continuing negotiations for a $850,000 loan from the Reconstruction Finance Corporation, and ultimately may adopt this means of refinancing if other reorganization plans fall through, said the attorneys.

Art and the Box Office At the Roxy

Trumpeting from the heights of page 1, section 5, of a recent Sunday edition, motion picture critic Richard Watts, Jr., of the New York Herald-Tribune *saw fit to upbraid Howard S. Cullman, managing director of the Roxy Theatre, for bluntly voicing plain principles of program selection in an address delivered at New York University and, more specifically, for choosing Roxy attractions on a basis "more like a shoe buyer looking over the fall line than a connoisseur inspecting works of art," a simile coined by Mr. Cullman. The critic also chides him for declining to follow the late Samuel Rothafel's example in exhibiting "such works as 'The Cabinet of Dr. Caligari,' 'The End of St. Petersburg,' 'Passion' and 'Nanook of the North.'"*

As a matter of record, only the second named picture, "The End of St. Petersburg," was presented at the Roxy, and its gross of $134,109.25 for a two weeks run may be correctly appraised by reference to the following table presenting, direct from the theatre's books, actual records of the fifteen top picture grosses prior to its entry into receivership and the fifteen top grosses registered under Mr. Cullman's regime. Drastic scaling down of admission prices, accompanying proportionate reduction of operating expense, accounts for the sharply diminished totals.

FIFTEEN TOP GROSSES BEFORE RECEIVERSHIP

FEATURE	Weeks	First Week $	Total Run $
Loves of Sunya	1	144,964	.....
What Price Glory	3	136,883	386,939
Street Angel	4	125,994	479,928
Four Sons	3	143,906	389,027
Fazil	2	141,306	248,704
In Old Arizona	2	139,675	238,403
Speakeasy	3	131,754	323,100
Cockeyed World	4	164,558	640,245
Sunnyside Up	2	130,025	242,050
Happy Days	2	138,721	245,663
High Society Blues	2	131,251	218,417
Shepper Newfounder	9	130,685	.....
The Man Who Came Back	2	120,430	211,494
East Lynne	2	124,483	191,893
Delicious	2	131,366	205,347

FIFTEEN TOP GROSSES AFTER RECEIVERSHIP

FEATURE	Weeks	First Week $	Total Run $
No More Orchids	1	34,487	.....
Invisible Man	2	38,097	59,475
Son of Kong	1	37,227	.....
Chu Chin Chow	2	30,267	51,887
Little Friend	2	30,400	53,893
Imitation of Life	3	35,888	82,474
Anne of Green Gables	2	34,705	73,359
Bride of Frankenstein	2	36,655	58,445
Diamond Jim	3	46,869	122,418
39 Steps	2	42,710	73,996
King Solomon of Broadway	1	35,731	.....
Transatlantic Tunnel	2	39,518	72,080
Three Kids and a Queen	2	33,752	51,129
In Old Kentucky	1	42,397	.....
If You Could Only Cook	1	54,993	.....

Between "The Cockeyed World," banner picture of the boiled shirt era in Roxy history, and "Diamond Jim," top attraction of bread-and-butter days, Mr. Watts might find surprisingly little to choose in point of art.

Naked Truth Dinner Committees Named

Committees to set the machinery in motion for the third annual "Naked Truth" dinner dance to be held on March 14 at the Hotel Astor in New York have been picked by the Association of Motion Picture Advertisers. The committees follow:

The committee, headed by Paul Benjamin of National Screen Service, chairman, and Marvin Kirsch of *Film Daily*, vice-chairman, consists of: W. R. Ferguson, M. G. M.; Ray Gallagher, *Motion Picture Herald;* Hal Horne, Blackstone Agency; James P. Cunningham, *Motion Picture Herald;* Ralph E. Lund, R. K. O.; Rutgers Neilson, R. K. O.; Monroe Greenthal, United Artists; Alex Gottlieb, Columbia; Edward McNamee, National Screen Service; G. R. O'Neill, Erpi, and Edward F. Finney, Republic.

Also Bert Adler, Tower Publications; Jack Harrower, *Film Daily;* Paul Gulick, Universal; Silas F. Seadler, MGM; S. Barret McCormick, RKO; Vincent Trotta, Paramount; Thomas Hamlin, *Film Curb;* Charles E. Lewis, *Showman's Trade Review;* S. Charles Einfield, Warner Bros.; John C. Flinn, *Variety;* Al. Friedlander, First Division; Paul Greenhalgh, Emanuel Goodwin Publications; Hap Hadley; Lester Thompson, Hays Organization; A. S. Rittenberg, Mentone Productions; Elias E. Sugarman, *Billboard;* Tom Waller, Paramount; Hy Daab, Columbia, and Milton Silver, National Screen Service.

The entertainment is to be in charge of Hal Horne, Edward McNamee, Arnold Van Leer, W. R. Ferguson, Irwin Zeltner, Morris Kinzler, Phil De Angelis, Kay Kamen, Hazel Flynn, Leon Bamberger, Tess Micheals, Patricia Reis, Bessie Mack, Mabel Drew and G. R. O'Neil.

Dinner arrangements will be in charge of Marvin Kirsch and Paul Benjamin, and Paul Benjamin will also have charge of tickets.

The reception committee includes the following: Bert Adler, James P. Cunningham, Ben Atwell, Mable Drew, Tess Michaels, Raymond Gallagher, Tom Hamlin, Ruth Weisberg, Hortense Schorr and Bruce Gallup.

A special souvenir program will be prepared with Milton Silver editor and Paul Benjamin business manager. Other members of the staff are Maurice D. (Red) Kann, James P. Cunningham, John Flinn, Martin Starr, Jack Harrower, Herbert S. Berg, Edward McNamee, Ted Sullivan and H. S. Fuld.

The advertising will be handled by Milton Silver, chairman, Silas F. Seadler, "Hap" Hadley and Ralph E. Lund. Those in charge of publicity are: Edward Finney, Chairman, Irwin Zeltner, Jack Harrower, James P. Cunningham, Al Sherman, Herbert S. Berg, Tess Michaels, Hortense Schorr and Ruth Weisberg.

Monday Nighters Group Incorporates

A New York unit of the Variety Club is expected to emerge with the incorporating of the Monday Nighters, composed of 50 exhibitors and exchange men.

Officers are: J. Louis Geller, president; Henry Brown, vice-president; Max A. Cohen, secretary; Moe Morris, treasurer, and Nat Cohn, sergeant-at-arms. The board of governors has Harry Shiffman as chairman and these members: Charles A. Moses, Edward M. Schnitzer, Charles L. O'Reilly and Simon Manheimer. The legal adviser is Elihu J. Zwilling.

Pedigreed Pictures Formed; Paramount Will Release

Pedigreed Pictures, Inc., has been formed to produce a series of short subjects for release through Paramount. Mrs. Milton Erlanger is president of the new company, with Mrs. Sylvester Stern, vice-president, and Thomas Frelinghuysen, secretary.

The series is to trace the breeding and care of thoroughbred dogs.

SELF-REGULATION MOVE SCUTTLED ON ROCK OF ENFORCEMENT PROBLEM

Exhibitors and Distributors Favor Idea but Making Board Rulings Stick Is Something Else, —Kuykendall; No Convention

While thousands of exhibitors are eager for some form of voluntary self-government of the industry, there are no indications pointing to its early realization, declared Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in New York this week, at the conclusion of a tour of the country analyzing exhibitor ideas.

His principal New York activity was to lay plans for the annual meeting of the MPTOA board of directors March 5th and 6th at the Biltmore hotel in Miami.

He also discussed the status of exhibition at a meeting of the Associated Motion Picture Advertisers on Thursday.

The stumbling block to self-regulation, Mr. Kuykendall said in an interview, is that no legal means have been evolved whereby the decisions of conciliation or arbitration boards, or any other quasi-judicial setup, can be enforced. Practically all the large distributors have signified their intention of participating in such a move if it can be undertaken within the bounds of existing legal procedure, he added.

The exhibitor leader was in Washington this week inquiring into legislative developments and was to return to his home in Columbus, Miss., later in the weeek. While in New York he also attended a discussion meeting of the National Board of Review, which was holding its annual conference.

Most of the large distributors favor action to settle trade practice disputes because it would remove a lot of "petty difficulties" and litigation, both of which have increased greatly since the demise of the NRA, Mr. Kuykendall said.

His proposal for local conciliation boards would provide for equal representation of exhibitors and distributors and between independents and affiliated factors, with manpower that has the confidence of the industry. Mr. Kuykendall believed a board composed of six industry members and an impartial seventh would be practicable.

Mr. Kuykendall said he would submit this plan to the 26 MPTOA directors in Miami. Besides the officers, the board consists of one representative from each of the 20 MPTOA units in as many exchange territories. These units informally have gone on record favoring local conciliation boards, it was said.

There will be no annual convention of the membership this year, said Mr. Kuykendall, the directors' deliberations covering all problems. The present national officers are slated to be reelected. Mr. Kuykendall is willing to accept the presidency for another term if the vote is unanimous, it is understood.

Nontheatrical competition is one of the major issues to come before the board, this being a "serious menace to exhibitors," the MPTOA president went on. He indicated that whether any action would be taken against the General Motors caravan presenting free shows in 40 cities and towns starting in Miami February 17 would depend on the outcome of an investigation. He said this type of show hurts the small town exhibitor.

The MPTOA office is receiving fewer complaints from exhibitors on their treatment by the large distributors, he reported, but they still are protecting such perennial matters as insufficient cancellations, unreasonable percentage terms and the score charge.

Mr. Kuykendall saw no hope for cooperative action with Allied States Association of Motion Picture Exhibitors, agitation for which was revived recently by J. B. Clinton, president of Allied of the Northwest. He said he objected to some of their national leaders and that he did not believe he ever could see eye to eye with them on important policies, and, furthermore, since they object to him, a reconciliation could not take place as long as he remained president of the MPTOA, at least.

At the Ampa luncheon meeting on Thursday, Mr. Kuykendall launched into an all-inclusive discussion of major problems confronting exhibitors. He said he had conferred with all strata of theatremen on his tour.

First, he said, he was impressed with the general view that it is becoming increasingly difficult to operate a theatre at a profit. He attributed this in part to the distributors' sales policies, but added that he was "not going to condemn the producer and distributor."

As a second serious threat he named legislation and taxation.

"This business has become cockeyed and the balance of power is moving rapidly to one side, the production side," Mr. Kuykendall continued. "The reasons for it are not clear, but it probably started during the business debacle when the industry's money was poured into Hollywood."

The attacks leveled at the industry now strike primarily at the theatre, he said. Specifically, he mentioned the Legion of Decency movement.

"I am proud that Hollywood heeded the warning," he said. "The studios performed their job intelligently, and the decency movement has brought back Mr. and Mrs. Smith to the motion picture theatre where they hadn't been for years. It has made the alienated patrons again 'picture minded,' especially in the smaller communities. It is now our obligation to continue what has been started."

Points to Elevated Standards

The MPTOA head said he had been generally misquoted on his remarks in Hollywood on the production of classics.

"What I did say," he explained, "was that we were reaching a dangerous stage in the production of artistic and classical films where the percentage would be above the appreciation of the masses, that we needed a better balance in film fare.

"It is our responsibility to make artistic pictures and to run them even at a loss.

"It is further our obligation to meet the demand of and cooperate with the women's clubs, parent-teacher organizations and better films groups," Mr. Kuykendall said, and with a delegation from the National Board of Review annual conference present at the meeting, described them as "these splendid men and women who devote their time to the cause of better films and who have done much to raise screen standards."

Mr. Kuykendall urged support of the Duffy copyright bill, declaring that the law should be so amended as to give the exhibitor equal rights with the composer and author in fixing royalty rates.

"Quickies" and Double Bills

He linked double featuring with the increase in production of "quickies." He said it would be salutary if fewer and better pictures were made.

He blamed nontheatrical competition largely on distributors and equipment companies seeking to increase their business.

Without mentioning names, Mr. Kuykendall assailed "the 10 per cent minority of obstructionists who are unfair and insincere in their advocacies,"

R. F. (Pete) Woodhull, a former president of the MPTOA, was master of ceremonies at the Ampa meeting. Gordon S. White, Ampa president, introduced a number of exhibitor figures on the dais, including M. B. Horwitz of Cleveland, Walter Reade, Sidney Wilmer, Arthur Mayer, and Pete Wood and Max Stearn of Columbus.

Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce of New York, deplored the trend in exhibition toward giveaways and chance games.

Walter W. Vincent, chairman of the Republic Pictures board and head of the Wilmer and Vincent circuit, pleaded for "truth in advertising about motion pictures."

EXHIBITORS INVITED BY MPTOA BOARD

While the annual meeting of the MPTOA board of directors in Miami March 5 and 6 is in no sense a convention, the organization this week invited exhibitors generally to attend for informal round table discussions "to improve standards of exhibition, theatre management and attendance at theatres, to improve public relations and the standing of the exhibitor in the community."

Among the topics due for discussion are self-regulation and arbitration of commercial disputes, cut-rate competition, multiple featuring, unreasonably low admissions and giveaways, "the music tax extortion," labor relations, unfair and discriminatory taxation imposed and threatened, arbitrary regulation of the business by statute, unfair allocation of prices by distributors after pictures are exhibited, restrictions on Sunday operation, free shows and unfair nontheatrical competition, local censorship, and "the menace of 'irresponsible' shoestring exhibition."

MPTOA President Sees No Hope of Cooperation with Allied; Says Outside Attacks Fall on Exhibitors

Board Meet Postponed

The regular meeting of the board of directors of Universal which was scheduled for Tuesday has been postponed indefinitely.

NEW PLANS TO REGULATE PRACTICES ARE PROPOSED BY OUTSIDE SOURCES

Arbitration Association Enlists Many Varied Groups to Work for Uniform Statutes for All 48 States; Cooperation Seen

Attention of the motion picture industry, as represented by the large corporate interests in New York, was directed this week to two moves launched outside to smoothen difficulties between buyer and seller:

(1) The American Arbitration Association, to which the large distributors belong, along with 300 others, for the first time enlisted industrial, judicial, legal and professional groups to place uniform arbitration statutes on the books of all 48 states;

(2) Siegfried Hartman, attorney and member of Major George L. Berry's National Industrial Council, offered a plan for establishing, by legislative enactment, an official industrial court for enforcing fair trade practices in business.

The large distributors said this week, through the Motion Picture Producers and Distributors of America, which represents them in the AAA, that they are in sympathy with the American Arbitration Association's move to have uniform arbitration laws enacted in all states. Such laws now exist in only nine states, and in the others no agreement made between exchange and exhibitor in advance to arbitrate any dispute that might come up subsequently, is binding because there is no state law in those 39 states which protects the arbitration principle.

While the motion picture industry has its own peculiar problems to work out in connection with establishment of any arbitration system, the distributors now look to the American Arbitration Association's campaign for nationwide uniformity of state laws as a step in the right direction, solving at least the problem of protecting the arbitration agreement in a state after it has been voluntarily entered into both by exhibitor and distributor.

More than 600 representatives of New York City's business and professional life last week heard Thomas J. Watson, president of the arbitration association, outline an educational program to settle commercial disputes, taking such disputes out of the courts. Mr. Watson described arbitration as the "peaceway" upon which "both local business and international commerce can travel smoothly, expeditiously and, above all, silently and economically."

Present at the session were: Judge William L. Ransom, president of the American Bar Association; George S. Van Schaick, former New York State Superintendent of Insurance; Franklin E. Parker, Jr., American Arbitration Association; Blanche Yurka, Actors' Equity Association; Vladimir Eitingon, the fur industry; Charles R. Saul, furniture warehousing; Frank R. Hope, stock exchange firms; Arthur Besse, wool industry; Dr. Claudius T. Murchison, cotton textiles; A. D. Walker, silk and allied industries; Thomas S. Holden, building trades; Louis J. Robertson, shoe and leather industries; Justice Pelham St. George Bissell, representing the courts, and James S. Carson, foreign trade.

Actors Equity's participation in the proceedings were explained by Alfred Narding, of Equity, as follows: "Actors' Equity Association believes in arbitration so much, that it was and is willing to fight for it. One of the principles that was voted for in connection with our effort to establish our association in the theatre, was the inclusion of an artibtration provision in every contract of employment, and therefore, as far as we know, we were the first labor union to adopt arbitration for all such cases."

Siegfried Hartman explained that his plan would involve the following features:

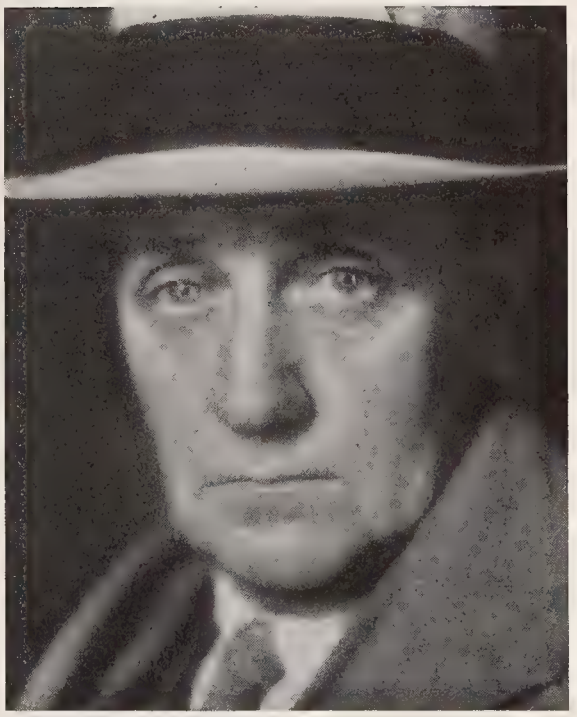
1. A single tribunal having two coordinate branches: (a) A body similar to the Federal Trade Commission to which complaints may be submitted and in which proposed remedial action shall originate, and (b) A body, a sort of industrial grand jury, consisting of representatives of industry acting as such, who must approve any proposed remedial action before it may become effective.

2. Provision for extensive jurisdiction for the industrial court, so that it may be empowered to restrain continuance of all unfair competitive practices, including the use of loss leaders, sales below cost and other protested practices which may not be illegal under existing law.

3. Provision for expeditious action by the industrial court, including a grant of summary power to issue temporary restraining orders so as to afford immediate relief in the case of palpable industrial abuses.

4. A complete statutory technique to encourage the making of voluntary agreements between members of an industry relating to wages and hours and to fair trade practices and which, when approved by the industrial court, would be exempt from anti-trust laws and would be endorsed by the industrial court.

From British Stage



O. P. HEGGIE

O. P. Heggie Dies, Veteran in Films

O. P. Heggie, veteran character actor, died late last week at his hotel in Hollywood from pneumonia. He had been a resident of the United States for about 20 years. having come to this country following a successful career on the English and Australian stage. He was a native of Australia.

Among the recent pictures in which he appeared are "Anne of Green Gables," "Peck's Bad Boy," "The Count of Monte Cristo" and the recently completed "The Prisoner of Shark Island."

Mr. Heggie is survived by his widow, Lillian Clara Heggie; two daughters, Barbara and Kean, and a son, Peter.

National Council Member Suggests "Industrial Grand Jury" to Correct Abuses While Blocking Government Interference

Would Block U. S. Interference

Whatever may be its objectionable features, Mr. Hartman told New York reporters, in his personal opinion, such a plan, if properly administered, would provide a prompt and efficacious remedy for industrial malpractice without bureaucratic control of industry and with so great a measure of industrial control as to constitute, in effect, a plan for industrial self-government.

The theory underlying the suggestions for the establishment of an industrial grand jury, Mr. Hartman pointed out, "is analogous to that underlying the criminal grand jury system, which has been recognized as a bulwark of liberty through the check which it imposes upon arbitrary action by prosecuting officers."

The "industrial grand jury," he said, would block governmental action destructive to industry.

Method of Selection

A group of several hundred representatives of industry might be appointed annually by the executive, perhaps after representative and qualified trade associations have been permitted to make nominations. This large body would then constitute a general panel from which small groups would be chosen by lot to serve for limited periods of time.

Provision could also be made, Mr. Hartman added, for establishing the groups so as to locate one in each of various stated regions.

Mr. Hartman said that it would be necessary also to consider the advisability of including in the panel representatives of labor.

Erpi Wins Judgment

Electrical Research Products, Inc., this week stated that a judgment of $1,499 had been awarded it in Boston following trial of a suit against Wilbur M. Peterson of the Orpheum, Somerville, Mass., for delinquent payments under a contract with the company. The judgment included damages of $1,477 and costs of $22.

Hays Attends Meeting

Will H. Hays, president of the Motion Picture Producers and Distributors of America met in Hollywood Tuesday with studio publicity directors in a regular monthly conference. Mr. Hays plans to leave for New York the end of the week.

POLITICS-ON-SCREEN ISSUE GETTING WARM WITH ANTI-NEW DEAL SHORT

"Amateur Fire Brigade" Picture of Sentinels of the Republic Barred in Ohio, Fought by Union, Disputed in Chicago

When Alfred E. Smith a fortnight ago fired the signal of revolt against the New Deal, thereby launching what Washington observers predict will be the most hectic presidential campaign since Lincoln, the screen again arose conspicuously as a medium for influencing public opinion, and the question was revived as to industry participation in political campaigns.

Already controversy is being waged as to what may or may not be exhibited in the way of political motion pictures.

While the industry itself—through the newsreels—will continue its traditional policy of treating the two large political parties with equal consideration, quasi-political interests independently of the industry threaten to involve exhibitors in a quarrel which, according to industry spokesmen, it would be wise for them to avoid.

Probably the most extensive special use of motion pictures for campaign purposes is being made with a collection of anti-New Deal films circulated by an organization known as the Sentinels of the Republic, Inc. These showings have encountered opposition among some official censors and many Roosevelt adherents. Organized labor is agitating for a nationwide boycott against the films and the state of Ohio has banned them, following labor protests.

Ohio's division of film censorship objected to the animated cartoon, "The Amateur Fire Brigade: A Fable of the New Deal," on the ground it "encourages disrespect for the office of the President of the United States."

Censors Bar Picture

The censors at Columbus had reviewed the picture four times and called in representative citizens. On Tuesday the board announced no permit would be forthcoming, because the film is "not harmless and seeks to arouse passions, emotions and prejudice."

In Chicago, Lieutenant Harry Costello, city censor, thought the film political blasphemy and attempted to suppress it "pending an investigation of the producers." Police Commissioner James P. Allman, however, rushed to defense of the freedom of the screen, saying that "as the pictures violate no law, we cannot refuse a permit."

Police Explain

Lieutenant Costello's explanation was: "After all, he's our President and he shouldn't be held up to ridicule."

The program was being presented this week in the old Grand Opera House on Clark street in Chicago, on a schedule of 1 to 11 p. m. daily. No admission is charged.

In Toledo, delegates to the Central Labor Union voted to employ "every possible means" to prevent showings of the film there or elsewhere. The state censor's ban followed.

The union voted mass picketing of any theatre showing the picture. The showing, tentatively scheduled for February 19 and 20, was to have been sponsored by a group opposed to labor, the union charged. It is known that Chamber of Commerce interests were among the sponsors.

Refusal of Howard Feigley, manager of the Palace at Toledo, to rent the house for the showings aroused comment.

Martin Smith, operator of a number of neighborhood theatres and president of the Ohio Neighborhood House Association, cautioned exhibitors against booking the film.

New York also heard of a flurry of opposition in Minneapolis, although a week's run in Philadelphia passed peacefully and 30,000 persons saw the picture there, according to Sentinels of the Republic.

Anti-New Deal newspapers have hailed the films as a stroke of smart political strategy. The New York *Herald Tribune* reproduced four stills.

The Chicago *Tribune* detailed the continuity of the controversial film as follows: "Its purpose is to portray what the New Deal is doing. It shows what happened when a fire starts in Uncle Sam's farmhouse. The New Deal Fire Company, headed by President Roosevelt and composed of 'brain trusters,' answers the alarm. The movie pictures them as doing everything imaginable except putting the fire out."

Dialogue by Pitcairn

The cartoon's continuity is accompanied by the running comment by Raymond Pitcairn of Philadelphia "who conceived and directs the show," said the *Tribune*. He is national chairman of the Sentinels of the Republic.

The two-reel "Amateur Fire Brigade" is surrounded by six other reels of animated political cartoons and speakers. One is entitled "Bulwark of Liberty, and there is also depicted the "New Deal debt, which equals a chain of dollar bills seven times to the moon and back." The films of the newsreel type were supplied by the newsreels, according to New York report.

Mr. Pitcairn gave the Sentinels their first peep at a convention in Philadelphia. More recently Seymour Wheeler, vice-commander of the Crusaders, presented a "preview" at the Palmer House, Chicago.

Crusaders Cooperating

A spokesman for the Crusaders at national headquarters in New York said the organization is cooperating in promoting the shows as "helpful and educational to the public." He said the aims of both organizations were to "uphold the Constitution," and that in objectives they were similar to the American Liberty League. The show is scheduled for New York later in the campaign, he added.

Formed in 1922 by a group of constitutional lawyers as a "patriotic organization," the early years of the Sentinels were devoted to lobbying in Congress.

Originally organized to work for repeal of the eighteenth amendment, the Crusaders since repeal have become conservative in policies and are known as a "small American Liberty League."

Underwritten by "Angels"

While the Sentinels exist on dues from members and contributions, the source of revenue for producing and distributing the films and renting theatres was explained with the statement that "it is frequently quite simple to interest an angel in underwriting something of this kind."

The Sentinels' Raymond Pitcairn is described in *Who's Who* in America as a lawyer and philanthropist, a graduate of the Academy of New Church in 1905 and recipient of the degree of Bachelor of Laws from the University of Pennsylvania in 1908.

The chief Sentinel is president of the Pitcairn Company and vice-president of the Loyal Hanna Coal and Coke Company. He is a director of the Pittsburgh Plate Glass Company, Pittsburgh Valve and Fittings Company, C. H. Wheeler Manufacturing Company, Cairnbrook Water Company and Equitable Supply Company.

His office is in the Land Title Building, Philadelphia, but he spends much time in Washington at the national headquarters of his organization.

SCREEN AVOIDS TAKING SIDES ON POLITICS

Political partisanship is traditionally opposed by the motion picture industry, and the policy will be maintained, industry spokesmen said this week in New York, declaring that the screen should not be used for personal attacks, and that both sides should be given their say.

So careful have the newsreels been not to take sides that in the 1932 campaign a tally showed a difference of only six feet in the footage given to the Republicans and Democrats. The campaign managers know that every effort is made to match footage, it was said.

So long as the films distributed by the Sentinels of the Republic do not involve theatres in actual operation, they will not present a problem, but any exhibitor who runs them as entertainment or rents his theatre for the purpose is inviting attacks, it was felt.

Despite the widespread film campaign in behalf of the Republican party, it is spending about $1,000,000 *on radio propaganda this year. The Democrats are said to have a smaller radio budget, and motion picture plans have not been made known.*

Chicago Censor Attempts to Suppress Picture; Police Commissioner Overrules Him in Defense of Freedom of Screen

George Raft Suspended

George Raft has had his contract definitely suspended by Paramount as a result of his refusal to accept Teddy Tetzlaff as cameraman on his current pictures.

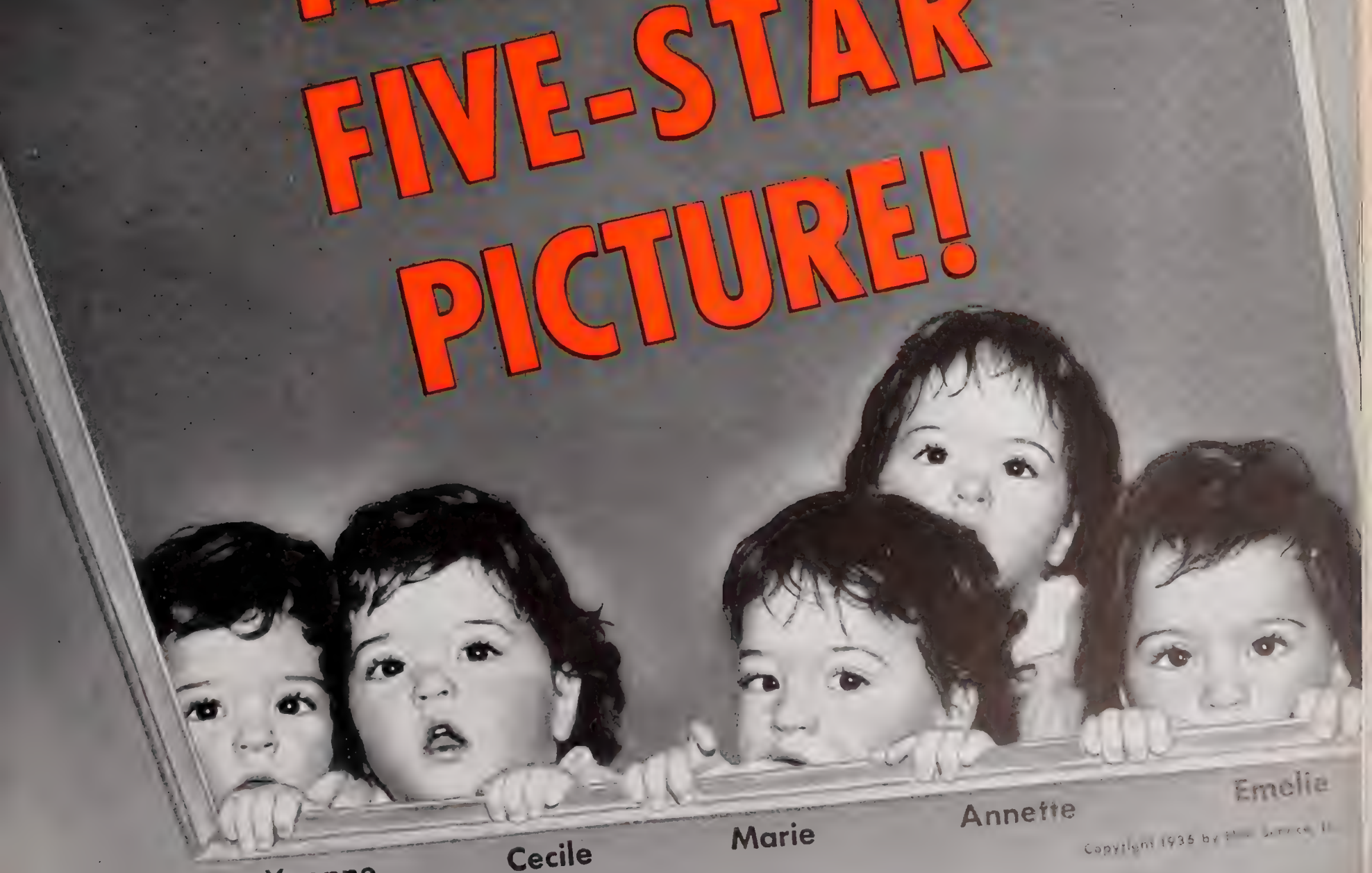
Rogell RKO Studio Chief

Effective February 24, Sid Rogell, recently resigned from Columbia, will become general manager of the RKO-Radio studio.

ALREADY THE STAMPEDE FOR PLAYDATES IS ON

FOR

THE FIRST FIVE-STAR PICTURE!



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EVERY NEWSPAPER IN THE COUNTRY

For two years each gurgle of the

THEIR FIRST FULL-LENGTH FEATURE PICTURE!

Heart-wallop drama, appealing romance, side-shaking comedy... thrillingly enacted by a brilliant Hollywood cast... with the greatest youngsters in the world highlighting a story as extraordinary as their fame!



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THE *Dionne*

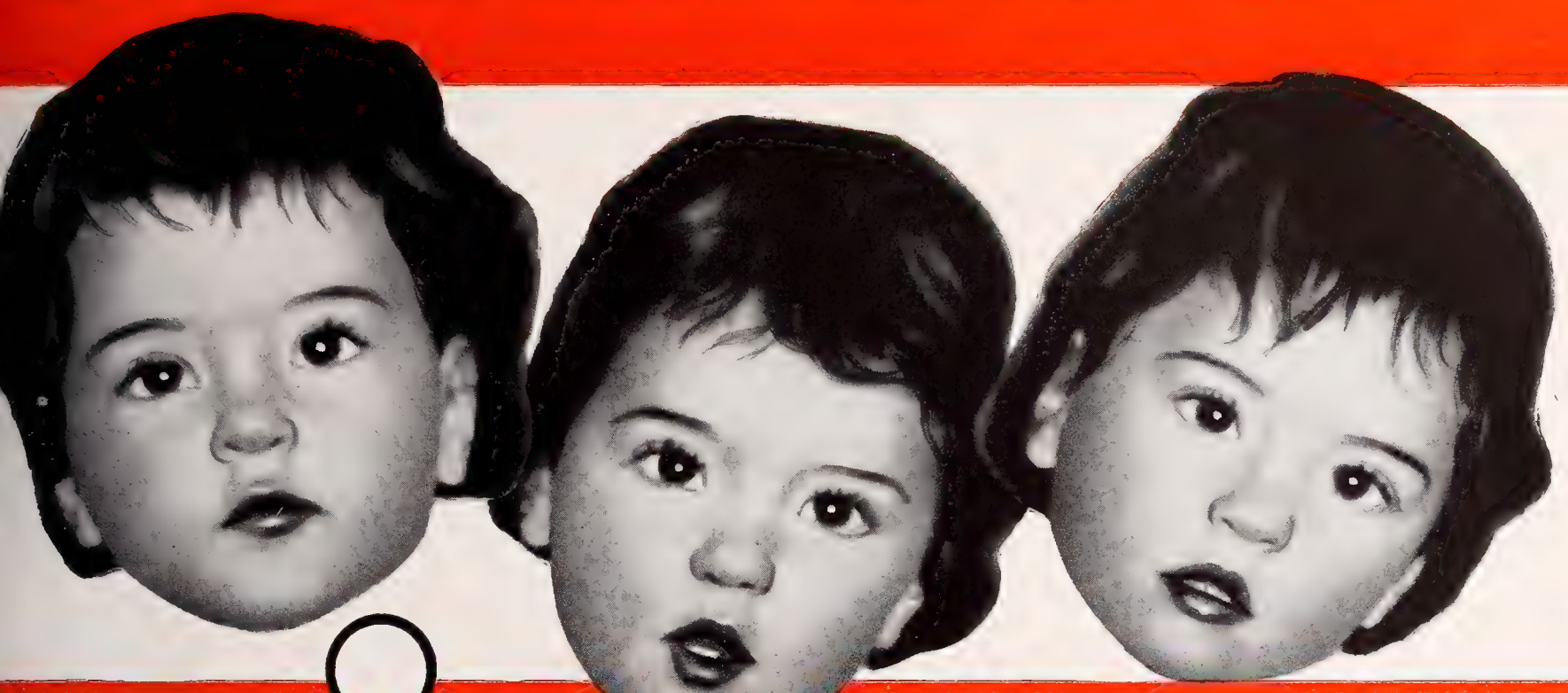
Yvonne Cecile

in

THE

IS A BROADSIDE FOR THIS SHOW!

quints has been red-hot news!



QUINTUPLETS

Marie Annette Emelie

COUNTRY DOCTOR

with **JEAN HERSHOLT**

JUNE LANG **SLIM SUMMERVILLE**

MICHAEL WHALEN **DOROTHY PETERSON**

Photographed under the technical supervision of **DR. ALLAN ROY DAFOE**

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

Associate Producer Nunnally Johnson

Directed by Henry King

Screen play by Sonya Levien

Story idea suggested by Charles E. Blake

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

IT'S A PUSH-OVER FOR HOLD-OVERS!

Box-office stands out all over "The Country Doctor". . . with its 5-star cast and their unparalleled news-value . . . with its brilliant supporting cast . . . with its tremendously human story . . . and with its myriad of sure-fire exploitation angles to sparkle the eye of every showman! Pencil it in for extra playing time!



The Greatest Box-Office Scoop in Years!

THE QUINTS in THE COUNTRY DOCTOR

with a grand cast of screen favorites

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

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THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Small Town Girl
(MGM)
Drama

Labeling this feature a special, Radio is producing and will exploit it in a manner that in its opinion will justify the application of that term. When the recent Ben Ames Williams *Saturday Evening Post* story was selected for picturization, and even before camera work started, the yarn, illustrated by James Montgomery Flagg, was serialized in scores of newspapers. It is intended to further the interest which this serialization developed by means of a complete and comprehensive commercial publicity program.

Certain that names always sell tickets and are the first thing for which exhibitors look, and convinced that Janet Gaynor has a large patron following when appearing in the right kind of story, the producers selected her for the title role. Opposite her they placed Robert Taylor, who scored notable successes in "Broadway Melody of 1936" and the current "Magnificent Obsession." To lend emphasis to the value of the leading names, Binnie Barnes, soon to be seen in "Sutter's Gold"; Lewis Stone, Andy Devine, Elizabeth Patterson, Frank Craven, James Stewart whose work in the forthcoming "We Love Again" is sure to bring him to favorable notice, Douglas Fowley and Isabel Jewell, all wellknown players, were included in the supporting cast. Production of the picture was assigned to Hunt Stromberg, maker of "Rose Marie," "Naughty Marietta" and "Ah Wilderness," and direction was placed in the hands of William Wellman.

The title graphically signifying the story's character, it is that of a girl who tired of the old home town. Wedded in a "gin marriage" to the scion of a blue blooded Boston family, she immediately comes into dramatic conflict with the girl to whom her husband was engaged. Made to suffer the heartache of much snobbery and intrigue, she is of the stuff that not only makes her husband come really to love her by an action she is courageous enough to assume at the time her mate most needs help, but also wins the admiration and affection of both those who envied and admired her.

Charlie Chan at the Circus
(20th Century - Fox)
Mystery

Recessing his adventurous 'round-the-world tour, Charlie Chan in this story solves his most baffling case. The final three words in the title graphically establishing the locale and definitely hinting the scope of production effects, the story moves to the tune of weird and breathtaking mystery. Differing greatly from any of the previous Chans, it forces the famous detective into situations which in addition to being highly dangerous to his own welfare take him into a field of crime perpetration and solution heretofore strange to him. Wading through the long sequence of baffling and confusing situations, defying the detective abilities of the most astute amateur sleuths, Chan brings retribution to a man who had disguised himself as a beast, thinking, thereby, that he could commit the perfect crime.

The story, suggested by the original Earl Derr Biggers Chan character, is a screen play by Robert Ellis and Helen Logan. Harry Lachman, who made "Dante's Inferno," is directing.

Warner Oland again will be seen in the role he created and again he has Keye Luke, currently in "Anything Goes," with him as his son and aide. Included in the supporting cast are George and Olive Brasnos, the midgets seen in "The Mighty Barnum"; Francis Ford, Maxine Reiner, John McGuire, Shirley Deane, Paul Stanton, J. Carrol Naish, Boothe Howard, Drue Leyton, Wade Boteler and Shia Jung.

The Barnes Circus having been used as a background for production settings, the picture will present in part practically all the color that is associated with a regular circus performances, among them the animals, acrobats, clowns, and freaks.

Intended to be graphicaly different from the routine Chans, it is the sponsoring company's belief that the picture will permit of the application of all familiar exploitation used in connection with Chan attractions and suggest the introduction of much that is new.

The Puzzle of the Briar Pipe
(Radio)
Mystery

With James Gleason in the role of Inspector Oscar Piper, but with Helen Broderick succeeding Edna May Oliver as the amateur sleuth Hildegarde Withers, this is a continuance of "The Penguin Pool Murder" and "Murder on the Blackboard" series.

Based on a published story by Stuart Palmer, with screen play by Dorothy Yost, the production is being co-directed by Edward Killy and William Hamilton, who collaborated similarly on "Freckles" and "Seven Keys to Baldpate."

The story, which has many complicated twists in order to obtain the desired baffling quality while majoring in mystery, is not without its comedy counterpart contributed mainly by the leading pair, also romantic intrigue, melodramatic menace and suspense laden excitement, all of which are combined to accentuate the motivating force of mystery. Similarly, situations and the various conflicting relationships of the players together with their actions and movements are being so blended as further to emphasize that quality.

The cast supporting the leading artists is composed of players who are generally familiar to exhibitors and theatre goers, as but one comparative newcomer, Louise Lattimer, is presented. Among those who will be seen are Leslie Fenton, John Carroll, Owen Davis, Jr., Sheila Terry, Gustav von Seyffertitz, John Arledge, Dewey Robinson, Spencer Charters, Christian Rub and Willie Best.

The Drag Net
(Burroughs Tarzan)
Drama

For the first feature on its new program Borroughs-Tarzan has elected to produce Willard Mack's well remembered stage play, "The Drag Net." Basically a drama, spun around the alluring entertainment premise of political intrigue and murder, it also carries a well molded love interest contrast. It tells how a young attorney, bounced out of a sinecure in his father's office because of playboy proclivities, finds solace in the company of a girl newspaper reporter, the companion in his career of revelry as his father gets him an assistant district attorney's job. Celebrating in an underworld night club, he is whirled into the vortex of political conspiracy and crime that keeps an innocent man in jail, brings on the murder of the prisoner's wife, gets him into a predicament that makes it logically appear that he is a killer, but results in a daring adventure that permits him to establish his own innocence, break up the crime ring, and, as the drag net is spread, round up the murder culprits.

The picture will present Rod LaRocque, now in "Preview Murder Mystery," as the young lawyer. Marian Nixon is his newspaper reporter companion, who proves to be the kind of resourceful friend most needed when LaRocque is in a jam. The three heavies are John Dilson as a grafting political boss; Jack Adair a night club owner, and Edward Keane a dishonest assistant D. A. John Bantry is the man they kept in jail and Betty Compson his wife whom the trio murdered. Donald Kerr is a gossiping Broadway columnist and radio commentator. Other roles are filled by Joseph Girard, Ed LeSaint and Sid Payne.

With adaptation of Mack's stage play by James Mulhauser, direction is in the hands of Vin Moore.

The Gentleman from Big Bend
(Warner)
Comedy Drama

This is an adaptation of George M. Cohan's stage play, "The Hometowners." The screen play is by Roy Chanslor. Direction is by William McGann. Warren William, whose immediately preceding picture probably will be "Men on Her Mind," in which he appears with Bette Davis, is starred. June Travis, whose work in "Ceiling Zero" has brought her to favorable public notice, will be seen in the leading feminine role. The third most important personality in the story is Gene Lockhart, whose well meant efforts to protect William become the peg upon which practically all the production's drama and romance are hung. Other players are Barton MacLane, Kathleen Lockhart, Dick Purcell, Craig Reynolds, Granville Bates and Dorothy Vaughn.

In theme the story moves to comedy that is the result of funny and unanticipated situations, but it is not without a dramatic import such as characterized the original Cohan stage production. In the surprise introductory sequences, the gentleman from big bend, William, amazes everyone by announcing he will marry June Travis. No one is more stunned than his old friend Lockhart who thinks that June's parents, Granville Bates and Dorothy Vaughn, are penniless and that they are using their daughter as bait to get hold of William's fortune. Finding out that he is wrong in having chilled June's affection for William, he makes use of a dramatic theft ruse to get the lovers together again and establish tranquillity all around.

The moral of the picture, a demonstration of the theory that minding one's own business is best no matter what the provocation to butt in, seems to offer an exploitation angle.

LE BARON PARAMOUNT'S CHIEF OF PRODUCTION

Wanger Releasing Arrangement Discussed; Paramount Gets New Option on Blank Circuit

The long arm of Paramount's management reached out this week from the Times Square headquarters in New York to the studio in California to consummate final rearrangement of executive personnel, appointing William LeBaron to be producer in charge of all production, moving Ernst Lubitsch, former production head, into the berth of an independent producer for the company, and installing the unit system of production throughout the studio.

And while John Edward Otterson, Paramount president, was personally effecting the top-rank changes in production, the management was busy elsewhere on the following matters:

Mr. Otterson was discussing with Walter Wanger and Watterson Rothacker the continuance of Mr. Wanger's relations with Paramount as an independent producer.

Neil F. Agnew, general manager of distribution, was preparing for his first inspection tour of all Paramount exchanges in the country.

Sales executives were negotiating an important rental contract with all Schine theatres in New York and Ohio.

Paramount obtained a new option to buy back a 50 per cent interest in the A. H. Blank midwest circuit.

The name of Publix Salt Lake Theatres was changed to Intermountain Theatres, Inc.

Sir William Wiseman, former Paramount director, was ordered to submit to examination before trial in the trustees' case against former directors.

Quashing rumors of a possible realignment of major executive personnel at Paramount, Adolph Zukor, chairman of the board, this week said: "I wish at this time to reaffirm the confidence in John E. Otterson which I expressed when he assumed the position of executive head of Paramount. Rumors of any change in the executive setup within the company are groundless."

Charles E. Richardson, a director and former trustee of Paramount, has tendered his resignation from the company's board, it was learned Wednesday. Action on the resignation is expected at the regular board meeting, February 27. Mr. Richardson was elected a director last June for one year, but found his business interests in Philadelphia required his entire time.

Appointment of Mr. LeBaron as head of all future production at the Paramount studios came as a direct announcement from Mr. Otterson. Mr. Lubitsch had been supervising all work at the studios, sharing the responsibility with Henry Herzbrun, and his plans for the present call for a tour of Europe in search of new talent and stories. Following his return he again will join the Paramount production staff as a unit producer. Mr. Herzbrun's status remains unchanged; he will work with Mr. LeBaron as he did with Mr. Lubitsch.

Mr. LeBaron's new position was further announced in Hollywood as being only a temporary arrangement during the establishment of several other units similar to the one which will be headed by Mr. Lubitsch, who is scheduled to make four pictures a year under the new deal, directing two himself.

Following completion of the transition to the new system, Mr. LeBaron will be placed in charge of one of these units. The decision to establish the unit system is the result of several weeks of executive conferences at the studio.

Mr. LeBaron, who was born in Elgin, Ill., was educated in Chicago University and New York University. He became managing editor of *Collier's Weekly* in 1918 and remained in that post a year. He then joined General Cosmopolitan Productions and in 1924 became an associate producer for Famous Players Lasky Corporation at their Long Island studios. Three years later he was elected vice-president of FBO Studio where he remained until 1929, when he became vice-president in charge of production at Radio. He held that post for two years, joining Paramount as a producer in 1931.

Wanger Releases Discussed

Concurrent with other problems that he has been tackling while in Hollywood, Mr. Otterson has been discussing with Walter Wanger and Watterson Rothacker the future release of Mr. Wanger's product by Paramount. At present Paramount is preparing to release on March 13th the producer's Technicolor feature, "The Trail of the Lonesome Pine," and it is said that there are ten others on this year's list scheduled for production.

In New York, on the other hand, Neil F. Agnew, general sales manager of Paramount, is preparing to leave on a general tour of his company's exchanges, arriving in Hollywood late this month.

Paramount's deal with the Schine circuit of upstate New York and Ohio has been delayed pending the return of George Lynch and Louis Schine to Manhattan from Gloversville, N. Y. Meyer Schine is in Florida but is expected to return to New York as soon as preliminary details of the contract discussions are underway.

New A. H. Blank Agreement

A new agreement has been concluded under which Paramount is given the right to exercise an option to purchase from the operators the 50 per cent stock interest in the A. H. Blank and Karl Hoblitzelle circuits, it was revealed in New York. The original buy-back privilege expired last December 31 after having been extended several times.

Under the agreement, Paramount is privileged to purchase from Blank his 50 per cent stock interest in the Iowa-Illinois circuit up to April 1, and from Hoblitzelle a 50 per cent interest in the Texas circuit up to April 4.

At the same time the Publix Salt Lake Theatres has changed its name to Intermountain Theatres, Inc., in line with the recently adopted policy of local operation of the 16 Utah and Idaho houses, and affiliation with Paramar Theatre Company, Ogden, Utah, and Menmar Theatre Company, Boise, Idaho. Officers of Intermountain are: Y. Frank Freeman, president; Harry David, vice-president and general managers; Fred J. Ewald, secretary-treasurer.

The United States circuit court of appeals in New York this week affirmed a decision by Federal Judge Alfred C. Coxe which held that Sir William Wiseman, partner in Kuhn, Loeb and Company, and a former Paramount director, must submit to examination in connection with suits instituted by the Paramount bankruptcy trustees to recover from former officers and directors of the company for losses involved in certain official actions prior to the bankruptcy.



WILLIAM LE BARON

21st Unit Joins MPTOA; Allied to Change Presidents

The Intermountain Theatre Owners' Association this week became the 21st state affiliate of the Motion Picture Theatre Owners of America, Ed Kuykendall, president.

At the same time Allied States Exhibitors, Nathan Yamins, new president, decided that hereafter national presidents will be rotated from year to year.

The Intermountain unit at one time was affiliated with Allied States. Charles E. Huish of Eureka, Utah, is president of the organization, which covers Utah, Idaho and Nevada. John J. Gillette is vice-president, John Rugar, treasurer, and Beverly S. Clendenin, secretary and general counsel.

Other exhibitor organization activities were reported from Connecticut, New Jersey and the Carolinas.

Independent members of the MPTO of Connecticut are expected to form their own exhibitor organization, separate from the affiliated theatre members, within the next few weeks, according to some independents. Consideration is being given to an affiliation with Allied by the independent group. There is said to be a feeling of resentment against Edward G. Levy, general counsel of the MPTOA and re-elected secretary of the Connecticut group. It is claimed by the independents that he has attempted to bring the local unit into line with the larger organization.

Two meetings a month, instead of four, one to be held at the unit's headquarters at the Lincoln in New York, and a second in a New Jersey city is the new plan of Allied of New Jersey.

The annual convention of the MPTO of North and South Carolina, which has been postponed several times, is now scheduled for March 1 and 2, at Pinehurst. Major Edward Bowes will be a guest of the meeting, and Mr. Kuykendall will attend.

ONLY ONE COMPANY

COULD MERIT *both* THESE STORIES

STUDIO

Greatest number of consecutive smash hits in industry history. (From Hollywood Reporter)

THEATRE

Highest number of simultaneous showings from any one company in Chicago history. (From Motion Picture Daily)

TRADE VIEWS by W. R. WILKERSON

•SIDNEY Kent is faced with an unusual situation. He has so many big pictures to set for release that he confronts quite a problem in the handling of them. After looking at the pictures which are now ready and parts of others soon to be completed, Kent wired John Clark to come out and sit in on the situation.

Kent must be a happy guy when Zanuck hands him so many big attractions that he finds it hard to place them. It's a new sort of situation for him, since he took over Fox. But it is a burden he is glad to shoulder.

•

Zanuck has shown the Century-Fox president "The Prisoner of Shark Island," "The Country Doctor," and "Message to Garcia" in their completed form. Kent has also viewed lots of the footage of "Under Two Flags," ***"Wooden Crosses." In addition to these, he must find places for the two new Shirley Temples: "Captain January," and "Poor Little Rich Girl."

Zanuck unquestionably has a very important group of pictures. He is spending more on "Under Two Flags" than he ever sent into a picture before. He believes, as does every other person who has seen "The Country Doctor," that even without the quintuplets it is one of the greatest attractions the Century production head has ever had.

Fox in 157 Chicago Spots for One Day

CHICAGO, Feb. 9.—A new booking record was set here one day last week when Twentieth Century-Fox pictures were shown in 157 Chicago theatres. This is the largest number of bookings any one company has had in local history. Practically all "C" week and first and second week release houses played the company's pictures.

Advertising in the papers showed that 95 theatres out of 124 advertising, were playing product from the company.

Chicago is but one of many! Exhibitors have demonstrated an overwhelming preference for those great 20th Century-Fox productions. And every release date proves more conclusively the wisdom of their choice!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THEATRES CAUGHT IN MIDDLE OF RADIO'S MUSIC TILT WITH WARNER

Local Stations Refuse Usual Gratis Publicity to Warner Pictures and Songs from Company's Subsidiaries

Motion picture theatres are caught in the middle of the radio industry's quarrel with Warner Brothers over music licenses, and some unusual repercussions are resulting which, according to reports from the field, are reducing the exploitation possibilities of films considerably.

Because Warner is compelling them to obtain a license in addition to that from the American Society of Composers, Authors and Publishers, local radio stations, especially the smaller ones, are refusing the usual gratis air publicity to Warner pictures and songs from other films which are claimed by the Warner music subsidiaries.

Chief among other developments was the increase to 29 in the number of suits filed by Warner against unlicensed broadcasters for alleged copyright infringement with the filing of an action against National Broadcasting Company, Inc., seeking $995,000 damages.

Herman Starr, vice-president of Warner in charge of music subsidiaries, let it be known that the company favors taxing the producer at the source for use of music, indicating that there will be no levy on exhibitors.

Withdraws CBS Action

Columbia Broadcasting System gained a point when Warner withdrew an action for $670,000 filed last week. Warner attorneys said the suit probably would be refiled, but the network insisted the issues could be fought out in a similar action pending against it.

In retaliation against Warner's drive on the radio industry, the radio stations are reported eliminating "plugs" usually given to films on the air. In eastern territories where Warner operates theatres, this has amounted virtually to a boycott on the part of the small stations, which hitherto have been cooperating closely with local theatre managements. Even organ programs broadcast from Warner theatres have been barred in some instances. The change in policy has had a vulnerable target in the Warner theatres with limited advertising budgets, which have depended on the free air programs for publicity.

Film companies are finding it difficult to obtain radio "plugs" of their pictures where, as in the case of Paramount's "Anything Goes," the compositions are controlled by Warner. While some 230 stations are licensed by Warner, the large networks still are holding out, and more than 300 commercial stations are unlicensed.

Commentators Restricted

The broadcasters' punitive campaign has extended in instances to forbidding film commentators on the air to mention Warner pictures. Too, dramatic companies which use motion picture scrips for program material are not permitted by some stations to broadcast Warner scenarios.

Station WDGY, Minneapolis, a Warner licensee, is reported retaliating by omitting the titles of Warner music when broadcasting it or mentioning the film in which it is heard.

SO COMPOSERS SUE OVER 'I WANNA WOO'

While Warner Brothers was filing numerous suits over music licenses in its breach with the American Society of Composers, Authors and Publishers, it found itself a defendant when Mabel Wayne and Arthur Swanstrom, composer and author of "I Wanna Woo," brought action in New York supreme court Tuesday for $100,000 *damages.*

The plaintiffs alleged that the number was delivered to Harms, Inc., a Warner subsidiary, a few weeks before the company withdrew from ASCAP on January 1, *that it was broadcast by Fred Waring and gave indication of becoming a hit and then with the bottling up of radio outlets the song died aborning.*

The suit alleged that Warner fraudulently concealed the fact it was withdrawing from ASCAP. Benjamin Shriver, attorney, said a similar suit would be filed late Thursday on behalf of other composers.

Warner said that prior to January I *it had been common knowledge for weeks that the company was planning to quit ASCAP. Warner received a letter from the plaintiffs asking* $5,000, *and the suit was filed immediately thereafter, it was said.*

Warner favors elimination of the music tax for theatres as a matter of policy and the payment of music royalties at the source, meaning the producers. The company believes this should apply for radio broadcasting and other fields in which music is processed and remarketed. The company is studying the situation with a view to putting that policy into effect.

Motion picture producers for years have felt the music industry should permit this plan and that the tax should be applied only in recording. ASCAP and the Music Publishers Protective Association are agreeable, but since it would mean a great increase in the amount originally paid for music, which in turn would be passed to the exhibitors in the form of higher film rental, no agreement could be reached.

Opposes Double Tax

Metronome, professional musicians' publication, quoted Mr. Starr as saying: "The performing rights business is a new one with us and we are studying a number of angles. We believe, for instance, that all performing rights fees should be paid at the source and for that reason are not interested in whether hotels have radios in their rooms or not. What's the difference if a man catches a radio program in his home or in a hotel room? We do not propose to tax hotels for the use of our music.

"Likewise, we see no point in imposing a double tax on pictures—at the source and in the theatres where they are showing—and are studying the situation with a view to simplifying the matter. While the ultimate amount paid for the use of music in pictures should not be any less, we believe the producer should pay the whole amount."

While the radio stations defending Warner's suits will have other attorneys of record, Nathan Burkan, counsel for ASCAP, is cooperating with them. At their request, Columbia Broadcasting System, National Broadcasting Company and individual New York stations involved in the actions have been granted an extension of 20 days to file their answers.

Company Sues NBC for $995,000, Making 29th Action Filed on Infringement Charges; CBS $670,000 Suit Withdrawn

NBC Sued for $995,000

M. Witmark and Sons on Monday filed suit in the federal district court in New York against National Broadcasting for damages of $995,000 and an accounting of profits for the alleged infringement in 199 separate performances of the number "Painting the Clouds with Sunshine," used on four network broadcasts of approximately 50 stations each, on the basis of $5,000 for each performance. This is the largest suit filed to date. The number is from the Warner film, "Gold Diggers of Broadway."

Wattenberg and Wattenberg, Warner attorneys, also announced suits had been filed against WMCA, New York, for $20,000 damages and WNEW, Newark, for $5,000. Actions also were instituted against KFI, Los Angeles, and WWL, New Orleans, each for $5,000.

The total damages sought from broadcasters to date is approximately $2,800,000, and additional suits are in preparation.

Warner attorneys explained they decided to withdraw the $670,000 action against Columbia because there was some doubt as to the allegations. Columbia in a statement said this "came as no surprise" in view of its determination that the songs in question had not been broadcast and its "belief that the suit could not have been supported upon any theory." Warner's suit for $895,000, also filed last week, will serve the same purpose, said Columbia.

Many Numbers Cleared

ASCAP on Tuesday informed all licensed stations that they can use a large number of songs claimed by Warner and that the Society would protect them against infringement suits.

ASCAP's claim was challenged by Warner on Tuesday. ASCAP's statement that the small performing rights of various numbers are not necessarily withdrawn from the Society's repertoire is "erroneous and misleading," Warner said, cautioning that if this statement is "relied upon by stations which have no license from us it may result in many actionable infringements."

Inasmuch as the musicians' unions are demanding payment for broadcasting on a commercial program basis when titles of numbers are mentioned on a sustaining program, ASCAP is canvassing member composers to determine if they agree to broadcast without "plugs" of the title. ASCAP takes no stand in the matter, and will forward its findings to the broadcasters.

UNITED IN THE KIND OF LOVE THAT MAKES YOUR PROFITS ZOOM!

Imperious society beauty and impetuous man of the people ... played by that "natural" heart-beat team ... resistless George Raft and ravishing Rosalind Russell of "Rendezvous." Another winning combination from 20th Century-Fox!



"Why did you want all that champagne?"

"Because I knew you wanted to make love ...and I'm a snob... and I didn't want to be... *tonight!*"

George **RAFT** **RUSSELL** in

IT HAD TO HAPPEN

with

LEO CARRILLO
ARLINE JUDGE
ALAN DINEHART
ANDREW TOMBES

a

DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck

Based on a story by Rupert Hughes. Screen play by Howard Ellis Smith and Kathryn Scola.

Associate Producer
Raymond Griffith

Directed by Roy Del Ruth

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE



But love is just a laugh to Carrillo!

20 PER CENT CHANCE GAME TAX PROPOSED TO ERASE PRACTICE

Theatres Wouldn't Be "Semi-Gambling Houses and Grocery Stores" If Organizations Had Progressed, Says O'Reilly

Legal, legislative and industry efforts having failed to control the chance game system of stimulating box-office receipts, Charles Lee O'Reilly, pioneer theatre leader, as president of the New York Theatre Owners Chamber of Commerce, one of the oldest exhibitor organizations, has presented to exhibitors a plan for stamping it out through a 10 or 20 per cent tax on its use at theatres.

Mr. O'Reilly addressed his proposal to exhibitor leader guests last week at the luncheon of the Associated Motion Picture Advertisers of New York. These included Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Sidney Wilmer, president of the Wilmer and Vincent circuit; Arthur Mayer, New York independent; R. F. (Pete) Woodhull, former MPTOA president; P. J. Wood, business manager of the Allied affiliate in Ohio (the Independent Motion Picture Exhibitors of Ohio); M. B. Horwitz, Ohio exhibitor representative, and Walter Reade, New York and New Jersey circuit owner.

Mr. O'Reilly criticized the country's exhibitor organizations for their inability to control giveaways and chance games, declaring, "Had theatre organizations made as much progress in the past few years as production the theatre today would not be semi-gambling houses and grocery stores.

"If the industry can't survive on what it is predicated upon, it cannot survive at all," he said. "The time has come when organizations of exhibitors must get together and bring back showmanship and eliminate gambling."

And while Mr. O'Reilly and the country's exhibitor organization leaders thus were weighing the problems of chance games, the practice continued to be the subject of wide conversation both in the industry and in the courts in the field, in Colorado, Connecticut, Illinois, Maine, Massachusetts, Missouri, New Hampshire, New York, Ohio and Texas.

Colorado witnessed adoption of further new chance game forms.

Maine and New Hampshire state authorities endorsed the practice.

Missouri exhibitors agreed to effect a voluntary ban.

New York's authorities moved to bring citywide prohibition.

Ohio arrests were in view following orders to abandon the system.

Texas owners were disturbed over its growth.

Two new money giveaways have started in Denver with the inception of a cash night, beginning with $100 and adding $25 twice a week at the Englewood and Gothic theatres in Englewood.

The Lucky Seven group of theatres have discontinued weekly auto giveaways, but have substituted "Dream Night," held weekly and calling for a $500 cash prize. The same seven theatres operate a weekly Bank Night with a $400 prize.

In Connecticut, Bank Night has instituted copyright infringement suits in New Haven federal court against the Whalley, Howard, White Way and Fishman theatres in New Haven, the Strand, Wellingford and Colonial in Southington. These theatres have been featuring Cash Night.

In Chicago Bank Night matinees are proving popular, and all circuits using the game have adopted the plan.

Legalized in Two States

Bank Night is now legal in two New England states. The New Hampshire supreme court ruled that the game is not in violation of the lottery laws of the state. The Maine prosecutions were withdrawn last week. In Boston, however, the case against Charles Wilson, manager of the Hamilton theatre in Dorchester may be settled out of court. The case was appealed to the superior court following Mr. Wilson's conviction.

In Kansas City, Mo., it was revealed that practically every member of the Independent Theatre Owners had signed an agreement to abolish giveaways provided all other Kansas City exhibitors do likewise. It was stated that Attorney General Roy McKittrick of Missouri will re-investigate the details of Bank Night to determine its legality. Early last year it was pronounced a lottery by Mr. McKittrick's department.

New York exhibitors, both national circuit and independent, this week failed to act to drop giveaways and various other devices and games aimed at increasing attendance when License Commissioner Paul Moss put the matter before them at a gathering in his offices. About 30 theatre men attended the session, representing Loew's, RKO, Skouras and other circuits and individual theatres.

In addressing the gathering, Mr. Moss said he expected that chance games would be declared illegal and that he would have it in his power to cancel the licenses of the theatres using them. He then proposed that the houses voluntarily agree to discontinue them. The exhibitors seemed to be willing to act provided their competitors would do likewise, but no definite agreement was reached. It was suggested that Mr. Moss be named as mediator.

Following announcement in Cleveland by Police Prosecutor Perry A. Frey that he would arrest theatre operators using Bank Night as violators of the lottery laws of the state, Stuart Cagney, manager of the Windawere, East Cleveland, was arrested on a charge of operating a lottery. A hearing was set for Friday before Police Justice Myran J. Penty.

The Bank Night operations of the Interstate and Horowitz theatres at Houston, Texas, caused a group of small theatre operators to call upon Mayor Oscar Holcombe and ask for relief, claiming that the use of the game by the two theatres constituted unfair competition. The mayor promised to place the matter before the city council.

BANK NIGHT JUDGE TAKEN AS 'CHISELER'

The first attempt at chiseling in the Sweepstakes giveaway pool took place at the St. John, Kansas City, the other night. One of the judges selected from the audience took the ticket drawn and held it behind his hat to check the name.

That's where Robert H. Rolsky, son of E. Rolsky, ITO president, became suspicious. He knocked the hat away, revealing two tickets in the judge's hand.

"What difference would it make to me?" asked the "judge" as he clutched the two tickets.

"About $1,100," *snapped Mr. Rolsky.*

Maine and New Hampshire Authorities Endorse Games; Missouri Exhibitors Agree to Bar Them; Ohio Arrests Seen

Mexican Duties to Help Americans

by JAMES LOCKHART

Mexico City Correspondent

American film companies are expected to benefit by new duties the Mexican finance ministry has established, and which the government estimates will settle friction of long standing between it and the cinematographic industry.

The new levies encourage the use of the "Movietone" process over discs and are much lower than the former rate of $9.72 a kilogram for an annual quota of up to 100,000 meters for each importer and $19.85 for each kilogram in excess of the maximum quota. New duties are classified as follows:

Sound-on-film, more than 20 millimeters wide, in languages other than Spanish and with music, when brought in within an annual quota of 100,000 meters per importer: $5.60 the kilogram, and $11.20 a kilogram for imports that exceed the 100,000 meter yearly quota;

Negative films, more than 20 millimeters wide, without direct sound application, and which have titles: $2.25 a kilogram; the same rate for such films in languages other than Spanish that have music;

Discs in Spanish or with music to be used in synchronized form with films: $7 each; discs in languages other than Spanish and which have music: $14 each.

A non-progressive income tax of five per cent on gross receipts is also established for distributors. Producers who derive their income from the exploitation of made-in-Mexico pictures in Mexico or abroad are exempt from income tax on these revenues.

These measures have just gone into effect.

A new circuit comprising nine cinema theatres, five of which are operating and four to be put into service this winter, has been organized in Mexico City to feature Metro productions. One of the cinemas, the Iris, a one-time stage house, is to abandon showing of European pictures to be the key of the circuit, which includes two other first-run houses and the others neighborhoods.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

To the biggest Negro metropolis in the world, to rhythmic, racy Harlem on the fringe of New York's Manhattan, goes the March of Time, current release, to catch a super-sensation—the hysterical hullabaloo for a 55-year-old black mystery man called Father Divine. His followers are convinced that he is God. Through Harlem spread his business holdings, shops and restaurants, beauty parlors and stores, where prices are incredibly cheap for those who use the passwords "Peace!" and "Thank you, Father!" All day and all night his headquarters, "Heaven No. 1," echo with the worship of his flock. To this mecca, where no collections are taken but whence manna flows miraculously, come followers from all over the country. Most popular of all heavenly events, basis of Father Divine's success, is the banquet he serves twice daily. Upstairs in his inner sanctum he runs his vast organization and, as the spirit moves him, broadcasts over a loudspeaker messages of cheer to his followers below. Pondering the power he has over his growing flock, Father Divine cogitates on the contemporary parade of other American messiahs—Townsend, Talmadge, Landon, Borah, Smith. He realizes that 1936 is a year for national political conventions and decides to give some thought to politics himself. Surrounded by his aides, he shapes up his plans, announces a three-day "International Righteous Government Convention," drafts a political platform. In exclusive pictures, March of Time shows the convention to which flocked thousands of Father Divine's ardent supporters. Also came many a political opportunist and missionary from other political camps seeking to win support and votes. Thus, the Negro chants are his campaign songs, and the word "Peace!" is his slogan, as into the cluttered ring of national politics steps this dusky little figure whose promise of "unlimited blessings" are believed by tens of thousands because they believe he is God.

▽

Warner Brothers unashamedly confess that they have a chorus girl at their California studio who believes that a medicine ball is a party for a bunch of doctors, and that a rotary press is a Rotarian's handshake.

▽

Relatives of Jesse James have had to remove his tombstone from his grave in order to protect it from souvenir hunters, since Paramount made a film story of the highway shoot-'em-upper.

▽

Merlin Aylesworth's great National Broadcasting Company employed a British actor, Charles Laughton, to orate Abraham Lincoln's famed Gettysburg address over the NBC networks on the birthday last Wednesday of America's emancipator—and Mr. Laughton broadcasted from England! It seems that NBC thought that Foreigner Laughton's repetition of the Gettysburg address in Paramount's "Ruggles of Red Gap" was quite realistic, and among all of America's 125,000,000 persons NBC evidently could not find one American citizen to do the job as well as Britain's Laughton. Maybe NBC did not look far.

Mr. Laughton's remarks on the air were interesting enough, including the story of the southern hotel keeper who was startled to find "Abraham Lincoln the tyrant was poisoned last night" scrawled on the wall of one of the rooms of his inn two weeks before the president was assassinated. The register showed the occupant of the room to have been a wandering actor by the name of John Wilkes Booth, who so shortly after murdered the president.

▽

Ted Cook simile: Mean as the man who calls a radio station and requests "The Music Goes 'Round and Around" and then turns off his radio.

VALENTINE FROM AN EXHIBITOR

To you fine producers with lots of dough,
I send this greeting, for I know
You'll keep what's yours and get what's mine,
Including this here valentine.

—Apologies to Cook-Coo

ARISTOCRATIC BLUE-BLOODS of Park Avenue and the cinema ostentatiously pranced down the carpeted aisles of Broadway's Rivoli theatre the other evening, paying $5.50 admission, to witness the world premiere showing of Charles Chaplin's $2,000,000 worth of "Modern Times." And we wondered as we observed the elaborate show of the first nighters in their jewels and ermine, and top hats and tails whether Mr. Chaplin was remembering that sultry summer day in 1913 when, backstage at the Hammerstein theatre on Broadway, he refused Adam Kessel's offer of $75 a week to leave the stage for Keystone comedies in film. Reflecting for a moment on what he considered to be the insignificance of the movies at the time, Mr. Chaplin admonished Mr. Kessel with a "what the bloomin' 'ell — — No!"

Charles Spencer Chaplin was fresh from a traveling troupe of strolling British players from England's music halls, with memories still alive of childhood penury. He was doing nicely on the stage, eating regularly, and was taking no flyers into the up an' coming movies—until Mr. Kessel finally raised the ante to $150 a week. So, in November, 1913, Mr. Chaplin took his baggy pants, old shoes and bamboo cane out to the Keystone lot in California. "What the 'ell" was ahead he did not know, but in his wildest imaginations he never dreamed of one day spending $2,000,000 of his own money on a single motion picture. 'Tis a long bridge that spans 23 years from Chaplin's first picture, "Kid's Auto Races," to his "Modern Times" of today.

Terry Ramsaye, in historically research-ing for his "A Million and One Nights," learned how Charlie acquired the gait and mannerisms that had been so successful in the comedian's early music hall appearances, and which brought him a bid from the motion picture. It was a bit of a trick Charlie had picked up while laboring as a child in a London toy factory, imitating a wretched old bar fly who hobbled about at the Queen's Head, a London beer place, to hold the cabbies' horses for them while the roistered inside. Charlie's mother had reproached him mightily for making sport of the old unfortunate. He was the inspiration that brought Chaplin world wide acclaim and a fortune of millions.

Within two years Chaplin's success was so great that many deep plans were laid by competitive producers for his capture from Essanay, which, sensing the raid, tightened the restrictions at the studio, and it became most difficult for strangers and emissaries from the home offices in the East to see the star.

Jay Casey Cairns, a press agent hero of John R. Freuler's Mutual Film, being in California at the time, was assigned to talk to Mr. Chaplin. His approach to the Essanay studio by way of the front office was repulsed.

The next day Cairns appeared at the Essanay corral attired in sombrero, chaps and spurs to mingle with the cowboy extras. With them he rode into the studio on an Essanay horse to see Chaplin. It was a victory for the cavalry. A few weeks later, sitting on the mezzanine floor of Broadway's Hotel Astor, on a Wednesday night in February, 1916—preceding by 20 years to the night the "Modern Times" premiere of last Wednesday—Charles Chaplin signed with John Freuler for Mutual at a salary of $10,000 a week, payable each Saturday morning, and a bonus of $150,000 for signing the contract, payable on the spot, for a total $670,000 for a year's work.

Nathan Burkan, attorney for Chaplin in that deal, demonstrated his genius even at that early date by selling his six-dollar Waterman fountain pen, with which the contract was signed, to Mr. Freuler for $35.

Charlie took the certified check for $150,000, turned to his brother Sydney as they reached Broadway, and concluded: "Guess I'll go and buy myself a whole dozen ties."

Mr. Chaplin, in turn, gave his word to Mr. Freuler that he would make 12 two-reel motion pictures and also would remain within the borders of the United States, a simple safeguard against the war situation in Europe and the possible whimsicalities of some English draft officer who might cause Charlie to be held up for cannon fodder on the battlefields.

▽

Cartoonist George McManus tells the story of an inebriate at a wake kneeling down beside the piano, thinking it was the casket. Soon he was joined by another souse. "Who's the deceased?" asked the second. "I don't know," replied the first, "but he shertainly hash wonderful teeth."

▽

A distributor who was a witness in an anti-trust case against another distributor seemed to be stretching a point in favor of the accused.

"Do you know the nature of an oath?" the prosecuting attorney roared.

"Sure."

"Do you know you are not to bear false witness against your neighbor?" (in this case the neighbor was the defendant distributor).

"I'm not bearin' false witness against him," the witness shot back, "I'm bearin' false witness for him."

▽

Production Code Administrator Joseph Ignatius Breen in Hollywood tells anyone who'll listen that he now has members of the cat-and-dog societies present at his inspection previews of pictures and gets from them signed affidavits of "no cruelty."

▽

Rod Arkell tongue-twister: Bowes beating Benny, backers boast, ballyhooing Broadway's biggest business, broadcasting.

▽

Lloyd Pantages in Hollywood relays Aileen Pringle's latest story, which has its locale in a beauty parlor in the cinema capital. A lady under a noisy hair dryer shouted to her companion sitting nearby: "You know, my first husband lived two years and when he died, I cremated him. I married again, of course, but my second husband lived only a year. I cremated him, too." To which her lady friend caustically shouted in reply: "Hmm, you with husbands to burn and me with none."

▽

Henry Halstead has come to the conclusion that the best Hollywood makeup experts are the press agents.

▽

The newsreels might investigate the case of Mr. and Mrs. Triplet, at Jenkins, Kentucky, who just had their third set of triplets.

▽

"What are you doing now"" someone inquired of Metro producer Edgar Selwyn. "I don't know," he replied; "I'm a studio executive."

SEAT TAX RELIEF FOR EXHIBITORS FADES WITH MUSIC INDUSTRY ATTACK

Measure Introduced by Patents Committee Member Would Nullify Many Provisions of Duffy Copyright Measure

Music tax relief for the exhibitor and improvement in the copyright status of motion picture productions appears doomed at this session of Congress as a result of a strong countermove launched by the music industry and others to kill the Duffy copyright bill pending in the House or weaken it by amendments.

Action on the Duffy measure, which passed the Senate at the last session, was set back also with the statement by Congressman William I. Sirovich of New York, chairman of the House patents committee, that he would favor entry into the Berne copyright convention only if it meant action to cope with "discrimination by the dictatorial countries of Europe against the motion picture producers, authors and composers and others who earn their livelihood through artistic endeavor." At the same time he announced that his committee soon would open hearings on the entire copyright situation.

While incorporating various provisions amending the copyright law of 1909 and affording greater protection for the users of copyrights, including motion picture exhibitors, the Duffy bill primarily was sponsored by the United States Department of State to permit this country's entry into the international copyright convention. Secretary of State Cordell Hull is represented as being little concerned over the form of the bill so long as it permits international affiliation.

Interests Conflict

There are, however, numerous conflicting interests, divided into two main camps, those who benefit from drastic copyright restrictions and the users of music and other copyrighted works who would like to see the restrictions relaxed. The Administration, it was reported, does not care to force the issue at the present session, but prefers to wait until the differences are harmonized.

That the music industry has launched a strong fight against the Duffy bill—which is favored by theatre interests, the radio industry, hotels and others—is evident in the introduction of a measure by J. Burrwood Daly, Philadelphia Democrat and member of the patents committee, which would nullify many of the Duffy bill provisions.

In industry circles the Daly bill is regarded as a maneuver to force amendments to the Duffy measure in conference with the Senate. With its introduction all the controversial issues of the copyright subject again are brought to the fore, and it is indicated that if the House commmittee reports the measure substantially as submitted and the House approves it, considerable difficulty will be experienced in obtaining Senate agreement. In the Senate there has been less inclination to give copyright owners all the privileges which they have demanded.

From Washington comes word that indications are that the House committee is prepared to throw the Duffy Bill overboard in favor of the measure submitted by one of its own members. Its protection for copyright owners goes further than the Duffy legislation and its penalties for infringement are stronger. When hearings start before the copyright subcommittee, Congressman Daly is expected to be chairman.

OUSTING OF PATENTS COMMITTEE URGED

Members of the House at the capital were being urged Thursday by Congressman Zionchek of Washington to sign a petition to discharge the patents committee from consideration of the Duffy copyright bill so as to bring it up for immediate action.

The petition was filed, the Congressman explained, because Representative Sirovich, chairman, "refuses even to hold hearings on a bill that the Senate passed unanimously." Mr. Sirovich's stand, he charged, was "arbitrary and capricious."

The new bill is said to be more along the lines favored by Congressman Bloom of New York, himself interested in the music industry, and others in Congress whose sympathies lie with the authors, composers and publishers.

During its hearings the subcommittee is expected to delve into the question of score charges and music taxes, but it does not seem yet to have been decided whether this subject is considered one for special investigation. The matter has been broached to individual members of Congress.

Would Reinstate Penalty

The Daly bill would strike out the provision in the Duffy measure eliminating the $250 minimum penalty for each infringement of copyright, at the same time reinstating the present penalties providing for that minimum and $5,000 maximum damages. Theatre interests have been depending on that clause to bring them relief from music royalties, while the American Society of Composers, Authors and Publishers and its members have expressed fears that it would wreck the Society.

Film producers consider themselves hit by the Daly bill provision extending copyright protection to the "interpreter and or performer" of any work, as it would give actors and others who perform in pictures a continuing copyright on their work. There are other provisions in the measure "which have no business there," said E. P. Kilroe of the Twentieth Century-Fox legal department, chairman of the producers' copyright committee.

Covers All Recordings

Congressman Daly did not have actors in mind when he framed this clause, but it would have unforeseen effects, it was pointed out. His bill is an aftermath of the recent suit of Fred Waring, band leader, against Radio Station WDAS, Philadelphia, in which the court ruled, in a decision affecting the entire broadcasting industry, that an artist has a proprietary right in his recording.

However, the Daly bill covers recordings and arrangements of whatever nature. The changes are sought by the National Association of Performing Artists and ASCAP, which has contended that it is possible under the present law for anyone to make an "arrangement" of a composition without violating its provisions. The orchestra people have complained that they make arrangements and then they are recorded and used without any return to them.

Controversial Phases of Copyright Issue Revived with Daly Measure; Administration Reported Favoring Delay

Of importance, too, to the film industry is the omission of the provision in the Duffy bill making the right to exhibit part of the right to make pictures. In the absence of such a provision, it is represented, demands upon exhibitors for royalties would be possible. The Duffy clause providing that the right to produce is the right to exhibit would leave matters in status quo, said Mr. Kilroe, and the Senate copyright committee has reported that this refers only to literary material in films. Theatre interests, however, believe the courts would interpret this clause as freeing them from music tax obligations, placing the responsibility entirely with the producer.

Provides Further Protection

The Daly bill would give arrangements further protection by adding to the copyright privileges that of performing or having performed publicly for profit "any rendition or interpretation of a work by any mechanical means." The bill sets forth "these rights are not intended to interfere or curtail the right of the authors of any composition or work . . . and are created to be in addition to same, and to protect such persons who render or interpret them."

Further in the bill it is provided that in the case of records, discs, sound tracks, or other means of carrying renditions and interpretations of performances, any affidavit accompanying copies deposited for copyright shall set forth the name, place and time of manufacture, and in the case of those performed by broadcasting, the date, hour and place of broadcast. Short term protection is provided for broadcast continuities.

The injunctive provisions of the Duffy bill have been dropped entirely, as have been the provisions releasing newsreel producers from infringement responsibility where mere incidental music appears in topical pictures, as for instance copyrighted numbers picked up in picturing a band in a parade.

Duffy bill provisions are retained, however, with respect to the continuance after assignment of copyright of the author's right to object to mutilation. This, however, safeguards the rights of a producer to make changes in a work necessary for its filming.

Congressman Sirovich said he favored an automatic form of copyright, which, he said, would prevent plagiarism of American works abroad.

He pointed out, also, that such situations as the recent objections of the Spanish government to Paramount's "The Devil Is a Woman" and the Turkish ban on "The Forty Days of Musa Dagh," withdrawn from production by MGM, should be covered in new legislation.

James Jones Dies

James Jones, 62, Chicago theatre man, died there Monday after a short illness.

Come on, Lads, gather
round the ole pianny
While we tell the story
of "Klondike Annie"...



Turn the page, please, Professor.



I

Annie was a lady,
she was 'Frisco's boast...
An' she ruled like a queen
on the ole Barb'ry Coast.
'Til a knife-luggin' Chink
asked Annie for a date...
So Annie up and give the town
the Golden Gate...



Annie doesn't live here anymore



"Boys, you sleigh me"

II

She grabbed her a boat
an' she crossed the foam
To that frost-bitten,
gal-forsaken place called Nome...
It sure didn't take her long
to break the ice...
An' to get the boys a yellin'
"Are we men or mice?"
She tossed 'em a smile
an' she sang 'em a ditty
An' them sourdoughs they give her
the skiis of the city...





The big bold miner tries to stake a claim to Annie's heart of gold

III

One ole bennie
he got hit so hard . . .
He asked her to be
his lifetime pard . . .
An' some say as how Annie
she give 'im the wink
When who comes in
but that 'Frisco Chink



"Can't you boys learn to play?"

IV

The slant-eyed villain
he was ready to nail 'er.
But in blows a roarin',
brass-jawed sailor.
He deals that Chink
a couple o' rights
And the Chink begins
to see Northern Lights . . .





"You're no erl painting, but . . ."

V

An' Annie starts a cooin'
like a turtledove
"You ferocious monster,"
says she, "I'm in love.
You're no erl painting,
You're a tough two-fister . . .
But you can take Annie
to the preacher, mister."





Step up Mr. Exhibitor

And Stake Your Claim to a Real Box Office Bonanza

MAE WEST Spell of the Yukon **vs.** **VICTOR McLAGLEN** The Roaring Call of the Wild

in a swinging, singing sockeroo of a romance

"KLONDIKE ANNIE"

MAE WEST in "KLONDIKE ANNIE"

with VICTOR McLAGLEN A Paramount Picture Directed by Raoul Walsh

Paramount Pictures

THE HOLLYWOOD SCENE

Series

With MGM casting a more than interested eye at the Agatha Christie novels, there's another indication that 1936-37 will find the popularity of series production at its highest.

Charlie Chan proved a steady box office success for Fox, and his happy adventures are being continued by Twentieth Century-Fox. This company leads in interest in series at the moment. Some months ago, announcement was made of plans to star Arthur Treacher in a succession of films as Jeeves, P. G. Worehouse's comic British butler. This month, Darryl Zanuck decided to keep the cast of "Every Saturday Night" intact and bill it as "The American Family" in a list of domestic comedies of feature length.

MGM did well with the "Thin Man" series and with the Philo Vance tales from S. S. Van Dine, although a number of different stars played the central character. That studio plans to keep Jean Hersholt looking for clues all through the Agatha Christie films in the person of her famous detective, Hercules Poiret.

RKO-Radio's team of Edna May Oliver and James Gleason built a strong fan following for their characters of tough detective and acid amateur sleuth in "The Penguin Pool Murder," "Murder at the Blackboard" and "Murder on a Honeymoon." That series will be continued, though Helen Broderick has fallen heiress to the Edna May Oliver roles. RKO-Radio has negotiations under way for a western star to be featured in a series of action films of one character.

Warner continues with unabated devotion recountal of the adventures of Perry Mason in the Erle Stanley Gardner stories with Warren William in the name role.

Harry Sherman's "Hopalong Cassidy" films for Paramount release already are established successes.

Cagney Again

James Cagney again is warring against Warner Brothers, this time through the superior courts. Cagney has charged Warner with breach of contract for violation of an agreement to assign the actor to only four pictures a year. Judge Douglas L. Edmonds has ordered the company to show cause why it should not be restrained from interfering with Cagney obtaining work at other studios. W. I. Gilbert represents the actor. . . . Ben Goetz is on the Coast to confer with MGM executives on British production plans. . . . The legal batteries of both Fox West Coast and Thomas L. Tally, allied with the Corbar Corporation, have started a court tussle on Tally-Corbar's petition to have the FWC bankruptcy adjudication set aside. . . . Frank Gillmore held a general meeting at the Masonic Temple for Actor and Writer Guild members. Amalgamation of the Actors' Equity and Guild organizations was suggested by members. . . . Herbert J. Yates left for New York after a week at Republic studios. Herman Rifkin, head of Republic's Boston distribution office, who came here with Mr. Yates, is staying on for awhile. . . . James Cowan, general manager of Walter Wanger Productions, also was off for Manhattan with a print of the Technicolor film, "Trail of the Lonesome Pine." . . . Kay Brown, story head for Selznick International and Pioneer, with her assistant, Dorothy Modisette, joined the group heading East. . . . Dick Pearl will remain with Talisman Studios as general manager for an additional year, on an extended option. John F. Meehan has joined Mr. Pearl's department. . . . George Browne and Steven Newman are in town for final settlement of remaining IATSE jurisdictional problems. The question of soundmen's jurisdiction will be decided February 15, union officials said. . . . Harold Lewis, former production manager for Eddie Small's Reliance Company, has joined B. F. Zeidman in a similar capacity.

In Rehearsal

Charlie Chaplin, who held no press preview of "Modern Times," presented the picture to the newspaper corps at a midnight showing at Grauman's Chinese theatre last Friday. The picture starts a regular run Wednesday at the Chinese.

It is a tribute to Chaplin's personal popularity that there were no complaints from the scribes who started assembling at 11:30 but were not admitted to the theatre until 12:15, after the crowds attending the regular show had left.

▽

Busier

The production mill is singing a merrier tune. February's first week saw ten pictures started. Half of them are independent contributions. Story, character and cast for all, however, are of major caliber. In the same period, seven pictures were finished.

A new independent company, Zeidmann Productions, makes its bow. Headed by B. F. Zeidman, long associated with major studio production, the organization's initial feature is "Angels in White." Principal players cast to date are Ian Keith, Tala Birell, Ferdinand Gottschalk and Ferdinand Munier. Karl Brown is directing.

Lesser Productions started "O'Malley of the Mounted." George O'Brien is starred, supported by Irene Hervey, James Busch, Victor Potel and Stanley Fields. David Howard is directing.

"Along Came a Woman," a William Berke production and the last to bear the Mascot trademark, went into work. With Lewis D. Collins directing, the cast lists Eddie Nugent, Ann Rutherford, Louise Fazenda, Maude Eburne, Hedda Hopper, Franklyn Pangborn, Arthur Hoyt and Shaw and Lee.

Excelsior Pictures started "Trail's End." Tim McCoy and Lois January are featured with Ralph Byrd, Frank Glendon, Earl Hodgins, Ted Adams and John Martin also in the cast. Direction is by Sam Newfield.

At Republic "West of God's Country" started. With Joseph Kane directing, John Wayne and Muriel Evans are featured.

Majors Also Active

Two pictures were started by Paramount. "Border Flight" lists John Howard, Tom Brown and Frances Farmer as the principal players. Otho Lovering is directing. In "Florida Special" Jack Oakie, Sally Eilers and Kent Taylor head the cast. George Nichols, Jr., is the director.

Columbia started "Roaming Lady." The cast includes Fay Wray, Ralph Bellamy, Preston Foster, Edward Gargan, Paul Guilfoyle, Arthur Rankin and Barnett Parker. Al Rogel is directing.

Warner put "Lawyer Woman" before the cameras. Being directed by William Clemons, the cast lists Glenda Farrell, Margaret Lindsay, Lyle Talbot, Craig Reynolds and Eddie Acuff.

Radio started "The Witness Chair." Ann Harding is starred, supported by Walter Abel, Moroni Olsen, John Halliday, Louise Lattimer, Maxine Jennings, George Offerman and William Benedict. George Nichols, Jr., is directing.

Productions Completed

After a lengthy production schedule, but still within the time limit, Warner finished "Anthony Adverse." Directed by Mervyn LeRoy, the cast includes Fredric March, Steffi Duna, Rafaela Ottiano, Donald Woods, Anita Louise, Paul Stoloff, Anne Shoemaker, Gale Sondergaard, Clara Blandick, Edmund Gwenn, Claude Rains, Fritz Lieber, Mitchell Lewis, Marilyn Knowlden and many others. The same studio also finished "Murder by an Aristocrat," which will present Lyle Talbot, Margaret Churchill, Virginia Brissac, William Davidson, Gordon Elliott, Claire Dodd, Joseph Crehan, Florice Faire, Stuart Holmes, Lottie Williams, Mary Green, John Eldredge and Milt Kibbe. Frank McDonald directed.

Two pictures likewise were finished at Paramount. In "Thirteen Hours by Air," Joan Bennett, Fred MacMurray, Adrienne Marden, Dean Jagger, Fred Keating, Brian Donlevy, Alan Baxter, John Howard, Zasu Pitts, Ruth Donnelly, Gertrude Short, Jack Mulhall, Grace Bradley, Granville Bates and Paul Berrett will be seen. Mitchel Leisen directed a second picture, "Too Many Parents," directed by Robert McGowan (Our Gang), will present Buster Phelps, George Ernest, Billy Lee, Howard Hickman, Porter Hall, Colin Tapley, Frances Farmer, Henry Travers, Sherwood Bailey, Lester Matthews, Norman Ainsley, Ed LeSaint, Bruce Wyndham, Douglas Scott and Doris Lloyd.

Columbia finished "Music Goes 'Round." Cast includes Harry Richman, Rochelle Hudson, Walter Connolly, Edward Farley, Michael Riley, Onyx Club Orchestra, Etienne Girardot, Lionel Stander, Henry Mollison, Victor Kilian, Wryley Birch, Walter Kingsfor and Gene Morgan. Victor Schertzinger directed.

"Charlie Chan at the Circus" was completed at 20th Century-Fox. Starring Warner Oland for the eleventh time, the support lists June Lang, Keye Luke, John McGuire, the Brasnos, Frances Ford, Wade Boteler, J. Carroll Naish, Shirley Dean and Drue Layton. Harry Lachman directed.

Last of the completed group is a Universal, "Love before Breakfast." It will present Carole Lombard, Preston Foster, Janet Beecher,

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Return of Jimmy Valentine

(Republic)

Melodrama

A Chicago newspaper reporter's search for the all but forgotten Jimmy Valentine, fiction's favorite cracksman at the turn of the century, animates the generally interesting sequence of complications and surprises composing this all-purpose melodrama. Roger Pryor's temperate depictment of the determined newsman, pivotal character of the picture, is a dependable anchor on the side of credibility throughout. Robert Warwick's orthodox portrayal of the reformed bank robber, now a banker in a small Indiana city, is as staple as the actor is veteran. Lois Wilson, as his wife, has little to do, but does it well. Edgar Kennedy's numerous interludes, set into the action for comedy relief, are funny in the Kennedy way, but slow up the story. Although generically a crime story, by strict definition, no shots are fired, no heads broken, and the appeal to interest rooted in memory or hearsay recollection of "Alias Jimmy Valentine" is altogether legitimate. Probably the carry-over of that appeal in both title and content is the picture's most practical selling aspect from the box office point of view.

Production is standard or better, dialogue glib and unlittered with newspaper slang or underworld jargon, and a novel angle is touched at the start of the picture when executives of the newspaper sponsoring the hunt for Valentine exchange views on the current topic of radio's inroads on newspaper advertising revenue. Maybe it's an idea to let the newspapers in on this aspect of the picture before it opens, on the theory that their natural desire to publicize their side of the story may incite to the use of white space in support of the attraction.

The story centers around Gary Howard (Roger Pryor), star reporter of a Chicago newspaper, who learns that success of a radio program based on the Jimmy Valentine theme has caused the cancellation of a $30,000 dental paste advertising contract, suggests that the paper offer $5,000 for discovery of the present whereabouts of the vanished cracksman, and sets out to find him. The search takes him to Riverside, Ind.. where a young lady (Charlotte Henry), interested in winning the reward money for charity, seeks him out to tell him that Red Dolan, the only intimate associate Valentine ever had, has been chauffer for her family for 20 years. They fall in love. From this point on he is in steady telephonic communication with his newspaper, which headlines the stories of his discoveries.

While he is trying to find Valentine, assumed to be in the area on account of Dolan's presence, Tony Scapelli (J. Carroll Naish), son of "Crazy" Scapelli, executed when Tony was a child after charging his betrayal to Valentine and instructing Tony to revenge him, arrives in Riverside, taps Howard's telephone in order to find Valentine and kill him. Tracing a letter he has received asking him to abandon his search because discovery of Valentine will injure three innocent persons, Howard discovers that the banker father of the girl he has fallen in love with is Valentine. She is told the truth at the same time, tries to dissaude him from sending the story to his paper, but he declines. Scapelli kidnaps both of them, learns Valentine's real identity, then forces Howard to make an appointment to meet him at the bank to buy him off. Howard goes through with this until, while Valentine is being forced at gun point to crack his own bank vault, Howard manages to sound an alarm which results in the capture of Scapelli and his men and brings about the happy ending, Dolan having gone to the Chicago newspaper and, claiming to be Valentine, collected the reward and brought a stop to the search.—WEAVER, New York.

Produced and distributed by Republic Pictures. Directed by Lewis D. Collins. Supervised by Victor Zobel. Screen play by Jack Natteford and Olive Cooper. Story by Scott Darling, Wallace Sullivan and Paul Armstrong, Jr. Photographed by Bill Nobles and Reggie Lanning. P. C. A. Certificate No. 1924. Running time, 72 minutes. Release date, February 22. General audience classification.

CAST

Gary Howard	Roger Pryor
"Midge" Davis	Charlotte Henry
"Jimmy" Davis	Robert Warwick
Callahan	Edgar Kennedy
Tony Scapelli	J. Carrol Naish
Mac	James Burtis
"Red" Dolan	Wade Boteler
Grogan	Franklyn Parker
Rocco	Hooper Atchley
Kitty	Jeanie Roberts
Nick	George Chesebro
Dixon	Frank Melton
Louis	George Lloyd
Augie Miller	Dewey Robinson
Kelly	Charles Wilson
Mrs. Keeley	Lucille Ward
Warden Keeley	Wm. P. Carlton
Price	Harry Bowen
Finney	Lane Chandler

The Voice of Bugle Ann

(MGM)

Man-and-Dog Story

Quite a bit out of different from usual entertainment material, this picture evidences definite possibilities for reaching audience popularity. At the same time it makes available an unusual brand of potentially effective selling showmanship. It is the story of a man and his dog. Heroizing the man and his four footed friend, it does so in such a manner that the necessary commercial elements of drama, romance, comedy, contrasting love interest, thrill, heartache, tragedy and triumph are logically incorporated to become a part of the motivating plot. Predominantly dramatic in atmosphere, that quality always has an aura to inspire sympathetic human interest.

Localed in the Missouri Ozarks, the story deals with mountain folk who live human lives and react humanly to some of the inhuman things that are part of their existence. Spring Davis finds his greatest joy in fox hunting. He has one dog, Bugle Ann, so named because of the quality of his voice, to which he is deeply attached. Into the neighborly community comes Jacob Terry, to surround his property with fences that are sources of danger to the free running dogs. Though Spring's son, Benjy, and Jacob's daughter, Camden, are attracted to each other, their parents quarrel. One night Ann disappears and Spring believing that Jacob has carried out his threat to destroy the dog, shoots his neighbor.

Sentenced to prison, Spring dreams only of his dogs as he wonders if he will ever be with them again. In the meantime, as action drifts to the romance growing between Camden and Benjy, it is evident that something serious is troubling the girl. Influential in obtaining a pardon for Spring, the old man is welcomed by his neighbors. Hearing a familiar voice in the distance, he takes up the trail and comes across a litter of hound pups. It is revealed that Camden accidentally had injured Bugle Ann. Through the years, however, she nursed her and though she had been the direct cause of a tragedy, she kept her secret until Bugle Ann really did sacrifice her life in bringing a new family into the world. One of the litter, inheriting the voice of its mother, a forgiving Spring is happy to know that he will have another fine dog to follow. Of course, there is a fullfilment of the romantic ambitions of Camden and Benjy.

Not only is there much in the picture of more than ordinary interest to dog lovers, but for that segment of audiences that thrills to the worth of a well told dramatic story there is plenty to hold attention. Showmanship that appeals to the sentiments of both, from theme of story and manner of production to worth of cast names, is ready and waiting for intelligent application.

Previewed in the Alexander Theatre, Glendale. The Spirit of the story quickly swept the audience into the proper mood to enjoy and appreciate its entertainment worth.—MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine. Directed by Richard Thorpe. From the book by MacKinlay Kantor. Screen play by Harvey Gates and Samuel Hoffenstein. Photographed by Ernest Haller. P.C.A. Certificate No. 1988. Running time, when seen in Hollywood, 70 minutes. Release date, February 7, 1936. General audience classification.

CAST

Spring Davis	Lionel Barrymore
Camden Terry	Maureen O'Sullivan
Benjy Davis	Eric Linden
Jacob Terry	Dudley Digges
Ma Davis	Spring Byington
Cal Royster	Charles Grapewin
Bake Royster	Henry Wadsworth
Mr. Tanner	William Newell
Del Royster	James Macklin

Preview Murder Mystery

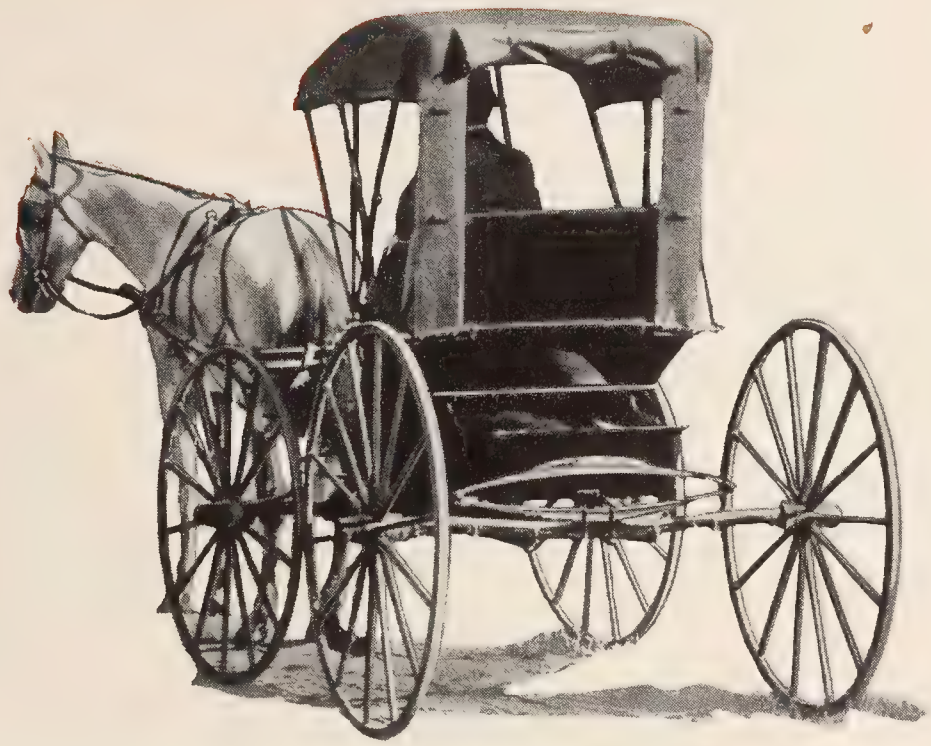
(Paramount - Harold Hurley)

Murder in the Studio

This picture combines the entertainment and showmanship worth of a novelly concocted murder mystery story with a new kind of slant of revealing behind-the-screens picture making technique. The motivating story, embellished by romantic love interest and comedy and spun to the tune of suspense as it approaches its material from a novelly refreshing premise, is interesting enough in itself, no matter what the locale or occasion, to be worthy mystery amusement. The manner in which it is produced, with a preview theatre and a movie lot the backgrounds, gives it intriguing backgrounds as the picture's auditors will be taken on a complete tour of the Paramount Studio and shown practically every detail of the art and mechanics of making pictures. This time inside peaks are not threaded to the idea of satire or burlesque, but while comedy has its part in the delineation, the studio tour is semi-educational.

In the plot, terrorized star DuBeck fears that he never will live to see his latest picture previewed. At a theatre, in which all the hubbub of a preview night is illustrated, the carefully

Sure it's a Horse and Buggy picture . . . just like "Mrs. WIGGS"

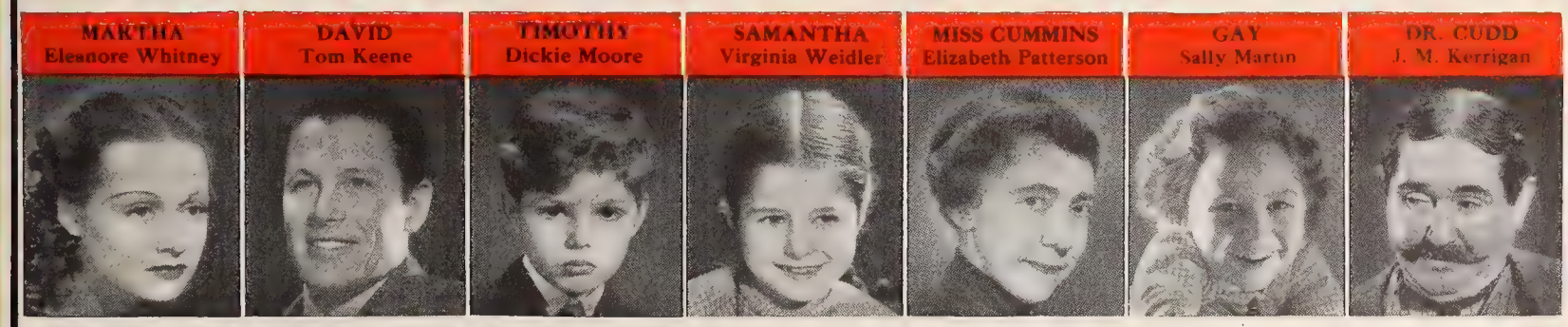


Styles in pictures may come and styles may go but there's one kind of picture that's always box office . . . the picture with good, old-fashioned heart appeal. "Little Women" had it, "David Copperfield" had it, "Mrs. Wiggs of the Cabbage Patch" had it . . .

"Timothy's Quest" has it . . . the heart appeal of American small town life . . . the sentimental appeal of real people living real lives . . .

"Timothy's Quest"

A Paramount Picture Directed by Charles Barton with



It Pays to Play a Paramount Picture!

Paramount Pictures

guarded star is found in his seat, murdered. Almost simultaneously, but in the studio, the picture's director, Smith, also is murdered. Police, led by McKane, come to investigate, but publicity director Moran, aided by his secretary, Peggy, gets on the job to protect producer Hewitt's interests. As the ensuing action rolls all over the lot, through all the various departments from front office to film vault, smart Moran gradually is getting to the bottom of the mystery. In true motion picture fashion and also following logical police procedure, he traps Strange, an old star, as the killer who believed that DuBeck and Smith had ruined his career.

Suggestions for any amount of fresh new showmanship being available in the story, the exploitation possibilities attached to the picturization of studio operation are practically unlimited.

Previewed in Fox Boulevard theatre, a neighborhood house quite a bit removed from Hollywood. Patrons hardly more familiar with studio workings than residents of midwest or eastern towns demonstrated by applause that they appreciated the story worth and highly enjoyed being taken inside the gates.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Directed by Robert Florey. Original story by Garnett Weston. Screen play by Brian Marlow and Robert Yost. Photographed by Karl Struss. P.C.A. Certificate No. 1899. Running time, when seen in Hollywood, 65 minutes. Release date, February 28, 1936. General audience classification.

CAST

Johnny Moran	Reginald Denny
Peggy Madison	Frances Drake
Claire Woodward	Gail Patrick
Neil DuBeck	Rod LaRocque
E. Gordon Smith	Ian Keith
Jerome Hewitt	George Barbier
Detective McKane	Thomas Jackson
George Tyson	Jack Raymond
Studio Manager	Colin Tapley
Karl Jennings	Bryant Washburn
Lawyer	Lee Shumway
Edwin Strange	Conway Tearle
Jack Rollins	Jack Mulhall
The Bat Man	Henry Kleinbach
James Delly	Franklyn Farnum
Watchman	Spencer Charters
Comedians	Chester Conklin and Hank Mann
Valet	Sidney Bracey

Klondike Annie

(Paramount-LeBaron)

Drama

Here is a story of San Francisco in the nineties, aboard ship and in Nome, Alaska, in the gold rush days.

Frisco Doll is the white paramour or kept woman of the Chinaman Chan Lo. Desiring freedom which Lo refuses, she kills him and the stabbing is shown in all gruesome detail. Fleeing the police, she takes passage with Fah Wong aboard a Nome bound vessel commanded by Bull Brackett, and is housed in Bull's cabin. The sight of the ravishing creature immediately arouses Bull's passion to the tune of action and dialogue, with "give a man a free hand and he puts it all over you" as its inspiration. Fah Wong leaving the boat at a port of call, an evangelist, Annie Alden, takes her place as the Doll's cabin mate. At the same time, much to Bull's disgust, it is evident that police led by Forrest are on the murderess' trail. Treating in a light but sneering way Annie's pleas to seek the right path, the Doll nevertheless nurses her when she becomes mortally ill. Annie dies as the police come to trap the Doll. Dressing herself up in the evangelist's robes, she clothes the corpse in the attire of a professional prostitute and makes up the face and hair to further the impression, an effective but not conclusive alibi as far as Forrest is concerned and a cleverly accomplished piece of business from Bull's viewpoint.

The boat docks at Nome. Continuing the impersonation, the Doll is accepted as the genuine evangelist, Annie, by the sincerely innocent group of religious workers headed by Brother Bowser. With a grand demonstration of sex lure and to the tune of methods that wild and wooly dance halls might have used to lure their patronage, "Sister Annie" conducts a revival that brings salvation to Nome's heterogeneous habitues. Getting religion herself, in a vague sort of way, she turns against Forrest, who loves her with a pure love, and against Bull, whose yearnings are of a more passionate nature, to return to San Francisco to face the murder charge.

Previewed in the Alexander Theatre, Glendale. Audience reaction vividly denoted thrill and surprise that might be interpreted as shock. For any kind of preview the lack of applause upon conclusion could not help but be noted. If creating controversy based upon objections to the moral and ethical character of the picture can be construed at this time as being desirable exploitation or interest-creating asset, audience reaction gives every indication that this should appease the most rabid.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, William LeBaron. Directed by Raoul Walsh. Assistant director, David MacDonald. From a play by Mae West. And a story by Marion Morgan and George B. Dowell. Material suggested by Frank Mitchell Dazey. Screen play and dialogue by Mae West. Music and lyrics by Sam Coslow and Gene Austin. Sound, Harold Lewis. Film editor, Stuart Heisler. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by George Clemens. P.C.A. Certificate No. 1856. Running time, when seen in Hollywood, 85 minutes. Release date, February 28, 1936. Adult audience classification.

CAST

Frisco Doll	Mae West
Bull Brackett	Victor McLaglen
Jack Forrest	Phillip Reed
Chan Lo	Harold Huber
Fah-Wong	Soo Yong
Big Tess	Lucille Webster Gleason
Annie Alden	Helen Jerome Eddy
Lan Fang	Tetsu Komai
Bartender	James Burke
Brother Bowser	Harry Beresford
Vance Palmer	Conway Tearle
Griggsby	Ted Oliver
Fanny Radler	Esther Howard
Buddie	John Rogers
Quartermaster	George Walsh
Ship's Cook	Chester Gan
2nd Mate	Jack Daley
3rd Mate	Jack Wallace

It Had to Happen

(20th Century-Fox - Zanuck)

Drama

Situations which this story creates, rather than the story itself, are the elements in which probably is the most entertainment for audiences, and for showmen the best angles for exploitation to arouse patron attention. Semi-topical in nature, the picture is character and career drama, which rings in a unique dramatic romantic counterpart and is not without a good share of comedy. It moves speedily, on the whole is well acted and presented and combines its respective elements in a manner to result in acceptable entertainment.

Aboard ship, immigrant Enrico Scaffa and Giuseppe, who is the comedy contrast, come to the attention of Beatrice Newnes. In New York, Scaffa and Giuseppe get municipal laboring jobs, where again the hero, this time filled with the importance that waving a danger flag gives him, again comes forcibly to the notice of Beatrice. Riding with her fiance, Drake, a political boss and the mayor, his actions earn him the dislike of the girl and Drake, but the mayor takes a liking to him.

Through the years, Scaffa advances in political prestige and as a leader of his countrymen. A bank collapses, threatening the wrecking of many small savings. Scaffa, who knows the inside workings, quickly has Drake on the spot. Though Drake has married Beatrice, the now prominent Scaffa still has romantic ambitions towards her. Put on the spot where his own future or that of Drake is at stake, Scaffa proves regular by sticking to his guns while Drake turns coward and flees. Forcing a grand jury to return the right kind of an investigating report, Scaffa, whose relations with Beatrice have become strained, convinces her that he disappeared only so he could protect the interests of her, himself and his countrymen as well as the political and financial reputation of the city. The reward is that which is expected.

While there is much imaginative fiction about the story, there are also several realistic instances that undoubtedly will strike home to patrons who have experienced similar situations. The combination permits the selling of the picture as of topical interest with the element of entertainment as the principal feature.

Previewed in the Fox Ritz Theatre, Los Angeles, neighborhood first-run house. Reactions of the audience indicated they quickly grasped the picture's idea and that they understood and appreciated the entertainment it provides.

McCarthy, *Hollywood*

Produced and distributed by Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Roy del Ruth. Associate producer, Raymond Griffith. Screen play by Howard Ellis Smith and Kathryn Scola. Based on the story "Canavan" by Rupert Hughes. Photographed by Peverell Marley. Art director, Hans Peters. Settings by Thomas Little. Assistant director Ben Silvey. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Eugene Grossman, Roger Heman. Musical director, Arthur Lange, P.C.A. Certificate No. 1825. Running time, when seen in Hollywood, 74 minutes. Release date, February 14, 1936. General audience classification.

CAST

Enrico Scaffa	George Raft
Beatrice Newnes	Rosalind Russell
Giuseppe Badjagaloupe	Leo Carrillo
Miss Sullivan	Arline Judge
Rodman Drake	Alan Dinehart
Mabel Spears	Astrid Allwyn
Dooley	Andrew Tombes
John Pelkey	Arthur Hohl
Mayor of New York	Paul Stanton
District Attorney	Pierre Watkins
Mug	Stanley Fields
Foreman of the Jury	George Irving
Tony	George Humbert
Tony's Wife	Nina Campana
Pelkey's Secretary	John Sheehan
Mrs. Spears	Margaret Bloodgood
Mayor's Secretary	Thomas Jackson
Beatrice's Secretary	Harry C. Bradley
McCloskey	Clay Clement

Shadows of the Orient

(Empire - Larry Darmour)

Drama

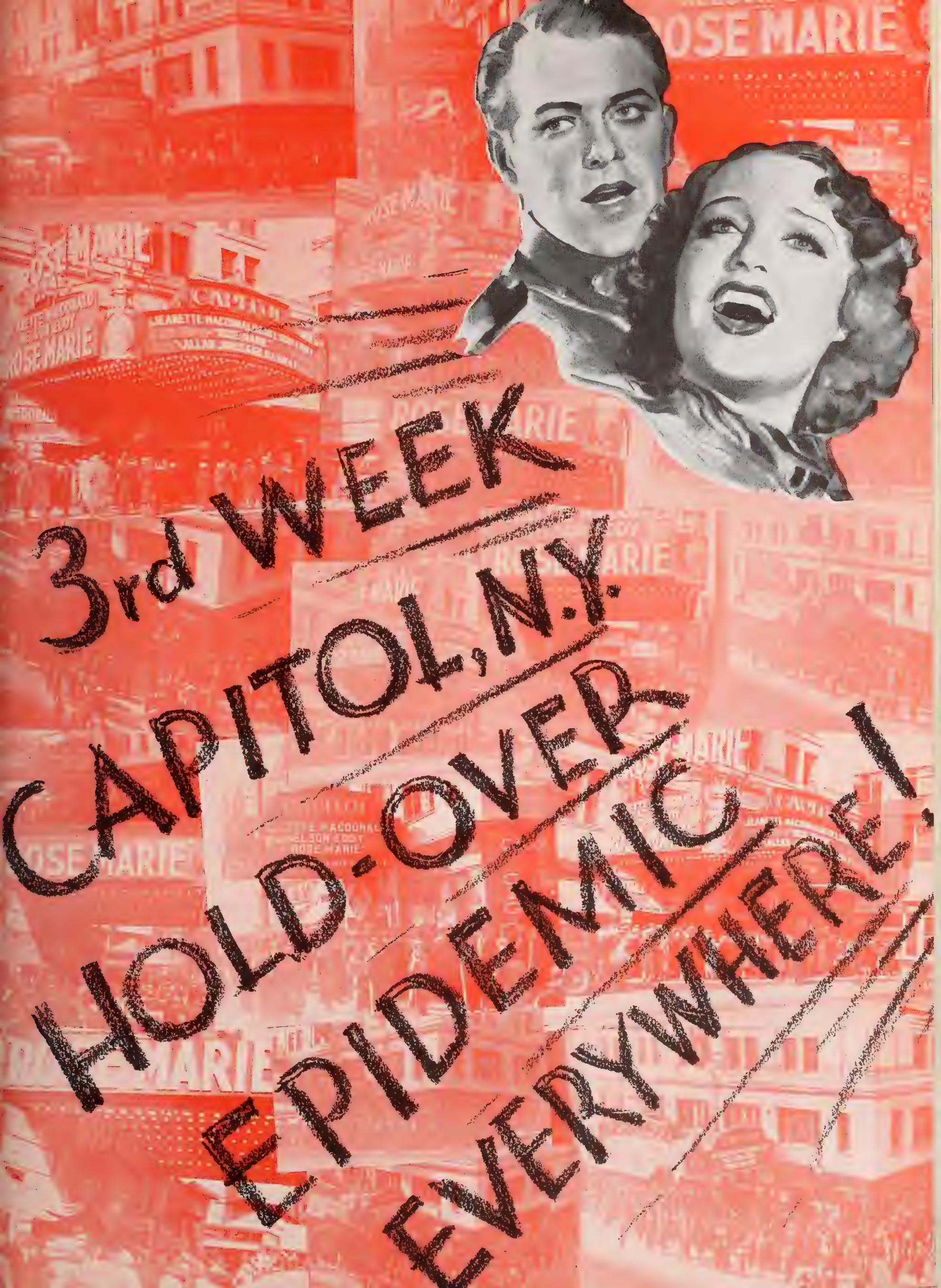
A skillful blending of ingredients that excite the enthusiasm of thrill adventure fans as well as those who like to hurray for the hero and hoot the villain, meanwhile being sympathetic for the girl who seems determined to toss herself into bad company, this production measures up to all the demands of the action audience. A story of gangsters, Chinese smugglers and a new kind of resourceful government crowd, the immigration service, it majors in drama, carries an effective contrast of dramatic love interest and is not without its share of comedy. Moving fast, the production wastes no time on inconsequentials, but plunges into the plot immediately and maintains a suspense laden interest.

Opening to the tune of a raid on a Chinese gambling layout, veteran inspector Sullivan permits the two key figures King Moss and Viola Avery to slip through his fingers. Demoted for his carelessness, Sullivan is assigned to be the aid of youthful Baxter. Suspicioning that Viola may know something about the activities of a ring smuggling Chinese into the country, Baxter saves her from an embarrassing situation with her father and newspapermen. Pursuing his friendship which brings on romantic conflict between him and the girl and Moss, Baxter shows Sullivan how the new style investigation makes use of deduction to gather clues.

Convinced that Moss has a lot to do with the activities of the smuggling ring, he applies for the job of flying the human contraband into the country. Put on the spot by Nolan, who suspects his identity, Baxter is rescued by Sullivan. In the meantime Moss has made Viola the tool to smuggle Chinese. In sensational aerial scenes Baxter forces her plane down. Surprised to see how she has involved herself despite his many warnings, he takes off after Moss. When he shoots him down, the finale reveals the girl in guise of an undercover agent employed by Baxter to break up the racketeer ring.

Well produced, relying upon the values in action, dialogue and situation calculated to evoke the most interest, the show is of the caliber

(*Continued on page* 48)


ROSE MARIE
3rd WEEK
CAPITOL, N.Y.
HOLD-OVER
EPIDEMIC!
EVERYWHERE!

FLASH FROM COAST TO COAST. LISTEN!

"ROSE MARIE" SENSATIONAL!



. . . "Get ready, statue, you've got a new sweetie and her name is Rose-Marie!"

Typical telegrams to M-G-M

"BIGGEST GROSSES IN HISTORY!"

—wires I. Libson, from Cincinnati

"Congratulations, M-G-M. 'Rose Marie' destined to be among the topnotch musicals ever made. The Albee this week will do one of biggest grosses in the history of the house and the picture will undoubtedly do four to five weeks in downtown Cincinnati."

—I. LIBSON

"HUNDREDS COMING BACK!"

—wires Chas. A. Midleburg, Charleston, W. Va.

"First four days *nearly doubled the first four days of 'Marietta.'*

"Had we been able to take care of the crowds, our receipts would have been *hundreds of dollars more.*

"Receipts on the fourth day *fifty percent more than on opening day.* Patrons are *returning by the hundreds to see it a third and fourth time.* Thousands stood outside in zero weather trying to get in.

"It will *break all existing records.*"

"THREE TIMES 'MARIETTA'"

—says Mr. Wilson, of Williamsport, Pa.

In the face of the worst possible weather conditions Rialto opened yesterday on "Rose Marie" to what we believe to be the *largest number of paid admissions in the history of the theatre for a mid-week opening*

The gross was more than 300 per cent of the opening day on "Naughty Marietta."

Words fail me to express the comments of our patrons. Practically each one of the thousands enthusiastically endorsed it *as the best picture in years*. Congratulations!





FLASH FROM ICY DENVER!

"Number of admissions Saturday broke every existing record in the Orpheum Theatre, even surpassing the week they had Ben Bernie in person and also the week they had Sally Rand. Also surpassed the number of Saturday admissions on 'Top Hat' which pulled the house record. There were 8300 admissions on Saturday. 'Mutiny' at the Denver Theatre on Saturday, November 9th, played to 8022 people. Sunday attendance was approximately 8500 people, making a total of 60,800 admissions over the week end, which is a lot of sugar!"

IMAGINE! TWO FIRST RUNS ON SAME STREET!

—Miami makes theatrical history!

"After screening 'Rose Marie' we realized picture had exceptional box office possibilities. Accordingly, plans were quickly made to present simultaneous twin engagements in our Colony and Community Theatres, Miami Beach, which are located on Lincoln Road directly across street from each other. Picture doing biggest business in history of Miami Beach. Continuous lobby holdouts both theatres matinee and evening. 'Rose Marie' is a history maker as superlative entertainment as biggest local grosser and as first picture to play first-run engagement simultaneously in two theatres."

—ERNEST MORRISON

LOOK OUT!

"Rose-Marie" is hot after those Mutiny records! Watch the papers!



that anyone can legitimately offer patrons who like thrill action, substantiated by all the necessary entertainment elements, with cleverly concocted suspense in all phases the angle that should generate most attention.

Previewed in the studio projection room.—McCarthy, Hollywood.

Larry Darmour production. Distributed by Empire. Directed by Burt Lynwood. Original story by L. E. Heifetz. Screen play by Charles Francis Royal. Photographed by James S. Brown, Jr. P.C.A. Certificate No. 1928. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Baxter ..... Regis Toomey
Sullivan ..... J. Farrell MacDonald
Viola Avery ..... Esther Ralston
Judge Avery ..... Oscar Apfel
King Moss ..... Sidney Blackmer
Flash ..... Eddie Featherstone
Gangster ..... Matty Fain
Nolan ..... Kit Guard
Chin Chu ..... James Leong

Soak the Rich

(Paramount)

Comedy

Chronic dissenters Ben Hecht and Charles MacArthur, writers, directors and producers of this creaking vehicle for varied talents, appear to have set out with at least semi-serious intentions of propagandizing either to left or right and then tossed them lightly overboard when their somewhat ribald and never restrained comedy sense got up full steam ahead. The opening sequence, the only one pertaining to the title, promises a Walter Lippmannish treatment in the Noel Coward manner of the contemporary economic and social status of the nation, but ends in a black-out. From there on the picture is little more than a series of not too closely related or smoothly connected sketches lampooning, ridiculing, burlesquing radicalism and capitalism, in terms of low-comedy representatives of each, in turn and collectively and impartially.

The first sequence and several others could be presented independently as very short shorts acceptable for drawing room or little theatre purposes. Strung together, they unfold an undergraduate romance that would rate as routine if the precocious adolescents performing it were not crammed full of Hecht-MacArthur wisecrack and sophistry. As is, the plain cash customer is quite likely to consider it a highly artificial and probably not at all necessary business. At two or three points beyond midpicture the story seems to have ended, such is the construction of its triple-threat sponsors, but it regains headway and continues on and on to the customary clinch, still without lining up on either side of the capitalism-radicalism theme with which every situation is shot through, but definitely on the side of Hecht-MacArthur buffoonery against the field.

Exploitation bearing down on the fact, belied by the title, that the picture is strictly a comedy may tend to condition patrons for the swift, suave and sometimes dubious dialogue that drew occasional guffaws from a sparse midday audience at the Astor on Broadway. Reference to past performances of Walter Connolly, who has a characteristic role here, should work out beneficially. Of course the Hecht-MacArthur insignia is top flight copy or better forgotten, according to the team's standing in the box office radius. Billing pertaining to capitalism, radicalism or other isms, delicate stuff at best, would not be supported by the picture in any case and could be expected to backfire in sundry unpleasant ways. Save in the extremely rarefied, if existent, zone of sophisticated patronage, the production is by no means a self-seller.

The college angle is heavily stressed but not in a way that will make anybody happily helpful except, perhaps, the lunatic fringe of the student body. If there's a trunk-line approach to a single sector of the population that can be depended upon for bulk attendance it's to the pseudo-sophisticates of boulevard and cocktail lounge, to whom the name of Hecht is ample tip as to what's on tap.

The story opens with Humphrey Craig (Walter Connolly), an incredibly rich and simple millionaire, reading a "soak the rich" headline and deciding to telephone the White House about it. Home from Europe come daughter Belinda (Mary Taylor) and Miss Beasely (Alice Duer Miller), her traveling companion and mentor, ultra-smart moderns and thorns in his domestic side. Arrival of a bomb and subsequent harmless explosion of same put an end to necessary establishment of cast identities and the whole matter of politics.

Resuming ignored classes in a university named for her father, its founder, Belinda meets student-revolt leader Buzz Jones (John Howard), seeking reinstatement of a suspended radical faculty member. Falling in love with the otherwise personable young insurgent, Belinda joins the student radicals, urges her father to reinstate the professor, quarrels with him, leaves home and donates her cash and jewels to the student cause. Comic-opera G-men called in to investigate the origin of the bomb begin search for the girl they assume to have been kidnaped. After a series of tiffs with the campus Stalin, Belinda is kidnaped by a plausible maniac who believes himself the one-man answer to humanity's problems.

The G-men rescue her and she returns home. The college communist tries to communicate with her but is prevented by her father, who steam-rollers a long planned match with a favored suitor. On the night before she is to marry him she learns that Jones has been trying to see her, tells her father's choice an exaggerated version of her romance with the liberal, of which he promptly informs her parent. At this time a student parade arrives at the Craig estate, clamoring for reinstatement of the radical professor, and Craig invites the leader in, agrees to his demands, adds his consent to his marriage with Belinda, which is agreed to after a shot-gun incident funny or not according to taste.—Weaver, New York.

Produced by Ben Hecht and Charles MacArthur and distributed by Paramount. Written and directed by Ben Hecht and Charles MacArthur. Assistant director, Harold Godsoe. Production manager, John Ojerholm. P.C.A. Certificate No. 0761. Running time, 87 minutes. Release date, January 17. Adult audience classification.

CAST

Humphrey Craig ..... Walter Connolly
Belinda Craig ..... Mary Taylor
Miss Beasely ..... Alice Duer Miller
Joe Muglia ..... Lionel Stander
Buzz Jones ..... John Howard
Rockwell ..... George Watts
Mabel Craig ..... Ilka Chase
Tommy Hutchins ..... Robert Wallsten
Francis Compton ..... Tullio
Capt. Pettijohn ..... Joseph Sweeney
Jenny ..... Isabelle Foster
Butler ..... Con MacSunday
Everett ..... Percy Killbride
Dean Phillpots ..... Ed Garvey
Sandwich Man ..... John W. Call

The Rest Cure

(Regal Productions - Hirliman)

Comedy Drama

Done in color, this feature not only makes available the publicizing of that departure as a means of stimulating public interest, but also provides a substantial, well developed comedy action thrill story to talk about. Basically the story is a Foreign Legion yarn, the amplifying background and locales of which readily lend themselves to the application of tints. As such it carries the supplementary values of romance, drama and excitement. Generally, though, it has been treated from a comedy standpoint, save in but one sequence which has a punch of brutal melodrama wherein is shown to what lengths the Legion goes to preserve discipline.

The motivating story, which gives peculiar significance to the title, is uniquely and logically developed. Ex-racketeers Linton and Connover, believing they are on the spot, are hiding out in Paris. At a sidewalk cafe they become involved in a flirtation with Mrs. Rillette and Naomi, an interlude interrupted by the appearance of gangster Perrelli, supposedly carrying a machine gun. Taking Mrs. Rillette at her word, they enlist in the Foreign Legion for a rest cure. En route to Africa, they get in dutch with Captain Rillette.

Once in the Legion the boys are continually in hot water as they break every regulation. They get sore at each other as Linton butts in on a date that Connover has with Honey Evans, exotic dancing girl. Reunited when both are disciplined, they again violate the rules when they rescue Mrs. Rillette, Naomi, and the general's wife from kidnaping Arabs. Sentenced to a disciplinary camp, Linton heads a mutiny when a prisoner dies a victim to Legion brutality. Meantime, Rillette's car carrying his wife and Naomi is attacked by Arabs. Getting safely into camp, which is then besieged, Linton and Connover heroically and comically lead the Legionaires to victory over the enemy. Rewarded by promotions, Linton has the further reward that Naomi will always be close at hand when he calls.

Motivated by comedy, but nevertheless alive with action and thrill, the show has much for the adventure fans. As good judgment has been evidenced in the application of color, particularly in relation to natural and architecturally decorated backgrounds, this feature can readily be utilized as a means of arousing more than ordinary interest.

Previewed in studio projection room.

McCarthy, *Hollywood*

A Regal Production made by George A. Hirliman. Directed by Crane Wilbur. Original story by J. D. Newsom. Screen play by Roger Whately. Photographed by Mack Stengler. P.C.A. Certificate No. 1808. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Dan Linton ..... Reginald Denny
Mrs. Rillette ..... Esther Ralston
Honey Evans ..... Eleanor Hunt
Spike Connover ..... Vince Barnett
Naomi ..... Claudia Dell
Captain Rillette ..... Robert Frazer
Sgt. Groebner ..... Rudolph Amendt
Abdul ben Abu ..... Francisco Moran
Ali ..... Merrill McCormick
Prisoner ..... Manuel Pelufo
Ringleader ..... John Reinhardt
General ..... Crane Wilbur
General's wife ..... Grace Cunard
Perrelli ..... Lou Hicks

The Lone Wolf Returns

(Columbia)

Mystery Drama

Picking up the shreds of the career of that international jewel thief, Michael Lanyard, created by the pen of the late Louis Joseph Vance, this production makes for good entertainment. Lanyard, or the Lone Wolf as he is more familarly known, returns after a period of lawabiding to his first love, crime. Playing the lone hand as of always, Lanyard accomplishes three difficult robberies and is well on his way to recapturing the reputation he formerly commanded. But he loses interest in crime as a career when he meets Marcia Stewart and falls in love with her. When the Stewart jewels are stolen Lanyard is suspected. Instead, he recovers the jewels and wins Miss Stewart.

The followers of the Louis Joseph Vance novels are numbered in the legions and the pictures that preceded this provide a ready-made audience. The fact that the picture is a combination of mystery and drama and plays up a type of criminal that is probably more pleasing to women patrons than other thieves would seem to indicate a campaign directed towards both sexes.

The performance of the cast is pleasing, with some excellent characterizations by Melvyn Douglas as Lanyard, Raymond Walburn as Lanyard's valet and Thurston Hall as the detective nemesis of Lanyard. Others in the cast are Gail Patrick, Tala Birell and Douglas Dumbrille.

In the story, Lanyard steals the Bancroft jewels and makes his escape from the house though it is surrounded by police. He joins a masquerade party next door to the Bancroft house and dances with the hostess, Marcia Stewart. Discovering two jewel thieves in the party are after the Stewart jewels he beats them to them. After they have left he returns the jewels to the safe and instead steals a photograph of Marcia. The jewel thieves lure Lanyard to a gambling house but he escapes when his ingenious valet, Jenkins, has the place raided.

Then the Stewart jewels are actually stolen

and Marcia, who has confessed her love for Lanyard, believes he has duped her to get at the jewels. Crane, the detective called in by the police from retirement to catch Lanyard, accosts him at his apartment. Lanyard escapes but promises to meet the detective at midnight with the gems. He discovers the place where they have been hidden, retrieves them and makes his escape when the perpetrators of the robbery return. Crane, following Lanyard, discovers who really stole the jewels and arrests the thieves. Lanyard returns the jewels to Marcia and is forgiven.

The production is not by any means heavy drama, as it depends on a combination of light drama, romance, comedy and the element of mystery. These are merged successfully into an amusing and pleasing picture.—MOONEY, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. Screen play by Joseph Krumgold, Bruce Manning and Lionel Houser. Story by Louis Joseph Vance. Assistant director, George Rhein. Photography by Henry Freulich. Sound engineer, Lambert Day. Film editor, Viola Lawrence. Costumes, Samuel Lange. Musical director, Howard Jackson. P. C. A. Certificate No. 1,749. Running time, 65 minutes. Release date, December 31, 1936. General audience classification.

CAST

Michael ..... Melvyn Douglas
Marcia ..... Gail Patrick
Liane ..... Tala Birell
Mallison ..... Henry Mollison
Crane ..... Thurston Hall
Jenkins ..... Raymond Walburn
Morphew ..... Douglass Dumbrille
Aunt Julie ..... Nana Bryant
McGowan ..... Robert Middlemass
Benson ..... Robert Emmet O'Connor

Here Comes Trouble

(20th Century-Fox)

Dramatic Mystery

Pretty much ado about nothing, although about half a dozen conflicting and counteracting subplots are hitched on to the basic motivations, the show is dramatic mystery with an angle of comedy romantic love interest rung in. As it comes up on the screen it's a sort of application of the "Grand Hotel" idea applied to a miscellaneous collection of folk travelling via ship from New York to Havana and back again.

The skeleton idea is that two gangs of crooks, one just a set of common ordinary thieves, the other a pair of polished crooks, know that a gem merchant is going to buy a valuable jewel. Both know that the other party is going to try to steal it. For romantic contrast to that, the ship's engineer, stoke hold boss, falls in love with the boat's manicurist. She gets jealous when the feminine lure of the slick crook duo seems to be driving a rift between her and her brawny boy friend. There's a lot of funny doings in Havana. Homeward bound, the gem is stolen all right; there's the dramatic threat of a boiler explosion; the loot is ostensibly smuggled past customs officers, but in the finale, with sequences showing how a monkey upsets the well laid plans, the comedy relief is the gent who puts the fingers on the slick crooks and clears the way for the engineer and manicurist to pick up their interrupted romance.

Just so much film footage, showmanship faces as many headaches as undoubtedly did those who made it.

Previewed in the Uptown Theatre, first-run neighborhood house, to a confused audience.
McCARTHY, *Hollywood*

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by Lewis Seiler. Screen play by Robert Ellis, Helen Logan and Barry Trivers. Based on original story by John Bright and Robert Tasker. Photographed by Harry Jackson. Art director, Duncan Cramer. Assistant director, Samuel Schneider. Film editor, Louis Loeffler. Costumes by William Lambert. Sound recorder, Alfred Bruzlin. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 1910. Running time, when seen in Hollywood, 65 minutes. Release date, February 21, 1936. General audience classification.

CAST

Duke Donovan ..... Paul Kelly
Margie ..... Arline Judge
Evelyn Howard ..... Mona Barrie
Ivan Petroff ..... Gregory Ratoff
Grimy ..... Sammy Cohen
Crowley ..... Edward Brophy
Professor Howard ..... Halliwell Hobbes
Adams ..... Andrew Tombes
Harry Goodfellow ..... Ernie Alexander
Purser Brooks ..... George Chandler
Ox ..... Frank Hagney
Malay Mike ..... Charles Stevens
Mac Winney ..... Robert Homans
Ship's Captain ..... Granville Bates
Detective Lieutenant ..... Wade Boteler
Detectives ..... Stanley Blystone, Tom O'Grady

The March of Time

(RKO-Radio)

Entertaining

Three topics in the foreground of current reader interest, one a staple, the others timely, make up No. 2 of Volume 2. Most important, as pertains to the number of persons interested, is the story of Dentist Leroy Hartman's recently announced and promptly adopted dental anesthetic. The discoverer's long search for the formula and the extent of its importance to practicing dentists and their patients are thoroughly delineated. Second in point of interest, perhaps, is the presentation of the incredible Father Divine, so named, whose faithful flock in darkest Harlem believe he is God and swarm his headquarters, known as Heaven No. 1, to receive material blessings which, strangely enough, are provided. A modern phenomenon, this dusky medicine man's sway over his superstitious followers is a fantastic fact of the era. The remaining sequence consists of a reportorial inspection of Russian conditions as the second Five Year Plan makes its functioning manifest in the Soviet set-up. Practical aspects of the speed-up policy are shown. Social status of the citizens is variously portrayed. As to selection of topics, the release rates high in its succession. The crisp, impartial style of narration is maintained.—Running time, 20 minutes.

Ali Baba

(Celebrity)

Snappy Color Cartoon

Departing only pardonably from the text of the original tale, swiftly animated robbers, citizens, tradesmen and so on scamper through this Comicolor cartoon without a letdown in pace or type of humor. Ali Baba & Son, street merchants, stumble upon the robber baron's treasure cave, enter by use of the magic phrase, "Open Sesame," and are caught by the returning bandits.

Tom Thumb

(Celebrity)

Politely Diverting

Taking but moderate liberties with the story familiar to the youngsters it appears primarily intended to amuse, the animators have turned out a pleasant little item suitable for combining with practically any program, preferably one designed for family patronage. No fantastic flights of fancy are indulged and nothing that happens couldn't, if it be granted that there was a Tom Thumb. Faces of parents or other adults are never shown, concentration on the tiny figure of Tom and his animal associates heightening the effect of realism.—Running time, 7 minutes.

Toonerville Trolley

(RKO Radio)

Stimulating Cartoon

Fontaine Fox's enduring cartoon characters, the Skipper and Katrina, gain life and vigor by the brilliant coloration and adroit animation given them in this exceptional short. Without sacrifice of the curiously awkward mannerism imparted to the figures in the daily newspaper comic, speed and precision vital to the success of cartoon animation are achieved in high degree. It's hard to conceive of a program that would not be gainer by addition of his short.—Running time, seven minutes.

TRAVELERS

MAX REINHARDT will leave for Hollywood late this week from New York to confer with JACK L. WARNER on his next picture.

MIRIAM HOPKINS is en route to New York from the Coast by boat.

DAVE BADER in New York from Hollywood will leave for London in a few weeks as representative of ZEPPO MARX.

ARTHUR TRACY arrived in New York from London and the GB studios.

ANTON LITVAK, European actor and director, arrived on the *Champlain* in New York en route to Hollywood to direct "Sahara" for Walter Wanger.

BOB BENJAMIN plans to leave New York for the Coast this week.

GEORGE CURZON, who starred in Smith and Ayers production of "Parnell," on Broadway, will leave New York for Hollywood this week to appear in pictures.

EDWIN L. WEISL, personal attorney to FLOYD B. ODLUM, Paramount director and head of Atlas Corporation, returned to New York from Hollywood and a visit of several weeks at the Paramount studio.

MORT SINGER stopped off at Chicago en route to the Coast from New York.

FRANK M. THOMAS, SR., stage player, recently signed by Radio, is Hollywood bound from New York by motor.

GINGER ROGERS arrived in Hollywood after a vacation spent in New York.

JAN KIEPURA arrived in New York from the Coast en route to Europe to fill a series of concert engagements.

L. JACK SCHLAIFER, who rejoined United Artists as an assistant to ARTHUR W. KELLY, is scheduled to return to New York from Hollywood shortly.

HARRY M. GOETZ, president of Reliance, is due in New York from the Coast next week.

AL ROCKETT arrived in Hollywood from New York.

JACK BENNY and MRS. BENNY returned to New York from the Coast.

TESS MICHAELS of the United Artists publicity department sailed on the *Monarch of Bermuda* for a vacation.

JOHN D. CLARK, general sales manager of Twentieth Century-Fox, flew to Hollywood from New York to confer on plans for next season.

KAY BROWN, eastern story head for Selznick International and Pioneer, left Hollywood for New York.

JEFFREY BERNARD, general manager of GB is due in New York from London, February 21, on the *Majestic* for a visit of several weeks at GB's American headquarters.

ELIZABETH LONERGAN left New York for Hollywood via the Panama Canal.

NED E. DEPINET is due to arrive in Hollywood from New York about February 20th.

HOWARD HUGHES, who recently broke the cross-country flight record, left New York on a leisurely flight to the Coast.

CHARLES HERBERT, March of Time cameraman, and ANTHONY GIROLAMI, sound man, returned to New York after four months in Tennessee filming the TVA episode for March of Time.

BORIS KARLOFF sailed Wednesday on the *George Washington* for Shepherd's Bush to star in the GB thriller, "The Man Who Lived Again."

HUGO BRYK, European representative for ASCAP, sails for Paris this Saturday.

ABE MONTAGUE returned to New York from the Coast.

SIDNEY L. BERNSTEIN, English theatre executive, arrived in New York on the *Berengaria.*

BOB COCHRANE left New York for Bermuda.

ARTHUR A. LEE, *vice-president of GB;* GEORGE W. WEEKS, general sales manager, and A. P. WAXMAN, advertising counsel, returned from Miami Beach after attending the opening of "Rhodes" at the Lincoln.

WARNERS FIGHTING KOPLAR TO END MINOR-GROUP RAIDS FOR ALL TIME

Attacking "Wild and Groundless Claims" of Those "Seeking to Benefit Personally" by Litigation, Court Is Told

by GEORGE L. PATZER
Wilmington Correspondent

Seeking to end once and for all "the wild and groundless claims of minority stockholders who seek to benefit personally by their ability to involve the company in litigation," Warner Brothers Pictures, Inc., and its directors are throwing every effort into the battle being waged before Judge John P. Nields in the United States district court at Wilmington, Del., in trial of the case brought against the company and its directors by Harry Koplar of St. Louis. The trial opened last week and may last several more.

Mr. Koplar seeks to have the directors of the company, including the three Warner brothers, Harry M., Albert and Jack L., return some $14,000,000, said by Mr. Koplar to have been the value of the stock given in 1928 by the company, part to Renraw, Inc., a family holding corporation of the Brothers Warner, and part to Goldman-Sachs & Co., investment brokers.

Coincident with the opening of the trial, counsel for Warner Pictures representing its officers and directors issued a statement, not part of the court records, which gave the background of the suit, mentioned Mr. Koplar's previous suits against the company, and concluded:

"The officers of the company stated they would welcome the opportunity to air this entire situation in court so that there can for all times definitely be put to rest the wild and groundless claims of minority stockholders who seek to benefit personally by their ability to involve the company in litigation."

Says Forced Sale Was Aim

The statement also said that Mr. Koplar "instituted receivership actions in St. Louis, and in the trial of those cases the courts found after a full examination of the facts that Mr. Koplar had brought the actions for the purpose of forcing a sale of his stock at an exorbitant price. The court found that his purpose in prosecuting this suit was an attempt to force Warner Brothers Pictures, Inc., to purchase his stock at his price or suffer the consequent loss incident to litigation."

The $14,000,000, Mr. Koplar says, was the value of blocks of common stock of Warner Brothers, which, the plaintiff alleges, were fraudulently issued by the company, part to the brothers' Renraw, Inc., part to Goldman Sachs, of which Waddill Catchings, a director of Warner Pictures, is also a partner. He holds further that in 1928 Renraw entered into an agreement with Warner Brothers Pictures whereby Renraw would "sell" the services of the three Warner brothers exclusively to Warner Brothers Pictures for an aggregate of $10,000 a week for six years.

The plaintiff also charges that apart from this contract of employment, Renraw received 90,000 shares of Warner Brothers Pictures common stock, then valued at $11,000,000; that this stock, given to Renraw by the company of which the three Warner brothers were directors and officers, too, was not in consideration for any services; that the issuance of this stock to Renraw was a violation of the Delaware state constitution and that the issuance of the stock was fraudulent; and that in 1928 the company gave a block of stock to Goldman, Sachs and Company, valued at $9,000,000, to sell and that Goldman Sachs received in return 25,000 shares of common stock of the picture company then valued at $3,000,000.

Wilkinson Presents Koplar Case

The charges of fraud on the part of the defendant company were included in the opening statement of Ernest L. Wilkinson of Washington, D. C., of counsel for Mr. Koplar, whose suit against the company, of which he is a minority stockholder, and the directors has been pending since 1932.

"The theory here is," Mr. Wilkinson told the court in his opening, "that Waddill Catchings, a partner of Goldman Sachs and also a director of Warner Brothers Pictures, was under obligation to the picture company to act fairly when his partnership was dealing with the picture company."

Mr. Wilkinson argued that the 25,000 shares remuneration was excessive and represented an abuse of the duties of the directors of Warner Brothers Pictures.

He further argued that the presentation of these 25,000 shares of stock was "an illegal gift" and amounted "to fraud on the part of the defendant corporation."

Defense counsel told the story of how Samuel Warner worked in the company's studio, producing "The Jazz Singer."

"They carried Samuel Warner out on a stretcher from that studio," Joseph I. Proskauer, counsel for the defense, said, "and he died on the night 'The Jazz Singer' opened. But the three brothers carried on and that picture revolutionized the movies."

Mr. Proskauer told how neither banks nor other companies making contracts with the company would conclude contracts or agreements unless the Warner brothers were personally responsible for Warner Brothers Pictures.

"The Messrs. Warner were the goodwill of the company," Mr. Proskauer said.

He attacked the allegations of Mr. Koplar that the stock given Renraw and Goldman Sachs was worth in 1928 the millions Mr. Koplar says it was. "In that year there wasn't a nickel of the company's assets applicable to the common stock—except the Warner brothers," he added.

Mr. Proskauer also gave details of the Warner-Stanley deal made by two groups of "hard fisted men," and out of that deal, he said, came the demand from Stanley that a new employment contract be made between the Warner company and the Warner brothers.

"There is no question as to the legality of these transactions," Mr. Proskauer told Judge Nields, "but at the moment I am giving your honor a story of honesty."

He called the judge's attention to the findings of the courts in St. Louis in a suit Mr. Koplar had brought against Warner Brothers Pictures, Inc. Mr. Proskauer quoted from the St. Louis court's findings that Mr. Koplar's "purpose in prosecuting this suit was an attempt to force Warner Brothers Pictures to purchase his stock at his price or suffer the consequent loss incident to litigation."

Koplar on the Stand

Mr. Koplar took the stand on the afternoon of the opening day and the following morning was still on the stand just before the plaintiff closed its case. Mr. Koplar was the only witness to take the stand.

Mr. Koplar testified he had 5,000 shares of Warner stock, 1,200 of which were in his own name and the remainder in the names of brokers originally. He said he now owns 1,581 shares of the stock.

Mr. Koplar told of the Skouras deal with the Warners, recalling that in a conversation Major Warner had said they had been "stalled long enough by the Stanley company and couldn't wait any longer" and that they wanted the Skouras holdings.

He recalled that Spyros Skouras on Nov. 10, 1928, sold all his Class B stock of the Skouras corporation for an equivalent of $3,640,000. It was from this deal that Mr. Koplar acquired his Warner holdings.

Before the plaintiff closed its case Friday morning, a number of stipulations were made with the defense. The defense conceded that the three Warner brothers had received compensation from the company at the rate of $100,000 a year from April 1, 1924, to Aug. 31, 1928. Among other points conceded by the defense was that from Sept. 1, 1928 to Dec. 29, 1928, the three brothers each received cash compensation of $16,666 from the company.

One of the high spots of Mr. Catchings' testimony was his version of the contribution by the Warner brothers of 50,000 shares of their common stock of the company to aid in securing a $4,000,000 long-term loan for the company.

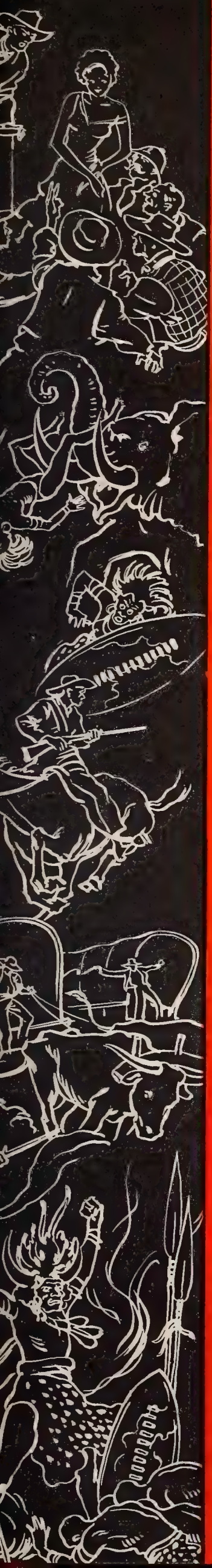
An attempt to have Renraw, Inc., described as a device was made Wednesday in the cross-examination of Mr. Catchings. He said he would not call Renraw a device but a legal method of private individuals incorporating themselves.

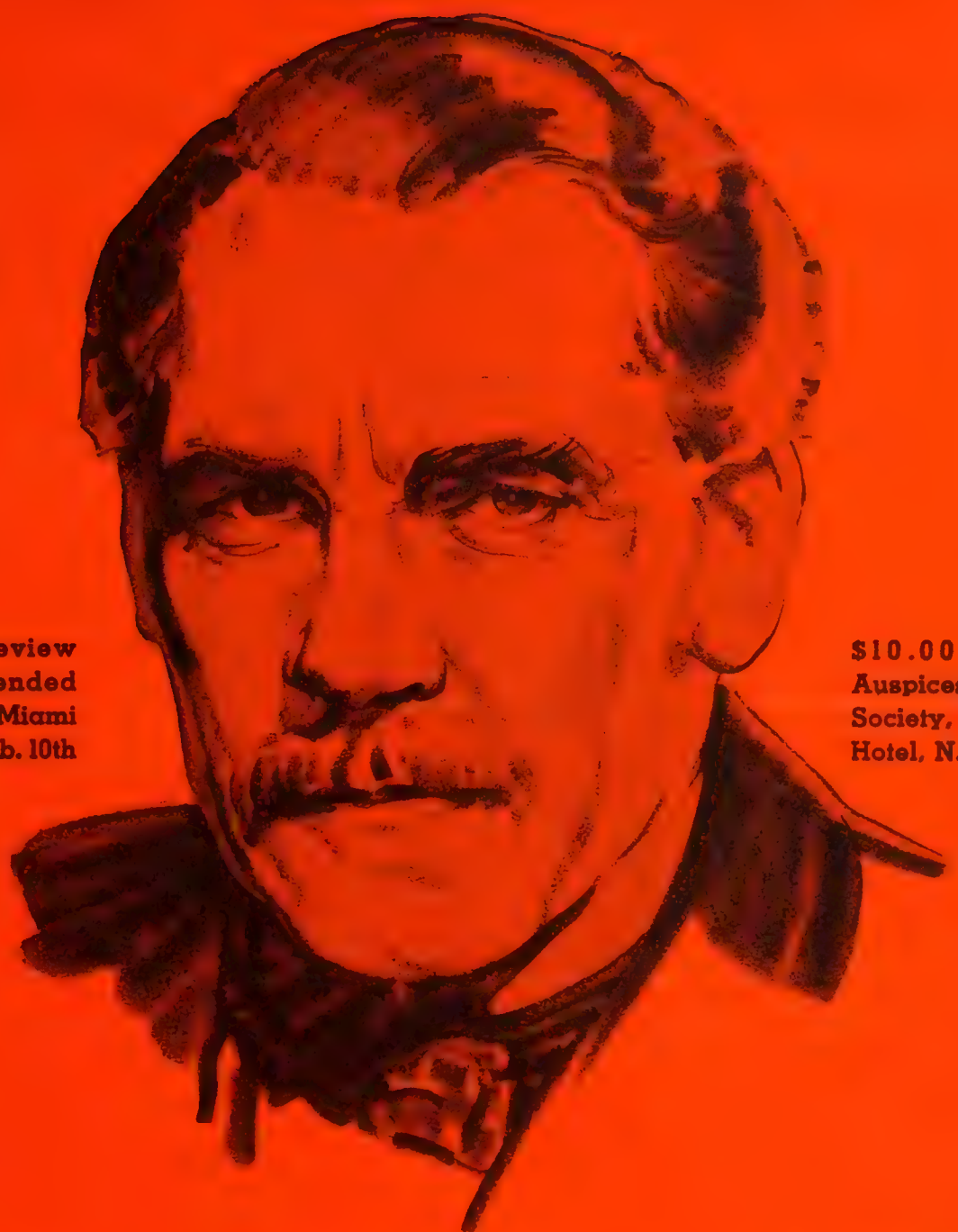
Recalled in the questioning were the golden days of 1928 when Warner Pictures common stock was being traded for $114 and $122 a share.

COMMUNISTS FAIL TO SUPPORT OWN PICTURE

Certain patriotic organizations in Boston, that have been considerably excited in the past because of the alleged support being given by Communists to foreign propaganda films and who have even gone so far as to introduce a bill into the legislature designed to ban such pictures, are a little relieved today and perhaps a bit surprised.

The reason is that only 23 persons turned out for the scheduled showing recently at the Tremont Temple of "Moscow Today." In fact, one of those prominent by his absence was the projectionist, and as a result the film remained in the can. The American Friends of the Soviet Union sponsored the almost-showing.





Premiere Preview
2 a Day Extended
Run, Lincoln, Miami
Beach, Beg. Feb. 10th

$10.00 Preview
Auspices Adventure
Society, Ritz Carlton
Hotel, N. Y., Feb. 19th

WALTER HUSTON as

RHODES

THE DIAMOND MASTER
THE EMPIRE BUILDER
THE JUNGLE CONQUEROR

The astounding drama of a man who changed the map of the world . . . A thrilling romance of adventure and buried treasure.

WORLD PREMIERE ROXY, N. Y., FEBRUARY 28

TOPS 'EM ALL

GB

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

GB CONGRATULATES THOSE 117 FAST
EXHIBITORS WHO ARE CASHING IN
OVER "THE YEAR'S FASTEST MOVING

Conrad Veidt
Helen Vinson
in

KING of
THE DA

THINKING . . . FAST MOVING . . . EXTRA DOUGH BY HOLDING MELODRAMA."



MNED

Scenario and Dialogue by Sidney Gilliat
Directed by WALTER FORDE

FIVE IN A RO

MISTER HOBO
starring George Arliss

FIRST A GIRL
starring Jessie Matthews

TRANSATLANTIC TUNNEL *Eight Stars*

THE 39 STEPS
starring Robert Donat

KING OF THE DAMNED
starring Veidt, Vinson

TOPS 'EM ALL

GB

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

ACADEMY NOMINEES PICKED IN 14 GROUPS

Write-in Privilege in All Classes Except Art Direction; Final Awards To Be Made March 5

Twelve feature pictures, eight short subjects and a varied numerical assortment of actors and actresses, directors and assistant directors, original script writers, adaptors, music writers, musical scorers, art directors and studio sound experts have been nominated by members of Hollywood's Academy of Motion Picture Arts and Sciences for the eighth annual awards in their respective divisions, to be announced at the Academy dinner in California on March 5th.

The 1936 Academy awards committee has decided that a "write-in" privilege will be accorded members in the balloting, in all divisions excepting art direction. It is unlikely, however, that the following nominees will receive any new competition.

Features Nominated

"Alice Adams," Radio; "Broadway Melody of 1936," M-G-M; "Captain Blood," Warners; "David Copperfield," M-G-M; "The Informer," Radio; "Les Miserables," Twentieth Century; "Lives of a Bengal Lancer," Paramount; "A Midsummer Night's Dream," Warners: "Mutiny on the Bounty," M-G-M; "Naughty Marietta," M-G-M; "Ruggles of Red Gap," Paramount and "Top Hat," Radio.

Actors

Clark Gable, for "Mutiny on the Bounty"; Charles Laughton, for "Mutiny on the Bounty"; Victor McLaglen, for "The Informer"; Franchot Tone, for "Mutiny on the Bounty."

Actresses

Elizabeth Bergner, for "Escape Me Never"; Claudette Colbert, for "Private Worlds"; Bette Davis, for "Dangerous"; Katharine Hepburn, for "Alice Adams"; Miriam Hopkins, for "Becky Sharp"; Merle Oberon, for "Dark Angel."

Although the selection of more than three artists in the actor and actress groups was unusual, it complied with Section F. Rule 6 for the awards of merit competition, which reads: "If any individual receives nominations for two or more achievements, a total number of votes which equals or exceeds the third highest vote for any single achievement, then there shall also be included on the final ballot the one of the achievements of such individual which polled the highest vote."

Directors

John Ford, for "The Informer"; Henry Hathaway, for "Lives of a Bengal Lancer"; Frank Lloyd, for "Mutiny on the Bounty."

Best Original Script

"Broadway Melody," "Gay Deception" and "The Scoundrel."

Best Adaptations

"The Informer," "Lives of a Bengal Lancer" and "Mutiny on the Bounty."

Assistant Directors

Joseph Newman, for "David Copperfield"; Eric Stacey, for "Les Miserables"; Clem Beauchamp and Paul Wing, for "Lives of a Bengal Lancer."

Music Writers

Irving Berlin, "Cheek to Cheek," in "Top Hat"; Jerome Kern and James McHugh, for "Lovely to Look At," in "Roberta"; Harry Warren and Al Dubin, "Lullaby of Broadway," in "Gold Diggers."

Best Musical Scoring

"The Informer," "Mutiny on the Bounty" and "Peter Ibbetson."

Studio Sound Achievement

Universal, for "Bride of Fankenstein"; Warners, for "Captain Blood"; Samuel Goldwyn, for "Dark Angel"; RKO, for "I Dream Too Much"; Columbia, for "Love Me Forever"; M-G-M, for "Naughty Marietta"; Republic, for "One Thousand Dollars a Minute," and Twentieth Century-Fox, for "Thanks a Million."

Short Subjects

Cartoons—"The Calico Dragon," Harman-Ising; "Three Orphan Kittens," Disney; "Who Killed Cock Robin?" Disney; *Comedy shorts*—"How to Sleep," M-G-M; "Oh, My Nerves!" Columbia; "Tit for Tat," Roach; *Novelties*—"Audioscopiks," M-G-M; "Camera Thrills," Universal; "Wings Over Mt. Everest," G. B. Of these, one award will be given jointly for the outstanding production in each of the three classifications.

Art Directors

Samuel Goldwyn's "Dark Angel," Paramount's "Bengal Lancer" and the RKO "Top Hat."

Photography

"Barbary Coast," United Artists; "The Crusades," Paramount; "Les Miserables," United Artists.

Film Editing

"David Copperfield," Metro; "The Informer," Radio; "Les Miserables," United Artists; "Lives of a Bengal Lancer," Paramount; "Midsummer Night's Dream," Warners, and "Mutiny on the Bounty," MGM.

Mrs. Slater Handling French Output

The output of French Film, Inc., has been added to the product being distributed in New England by Florence Scully Slater, sister of John Scully, former Ross Federal Service and present GB manager in New England. Mrs. Slater recently opened an exchange in Boston for foreign pictures.

Plan Juvenile Matinees

A plan is being worked out whereby six Interstate Circuit neighborhood houses in Dallas, Texas, in association with the Parent-Teacher Association, will give special Saturday matinees for school children. James Owen Cherry, Interstate city manager, is handling the details.

Elstree Studios Ravaged by Fire; Work Goes On

Buildings and equipment valued at approximately $2,250,000 were destroyed last weekend in a fire that in less than four hours left five acres in the center of England's film industry at Elstree a mass of twisted ruins and smoking equipment.

British and Dominion Films lost three studios and British International Pictures two. The remaining seven stages on the lot were undamaged and work is being carried on at a normal rate.

All negatives were saved from the flames and workmen still at the studios were able to save costly sound-recording apparatus along with them before the flames got out of control. All the scenery built for "Love in Exile" was destroyed, however, before it could be moved. The stage on which Elisabeth Bergner and Laurence Oliver are making Shakespeare's "As You Like It" was untouched by the flames.

Most of the stars engaged in work at the plant lost valuable personal property when their dressing rooms went up in smoke, among these being Clive Brook, Tullio Carminati, Leslie Banks and Helen Vinson.

Insurance completely covered all losses sustained, it was stated by studio officials. British and Dominions have no plans for immediate production, however, and upon their plans for the future will depend the rebuilding, it was said. In the meantime, Capitol Productions, engaged in work in one of the destroyed stages, has leased space at Warton Hall and Paramount is moving a production to Rock Studio.

▽

The Ministry of Labor will receive a delegation from the Association of Cine Technicians, regarding the employment of foreign technicians in British studios.

▽

The abandonment of the action of Gaumont British against the Kinematograph Renters' Association was foreshadowed in London this week by intimation that proceedings against individual companies would be dropped.

▽

Max Schach of Capitol Film Productions and Maurice Silverstone of United Artists have signed contracts for the world distribution by the latter's company of the product of Schach's newly formed Trafalgar Film Productions.

Director Meins Is Honored

Gus Meins, director for Hal Roach in Hollywood, has received the award of the Diploma d'Honneur from the International Festival de Cinema at Brussels, Belgium, in recognition of the direction of the comedy short, "Beginner's Luck," featuring Our Gang.

Audio Promotes Roberts

W. A. Bach, president of Audio Productions, Inc., has appointed H. L. Roberts, Jr., head of the creative department. Mr. Roberts has been connected with Audio for the past two years in charge of its technical and animated drawing departments.

18 PRODUCERS GET '36-37 SEASON GOING WITH 37 STORY PURCHASES

Published Book and Magazine Stories Supplant Originals as Supply Source for First Time in Years; Compilation Given

For the first time in years the original story has given way to the published book and magazine story as the main source of supply for the motion picture. In January, eighteen books and magazine yarns and five plays were acquired for feature production, as against only fourteen original manuscripts. Eighteen Hollywood producers thereby started their 1936-37 feature schedules in construction, having but little left to do now to round out 1935-36 production.

Heretofore originals have led published stories by better than three to two, but the appearance at the turn of the new year of an unusual number of fine books and magazine stories with good screen possibilities evidently diverted the attention of producers away from the original to the printed medium.

Outstanding among the book acquisitions by Hollywood in January were Jack London's stories of "The Road," James Fenimore Cooper's "Deerslayer," Eric Hatch's "My Man Godfrey," "The Bell Ringer," by Curtis Kenyon, Zane Grey's "King, of the Royal Mounted," Charles Booth's "The General Died at Dawn," "Cabin Cruise," by David Garth, Alfred Batson's "African Intrigue," and "The Curfew Girl," by Stephen Marbett—all authors of note.

January's 37 story acquisitions were about the same, numerically, as the purchases of December and November, when 38 and 39 properties were acquired, respectively. These compare with previous months as follows:

Month	Originals	Books	Plays	Totals
February, 1935	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
January, 1936	14	18(d)	5	37
TOTALS FOR 12 MONTHS	300	233(e)	71	604

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 11 published magazine stories.

Few of the January purchases are to be adapted to this season's schedules, stories for which have been in the process of acquisition since last summer, and with current schedules now nearing completion the studios are turning to the business of organizing plans for 1936-37 insofar as story material is concerned.

Paramount and Warners led all companies in January story activity, each buying six. Other companies participated in the story market during the month as follows:

January Purchasers	Original	Magazine Stories	Books	Plays	January Totals
Astor	..	..	1	..	1
Burroughs-Tarzan	1	..	..	..	1
Columbia	..	2	..	..	2
Excelsior	..	..	1	..	1
Goldwyn (U. A.)	1	..	..	..	1
Lesser (Fox)	1	..	1	..	2
London (U. A.)	1	..	..	..	1
MGM	1	..	..	2	3
Paramount	2	1	3	..	6
Pommer (U. A.)	..	..	1	..	1
RKO	2	..	1	..	3
Selznick (U. A.)	..	..	..	1	1
20th Century-Fox	..	1	1	..	2
Universal	1	..	2	..	3
Urbach-Taylor	..	..	..	1	1
Wanger (Paramount)	..	..	1	..	1
Warners	4	..	1	1	6
Zeidman	..	..	1	..	1
JANUARY TOTALS	14	4	14	5	37

Outstanding among the magazine stories acquired in January for release in film form next season were Sarah Addington's *Saturday Evening Post* yarn, "Bless Their Hearts"; Frederick Irving Anderson's "Sophie Lang" stories, and "Taxi, Please," by Octavus Roy Cohen.

The Broadway stage play, "Parnell," was quickly gobbled up from Robinson Smith and Frederick Ayer, young legitimate stage producers, by Metro-Goldwyn-Mayer. George M. Cohan's play, "The Big Hand," and the Brewer-Block play, "Dark Victory," were other play acquisitions. Willard Mack sold his "Drag Net," and Charles Bruce Mulholland his "Faun." Mark Reed's "Petticoat Fever" became the subject of another future motion picture.

January purchases, with authors' names and all other available credits, were as follows:

AFRICAN INTRIGUE, a book, by Alfred Batson, purchased by Walter Wanger Productions (Paramount release), for Henry Fonda.

ALL BRIDGES BURNED, original, by Arnold B. Armstrong, purchased by MGM.

BALLOTS OR BULLETS, original, purchased by Warners, for Edward G. Robinson, Humphrey Bogart and Barton MacLane.

BIG HAND, by George M. Cohan, purchased by Warners.

BLESS THEIR HEARTS, Good Housekeeping Magazine story, by Sarah Addington, purchased by Columbia, for production by B. P. Schulberg, direction by Elliott Nugent and adaptation by Doris Anderson.

CABIN CRUISE, book, by David Garth, bought by Paramount, for production by A. M. Botsford.

CURFEW GIRL, book, by Stephen Marbett, purchased by B. F. Zeidman Productions.

Selznick Buys Play

DARK VICTORY, play, by George Brewer, Jr., and Bertha M. Block, purchased by Selznick International Productions (United Artists release), for Merle Oberon.

DEATH VALLEY DAYS, original, bought by Warners, for production by Leon Schlesinger.

DEERSLAYER, book, by James Fenimore Cooper, purchased by Astor Pictures.

DRAG NET, play, by Willard Mack, purchased by Burroughs-Tarzan Productions.

EAST MEETS WEST, original, purchased by Gaumont-British, for George Arliss.

FAUN, play, by Charles Bruce Mulholland, purchased by Urbach and Taylor.

Five Plays and 18 Printed Works Bought in Month as Against 14 Original Stories; Most Are for Next Season's Showing

FUGITIVE GOLD, original, by Erle Stanley Gardner, bought by RKO, for Richard Dix, for direction by Louis King, under supervision of William Sistrom, and adaptation by Thomas Lennon.

GENERAL DIED AT DAWN, book, by Charles G. Booth, purchased by Paramount, for Gary Cooper and Carole Lombard, for direction by Lewis Milestone and production by William LeBaron.

GOLDEN ARROW, original, purchased by Warners, for production by Sam Bischoff, direction by Alfred E. Green, with Bette Davis, George Brent and Kay Hughes.

KING, OF THE ROYAL MOUNTED, book, by Zane Grey, purchased by Sol Lesser Productions (Twentieth Century-Fox release).

Stars Assigned

KNIGHT WITHOUT ARMOR, book, by James Hilton, purchased by Erich Pommer Productions (United Artists release), for Merle Oberon and Richard Donat.

LISTEN TO FREEZIN', original, by Al Boasberg, purchased by RKO, with Mr. Boasberg directing.

LLOYDS OF LONDON, based on Curtis Kenyon's book, "The Bell Ringer," purchased by Twentieth Century-Fox, for production by Darryl F. Zanuck, who assigned W. P. Lipscomb to prepare the scenario.

MARK OF ZORRO, adapted from an "All Story Weekly" magazine story titled "The Curse of Capistrano," by Johnston McCulley, purchased by Twentieth Century-Fox, from Douglas Fairbanks production, which made it years ago as a silent. Lawrence Tibbett to star.

MURDER IN SING SING, original, by Jonathan Finn, purchased by Warners, which assigned Robert Andrews and Joe Hoffman to write the screen play.

MY MAN GODFREY, book, by Eric Hatch, purchased by Universal, for William Powell, for direction by Gregory LaCava and adaptation by Zoe Akins.

NO PLACE LIKE HOME, original, by Frank Craven, purchased by Universal, for Edward Everett Horton, with adaptation by Ben Markson.

"Parnell" Play Purchased

PARNELL, play by Elsie Schoeffler, purchased by MGM, as a possible vehicle for Brian Aherne, with John M. Stahl directing.

PETTICOAT FEVER, play, by Mark Reed, purchased by MGM, for Robert Montgomery and Myrna Loy, with Bernard Hyman assigned to production and George Fitzmaurice to direction.

PRINCESS AND THE PAUPER, original, by Lynn Root and Franklin Fenton, purchased by Samuel Goldwyn Productions (United Artists release), for Miriam Hopkins; screen play by Sam and Bella Spewack.

RANDLORDS, original, by Paul Emden, purchased by London Films Production, Alexander Korda (United Artists release).

RETURN OF SOPHIE LANG, *Saturday Evening Post* magazine story, by Frederick Irving

(Continued on following page)

Court Orders 64 Trust Complaint Charges Stricken

An order striking 64 sections from the $3,146,912 anti-trust damage suit complaint of A. B. Momand, Shawnee, Oklahoma, theatre operator, against distributors and virtually necessitating filing of amended charges against 21 large film producers, was signed last week by Judge Edgar S. Vaught of federal court at Oklahoma City.

Judge Vaught ruled that the 64 sections of Mr. Momand's petition, charging monopolistic practices by large film companies, were vague. He sustained motion that they be stricken and made more definite.

Mr. Momand instituted the action in 1931, naming Paramount and 20 other large film corporations as defendants.

He claimed they had conspired to refuse release of desirable pictures for his theatres, then operating in Capitol Hill, Shawnee, Seminole, Okmulgee, Pawhuska, Wewoka, Holdenville, Hartshorne, Alva and Clinton, all in Oklahoma.

Among the sections stricken by Judge Vaught was one charging the "conspirators" obtained leases on theatres "by means of threats" and another charging the producers "induced many of the stars of independent producers to leave their employ and enter employ of the defendant producers."

Judge Vaught held that before the latter allegation could be continued in the petition, the stars would have to be named and the accusation made more specific.

More Details Asked In Suit at Lincoln

Further details on the amended bill of complaint of the State Theatre and Independent Theatres in the $444,000 and $1,353,000 conspiracy and restraint of trade suits, in Lincoln, Neb., against United Artists, Universal, Metro-Goldwyn-Mayer, RKO Radio, Vitagraph, Paramount and Twentieth Century-Fox are being sought by the defendants.

Attorneys for the majors want the amended petitions made more specific on whether the plaintiff is alleging renewed conspiracies or additional conspiracies.

Burroughs-Tarzan Adds Six Selig Productions

Six features produced by Colonel William N. Selig will be released by Burroughs-Tarzan Pictures, raising the releasing total to 18 features and two serials. The Selig features will be "The Drag-Net," "The Girl with the Red Feather," "Why Love Is Blind," "Going Straight," "City Pavements" and "The White Glove."

King Vidor Honored

King Vidor, Paramount director, has been awarded the Southern Cross of Honor by the United Daughters of the Confederacy. The director also was winner of a diploma of honor at the last international film festival at Brussells.

STORY PURCHASES

(Continued from preceding page)

Anderson, purchased by Paramount, for Gertrude Michael, and for production by A. M. Botsford and screen play by Patterson McNutt.

REUNION, original, purchased by Paramount, for Herbert Marshall and Gertrude Michael; production by Al Lewis and direction by Robert Florey.

ROAD, book, by Jack London, purchased by Excelsior Pictures, Joseph Simmonds.

SAVE A LADY, book, by Wilson Collison, purchased by RKO, for production by Zion Myers.

SCHOOLHOUSE ON THE FOOTHILLS, book, by Ella Enslow and Alvin F. Harlow, purchased by Warners, for direction by William Dieterle.

SMALL WORLD, book, by Lou Foster, purchased by Universal, for Margaret Sullavan.

TAXI, PLEASE, magazine yarn, by Octavus Roy Cohen, purchased by Columbia.

VALIANT IS THE WORD FOR CARRIE, book, by Barry Benefield, purchased by Paramount, for production and direction by Wesley Ruggles.

WHERE AM I, original, by Lucien Littlefield and Chandler Sprague, purchased by Paramount, for Mary Boland and Charles Ruggles, with Harlan Thompson assigned to production.

Films to Hear Sirovich Plan

Views of leading motion picture industry figures are to be sought at hearings which will start next week in Washington on the House resolution to create a Department of Science, Art and Literature under a Secretary who will serve in the Cabinet, Congressman William I. Sirovich, chairman of the House Patents Committee, said in New York this week.

The representative said the bill he introduced in the last session was merely for the purpose of initiating committee hearings and that its scope would be extended to include motion picture production, as explained in last week's HERALD. He added his plan is to have an undersecretary for drama.

Congressman Sirovich said his intention was to "help the motion picture industry and the spoken drama" and that he proposes to devote the federal admission tax revenue of "about $4,000,000" annually from film theatres to financing motion picture producers who need such assistance. He estimated that it would require from $2,000,000 to $3,000,000 to get his entire plan underway.

"The intention is to make the department eventually self-sustaining, through its various activities," Congressman Sirovich said. "There is no reason why the loans to the film producers could not be collected in full and show a profit."

TECHNOLOGICAL

F. H. Richardson's Bluebook School will be resumed next week, with presentation of Question No. 9 and the answer to Question No. 4 (new series).

Status of Fox West Coast As Bankrupt in Air

Arguments on the status of the Fox West Coast bankruptcy waxed eloquently this week in federal court at Los Angeles, where, before Judge Alger Fee, Walter K. Tuller was the principal witness. Mr. Tuller maintained that the resignation of Arthur W. Leeds as officer and director of FWC prior to the original bankruptcy makes no difference in the present status of the case.

The petition of T. L. Tally and the Corbar Corporation charges that Mr. Leeds resigned because the bankruptcy was scheduled to come before his father-in-law, Federal Judge William P. James, but Mr. Tuller claimed the relationship is immaterial.

Mr. Tuller further attacked the conspiracy claim in the petition, quoting numerous court decisions to show that conspiracy is not subject to civil action although damages resulting therefrom may be. He also denied the existence of intrinsic fraud.

William Neblett, counsel for the petitioners, also testified on dividends at a later session.

Court Rules Allied Is "Company Union"

The Allied Moving Picture Operators' Union "at all times was and still is a company union" and its ten-year contract with the Independent Theatre Owners' Association, representing more than 100 theatres, is "against public policy," Supreme Court Justice Frank F. Adel ruled last week in Brooklyn. He denied Allied's motion for an injunction to force ITOA theatres to fire members of Local 306, and replace them with Allied operators.

The Terminal, Atlantic and National in Brooklyn, operated by Terminal Associates and DeGrow Amusement Company, have been employing Local 306 operators and some time ago joined the ITOA. Allied, which has a 10-year master contract covering all members of the exhibitor organization, demanded that its projectionists replace Local 306. In denying the injunction the court also assessed Allied for the costs.

Justice Peter P. Smith in Brooklyn Supreme court last week dismissed the application of Harry Glover, president of Allied, for an injunction restraining Estates Operating Company from employing others than members of his union as projectionists in the Avon, Garfield and 16th Street, Brooklyn houses operated by Estates, which is a member of the ITOA.

Loew Subsidiary Cuts Loss

A reduction of loss was reported this week by Loew's Theatre and Realty Corporation, wholly owned subsidiary of Loew's, Inc., a holding company owning leases and operating a number of Loew houses. The net loss for the year ended August 31st was $14,498 after expenses, taxes, interest and other deductions, compared with $239,544 loss the previous year.











"Let Yourself Go"... with

FRED ASTAIRE

GINGER ROGERS

IN THE SUPER-DREADNAUGHT OF MUSICAL SHOWS . . .

"FOLLOW THE FLEET"

WITH

RANDOLPH SCOTT
HARRIET HILLIARD
ASTRID ALLWYN

Directed by MARK SANDRICH

A Pandro S. Berman Production

Founded upon the play "Shore Leave" by Hubert Osborne

MUSIC AND LYRICS BY

IRVING BERLIN

WHO FIRES A BROADSIDE OF SEVEN NEW SONG HITS:

"Let Yourself Go", America's newest ballroom sensation; "Let's Face the Music and Dance"; "We Saw The Sea"; "I'd Rather Lead a Band"; "Here Am I, But Where Are You?"; "Get Thee Behind Me, Satan"; "I'm Putting All My Eggs in One Basket"

RKO-RADIO PICTURE

THE MINNEAPOLIS DECISION

The right of distributors to control theatre policy by enforcing contract clauses prohibiting dual feature showings and establishing minimum admission prices has finally been established in the United States courts. Judge Gunnar Nordbye, in Minneapolis district court, ruling in the case of the independent Shubert Theatre Company versus large distributors. The significance of Judge Nordbye's decree is noted in the story on page 13; the decision itself appears herewith.

United States District Court,
District of Minnesota, Fourth Division.

No. 2848 Equity—Shubert Theatre Players Company, a corporation, Plaintiff, vs. Metro-Goldwyn-Mayer Distributing Corporation, a corporation, et al., Defendants.

Findings of Fact
and
Conclusions of Law.

The above-entitled matter came before this court on an application for a temporary injunction, as prayed for in the bill of complaint, (1) commanding the defendants, and each of them, to cease and discontinue their agreement, combination, and conspiracy to prohibit the exhibition of the feature films distributed by the defendants in conjunction with other feature films on double feature programs; (2) commanding the defendants, and each of them, to cease and discontinue their agreement, combination and conspiracy not to furnish films to the plaintiff unless it will enter into an agreement to charge an admission to the Palace and Lyceum theatres of not less than fifteen cents per adult person; (3) restraining the defendants, and each of them, from making such prohibitions a part of any contract with the plaintiff, and from penalizing the plaintiff in any manner because of the exhibition of their feature films on double feature programs in conjunction with any other feature film, or for charging admission to said Palace and Lyceum theatres of less than fifteen cents for adult person, and restraining the defendant distributors, and each of them, from discriminating against the plaintiff in any way in the matter of rental of films and from charging as rental for films any sum except that comparable to that charged by them to immediately adjacent theatres, having regard for the seating capacity; (4) restraining the defendant distributors, and each of them, from enforcing the provisions above complained of in said contracts; and (5) declaring the aforesaid provisions of said contracts null and void.

Conspiracy Charged

At the time of the hearing on said motion, the plaintiff amended its bill of complaint and alleged that the refusal of each of the defendant distributors to sell and distribute feature films to the plaintiff and other independent exhibitors, except upon their agreeing to execute a contract containing a minimum fifteen cent adult admission clause and a prohibition against double features, to be, in and of itself, apart from the alleged unlawful agreement, combination and conspiracy, a violation of Sections 1 and 2 of the Sherman Act and Section 3 of the Clayton Act, and it was agreed that said amendment to the complaint should be incorporated in the notice of motion as one of the grounds for the granting of the temporary injunction.

Mr. Paul C. Thomas of St. Paul appeared in behalf of the plaintiff in support of said motion;

and

Messrs. Shearer, Byard & Trogner of Minneapolis appeared in behalf of the defendants Metro-Goldwyn-Mayer Distributing Corporation, Paramount Pictures Distributing Corporation, RKO Distributing Corporation, Columbia Pictures Corporation, Fox Film Corporation, Universal Film Exchanges, Inc., and United Artists Corporation;

Messrs. Kellogg, Morgan, Chase, Carter & Headley of St. Paul appeared in behalf of the defendant Vitagraph, Inc.

The action as against William Hamm, Jr., as Receiver of the Minnesota Amusement Corporation, was dismissed by order of this Court on the 24th day of July, 1935.

Upon the verified pleadings and the affidavits submitted, the Court makes the following

FINDINGS OF FACT

I

That the plaintiff now is, and at all the times herein mentioned was, a corporation duly organized and existing under and by virtue of the laws of the State of Delaware and is a citizen and inhabitant thereof, and has registered to do, and is actually doing, business in the State of Minnesota with its principal place of business at 300 Shubert Building, St. Paul, Ramsey County, Minnesota; that the plaintiff is the owner of a lease upon the Palace Theatre in the City of Minneapolis, and is also the owner of a lease upon the Palace Theatre in the City of Minneapolis, and is also the owner of a lease upon the Lyceum Theatre in the City of St. Paul, and now is and for some time last past has been operating the said theatres as moving picture theatres.

II

That the defendant Metro-Goldwyn-Mayer Distributing Corporation is a corporation duly organized and existing under and by virtue of the laws of the State of New York; the Paramount Pictures Distributing Corporation is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware; the defendant RKO Distributing Corporation is a corporation duly organized and existing under and by virtue of the laws of the State of Maryland; the defendant Columbia Pictures Corporation is a corporation duly organized and existing under and by virtue of the laws of the State of New York; the defendant Warner Bros. Pictures, Inc., is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware; the First National Pictures, Inc., is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware; the defendant Vitagraph, Inc., is a corporation duly organized and existing under and by virtue of the laws of the State of New York; the defendant Fox Film Corporation is a corporation duly organized and existing under and by virtue of the laws of the State of New York; the defendant Universal Film Exchanges, Inc., is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware; and the defendant United Artists Corporation is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware.

III

That each of said defendant companies has its principal place of business in the city of New York, state of New York, with the exception of Paramount Pictures Distributing Corporation and Universal Film Exchanges, Inc., which have their principal places of business at Wilmington, Delaware. That all of said defendants have registered to do, and actually do, business in the state of Minnesota and operate a registered office in the city of Minneapolis, state of Minnesota.

IV

That the plaintiff brings this action under Sections 1 and 2 of the so-called Sherman Anti-Trust Act (15 USCA 1, 2) and Section 3 of the so-called Clayton Act (15 USCA 14).

V

That the above defendants, hereinafter referred to as distributors, produce motion picture films, either through their own companies or through affiliated or subsidiary companies; that the studios and laboratories of the various defendant distributors are located outside the state of Minnesota, and the motion picture films so produced are shipped into this state and distributed through channels of interstate commerce and are then distributed and exhibited at various theatres in this state.

VI

That the Minnesota Amusement Corporation, which company is not a party defendant, owns and operates, or controls and operates, a chain of theatres throughout the state of Minnesota and the Northwest, and of said theatres there are approximately six located in the city of St. Paul and approximately ten or eleven in Minneapolis; that all the capital stock of said Minnesota Amusement Corporation is owned by the Paramount Pictures, Inc., which is the parent company of the defendant Paramount Pictures Distributing Corporation; that the defendant Vitagraph, Inc., distributes the pictures produced by Warner Bros., Inc., and First National Pictures, Inc.; that United Artists Corporation is exclusively a distributing organization and not a producer of motion pictures; that Metro-Goldwyn-Mayer Distributing Corporation, Paramount Pictures Distributing Corporation, and Universal Film Exchanges, Inc., distribute films produced by affiliated companies; that defendant Columbia Pictures Corporation is both a producer and distributor; that defendant Fox Film Corporation is a producer and distributes films produced by itself, together with films manufactured by others; that the RKO Distributing Corporation is in some manner affiliated with the Radio-Keith-Orpheum Corporation, which owns theatres in Minneapolis and St. Paul.

VII

That the defendant producers distribute in this vicinity a large number of so-called feature films, which are the films in which the high-priced moving picture stars appear; that plaintiff avers that some 318 feature films are produced or distributed by the defendants, and that some 60 to 72 feature pictures are produced by other producers and distributors; that defendants, however, aver that they distribute some 361 feature films, and that approximately 119 are released by others than the defendants herein. The Court is unable to determine on the showing herein the exact number of films produced or distributed by the defendants or by other companies, but the exact number is

(Continued on following page)

DENIES CONSPIRACY MOTIVATED ACTS

(*Continued from preceding page*)

not determinative of the issues presented on this motion for a temporary injunction.

VIII

That the Palace Theatre is located at 444 Hennepin Avenue in the city of Minneapolis and has a seating capacity of approximately 1,600 persons; that the plaintiff pays a substantial monthly rent for said theatre, and in the operation thereof emplys a number of persons whose salaries amount to a substantial sum; that the Lyceum Theatre is located at 479 Wabasha Street in the city of St. Paul and has a seating capacity of approximately 1,550 persons for which plaintiff pays a substantial rent, and in the operation of which it employs a number of persons whose monthly salaries amount to a substantial sum.

IX

That the motion picture business has made great strides during the past thirty years. It has developed from a showing of silent films in small and incommodious halls and theatres to the exhibition of talking pictures in modern up-to-date theatres built especially for that purpose. The first silent feature films were introduced some twenty years ago, costing from fifteen to forty thousand dollars to produce. The average talking feature film now costs One hundred fifty thousand to one million dollars to produce and the film rentals have necessarily increased and the admission prices have correspondingly advanced. Each film is a copyrighted production and is licensed to a theatre for a definite and limited period. After a particular film is completed, positive prints suitable for exhibition are furnished to the exhibitor, and after the theatre has completed the showing of the film for the period stipulated in the license contract, the film is then returned to the distributor. The films are not sold to the exhibitor, nor are they, strictly speaking, leased to the exhibitor, but are merely licensed for exhibition under the terms and conditions stipulated in the license contract. The revenue-producing period or life of a moving picture film is relatively short. Over fifty per cent of all revenue obtained by the distributors from a particular film is usually obtained from the first showing of the picture in various parts of the country. Obviously, the initial showing of a film in any territory commands a higher rental than subsequent showing in such territory and for some years the various distributors have, in connection with the licensing of certain films, required by way of rental therefor, not only a flat rental, but a percentage of the gross receipts obtained by the theatre from the exhibition of such films. The high cost of production of the modern motion picture film requires an arrangement between the distributor and exhibitor whereby the former may be assured of a sufficient source of revenue to repay the costs of production, with a profit. The distributors, therefore, have a direct interest in the admission price of the theatre where its pictures are exhibited, not only to enable the exhibitor to pay a flat rental, and in some instances a percentage, but to protect the first exhibitor from ruinous competition, which would result if the second or subsequent runs of the film in other theatres were exhibited at a price, or under circumstances that would influence the theatre-going public to refrain from patronizing the first-run theatres. If the public was aware that a picture film could be seen at a second-run theatre a short time after its initial showing at a price substantially less than the price charged by the first-run theatre, it is apparent that the public would refuse to pay the advanced prices charged by the first-run theatres, with the resulting effect on the exhibitors' rental and percentage.

NEW ST. LOUIS CASE PROGRESSES

Directly related to the Minneapolis decision favoring distributors who seek to control duals and low admission charges, insofar as its anti-trust status is concerned, is the long drawn out battle of the United States Government against alleged distributor discrimination against the Fanchon and Marco independent interests in St. Louis. Although differing in cause, both court actions charge the same result: refusal of the large distributors to supply a flow of product to the independents.

And while the industry was studying the Minneapolis decision this week, reports were heard that the Government will reinstitute its heretofore unsuccessful St. Louis prosecution, not in the locale of the original complaint but rather in district court in New York, with three judges, instead of one, presiding at the trial in equity.

Further evidence that the Attorney General again will bring the distributors to trial came during the week when the Justice Department indicated that it is already definitely engaged in preparing a new suit and that it has no intention of abandoning the alleged conspiracy charges against the sales companies. While the new suit may not be filed immediately, it will not be delayed any longer than is necessary. The Government had withdrawn its charges in St. Louis without prejudice in order to file a new action. Specifically involved are Warner, RKO and Paramount, as defendants.

X

That the distinction in point of time between the first and subsequent showing of the same film in any locality is generally referred to as "clearance," and throughout the country there has grown up a practice which is generally recognized as necessary and desirable by the distributors and the exhibitors, whereby certain clearance is agreed upon by and between the distributor and the exhibitor between the initial showing of a particular film and the second run, and the clearance between the second run and so-called subsequent runs of said film. A film by reason of its novelty and newness has a much higher rental value at its first showing, and the initial licensing of a film may produce several thousands of dollars by way of rental, but the last run, after the said film has been divested of its freshness and novelty by the passage of time and frequent exhibitions, may bring by way of rental a sum less than $100.00. It therefore becomes necessary for the distributor, in order to secure its pecuniary reward for its copyrighted film, to license the same for such a price and under such circumstances as may be consonant with sound business policy and foresight, and with that end in view, all of these defendant distributors have adopted certain policies which are varied in various particulars with reference to clearance, admission price, and the exhibition of a feature film with another feature film on the same program.

XI

That all of these defendant distributors have either directly refused, or have announced generally that they will not license the plaintiff to exhibit in the Palace or Lyceum theatres any pictures produced or distributed by them at a price less than fifteen cents adult admission. Two of the defendant distributors, namely, Metro-Goldwyn-Mayer Distributing Corporation and Fox Film Corporation, do not at this time make any license agreements in this locality permitting the exhibition of their pictures at a price less than fifteen cents adult admission. The RKO Distributing Corporation, Paramount Pictures Distributing Corporation, United Artists Corporation, Columbia Pictures Corporation, and Vitagraph, Inc., will only license their products at less than fifteen cents adult admission price in the city of Minneapolis in the so-called Gateway district of that city. The Universal Film Exchange now has an existing contract with plaintiff's Palace Theatre permitting a ten cent admission charge, but it has announced that such a contract adversely affects its revenue in this district, and that it will not renew or continue to furnish plaintiff films on that basis. It further appears that all of the distributors have provisions in their license contracts prohibiting double feature programs, and while it has not been satisfactorily established at this showing that all the defendants have directly refused plaintiff a license contract with the elimination of this provision, it fairly appears that if such a request were made by the plaintiff, the various defendants would refuse.

XII

That the showing herein does not justify a finding that the practice and policy with respect to the establishment of a minimum admission price in the license contracts of the exhibitors and the clause therein prohibiting double features, arose or was adopted, arranged, dictated, or shaped by reason of any conspiracy, agreement, conference, or understanding, express or implied, between or among the defendants herein, and a finding that the practice of the defendants in this regard and the policies followed are the results of the distributors' own individual experience and dictated by its individual initiative for its own benefit, is just as consistent and consonant with the showing made herein as plaintiff's claim that such policies are the result of an illegal agreement or conspiracy in violation of the anti-trust laws of the United States.

XIII

That the so-called Gateway district, where the practice is followed by some of the distributors to enter into license contracts permitting minimum ten cent admission prices, and at least contenancing double features; is located in the area of the city of Minneapolis which is not competitive with the so-called better class theatres in the Loop district of said city; that the patronage of such Gateway theatres is largely derived from transients, lodging house inhabitants, and the large group of unemployed that congregates in that area. The Palace Theatre, on the other hand, by reason of its loca-

(*Continued on page 62*)

CAROLE LOMBARD

IN

"LOVE BEFORE BREAKFAST"



IS A

SOCK

IN THE EYE!

UNIVERSAL'S NEWEST COMEDY SMASH!

DENIES ZONING IS UNFAIR PRACTICE

(*Continued from page* 60)

tion, appurtenances, and capacity, is in competition more or less with the theatres that usually exhibit the first and second runs of moving pictures. If the policy of the distributors regarding the minimum admission price clause and the provision prohibiting double features is dictated by the individual policy of the distributor and uninfluenced by any arrangement, understanding, or concert of action with the other distributors, such provisions are not unreasonable or unfair to the plaintiff, and are reasonably necessary to secure the distributor a remuneration for its copyrighted film.

XIV

That the provisions in the distributors' contracts against double features and the establishment of a minimum admission price may work an apparent hardship in individual cases, and it may be difficult to establish such business policies so that they are entirely equitable between competing theatres. The zoning of theatres which compete with one another may in some instances seem arbitrary, but the Court does not find on this showing that the business policies of these defendants, as expressed in the provisions complained of, are the result of any attempt on the part of these defendants to injure the plaintiff's business, and any inequities that may now exist in regard to the matters herein have not come about by reason of any designedly unfair business practice.

XV

That the prohibition against double features forbids the exhibition by the exhibitor on any one program of more than one feature film. Such a provision, however, is not primarily directed against the showing of a film of a competitor with a film licensed by any exhibitor, but such a prohibition in the contract seeks to prevent the practice of showing any two feature films on the same program, whether distributed by the same licensor or not.

XVI

The Court finds on this showing that the policy of these defendants with respect to the establishment of a minimum admission price and the prohibition of double features in the theatres in this vicinity where their films may be licensed, is predicated on long years of experience in the moving picture field, and that such policy has for its purpose, and does tend to secure to the defendant distributors, a better remuneration for their copyrighted motion picture films, so licensed and to be licensed.

XVII

That the showing made herein does not justify a finding that the Minnesota Amusement Corporation had dictated the policies of the defendant distributors with reference to minimum prices or double features, nor on the affidavits submitted is the plaintiff entitled to a finding that the Minnesota Amusement Corporation has entered into any arrangement, understanding or conspiracy with the defendant distributors in contravention of the so-called Sherman Anti-Trust Act or the Clayton Act.

XVIII

That none of the defendant distributors individually produce or distribute a sufficient number of motion pictures to monopolize or control the available motion pictures for license among the various theatres in this vicinity, and the restrictions in the license contracts regarding the admission prices and double features do not tend to substantially lessen competition in contravention of the Sherman Act or the Clayton Act, and do not tend to create an illegal monopoly in interstate commerce, if it be a fact that such contracts are promulgated by their own individual experience and uninfluenced or supported by any arrangement, understanding or contract, express or implied, with any other distributor.

The Court makes the following

Conclusions of Law

1. That the court has jurisdiction of the parties and the subject matter herein.

2. That the plaintiff is not entitled to the relief prayed for herein, and its motion for a temporary injunction is in all things denied.

Dated this 30th day of January, 1936.

GUNNAR H. NORDBYE,
United States District Judge.

Memorandum

The Court regrets the delay in disposing of this motion. The final briefs, however, were not submitted until December 5, 1935, and since that time the Court has been engaged almost continuously in the trial of jury cases.

An application for temporary injunction under the circumstances herein should be granted with caution, and particularly is that principle impelling when the charge of conspiracy is positively denied. The Court is quite clear that, in absence of a satisfactory showing that an unlawful conspiracy exists, no injunction should be granted. The business policies of the various defendants, of which there is complaint here, are reasonably related and connected with the rights of the respective defendants to obtain remuneration for their copyrighted films, and if such policies, as expressed in the various license contracts, are promulgated as the result of individual experience and foresight, uninfluenced by any agreement or concert of action actively or tacitly agreed upon among the defendants, an injunction should not issue.

The Court has given due consideration to the affiliation between Paramount companies and the Minnesota Amusement Corporation—the number of theatres owned and controlled by the latter organization, the similarity in the license contracts dealing with double features and minimum admission prices, and the inability of the so-called independent theatres to continue in business unless they obtain defendants' films. Further, the Court has given due consideration to the recent case of Vitagraph, Inc., et al., vs. Perelman, United States Circuit Court of Appeals, Third Circuit, filed January 16, 1936, but the Court is constrained to the view that the granting of any relief by way of injunction, if it is to be granted, should abide the hearing of the case on its merits, when the witnesses are before the Court, and at which time the Court will be in a much better position than it is on this showing by way of affidavits to determine the merits of plaintiff's charge of an illegal combination in violation of the anti-trust laws of the United States. This view is also sustained by the fact that the relief that plaintiff seeks is not the maintenance of a statu quo, but injunctive relief, which is in effect the relief which plaintiff seeks to obtain after a full hearing on the merits.

It should be noted that any views expressed in these findings are necessarily predicted on the Court's consideration of the affidavits submitted, and any apparent finality expressed therein is subject to such change and modification that the trial on the merits may justify.

Let this memorandum be made a part of the foregoing findings of fact and conclusions of law.

GUNNAR H. NORDBYE,
United States District Judge.

COURT TURNED STATISTICAL

Judge Gunnar Nordbye's decision last week in Minneapolis granting distributors the right to prohibit duals and enforce minimum admission charges at theatres, deviated from the subject matter at one point to commental statistically on industry operations. In this connection he concluded that the eight large companies produce and distribute some 361 features annually; and that approximately 119 are released by others than the eight, for a total annual output of 480 emanating in Hollywood yearly. With others, of course, the market in this country approximates 650 to 700 features yearly, as is generally known. Judge Nordbye said that the production cost of features has increased in 20 years from an average of $15,000 to $40,000, to the present-day average of $150,000 to $1,000,000.

Revelation May Produce in U. S.

Revelation Films, Ltd., of London, producer of industrial pictures for the British market, may produce advertising reels in this country, according to Stanley Neal, head of the company, who described his current visit here as being in that direction. Mr. Neal said that Revelation would offer 27 industrial films next season, six to be cartoons made here by Celebrity Productions. He said the advertising reel was an accepted business factor in exhibition abroad and that royalties paid to exhibitors by his company last year approximated $750,000.

Photocolor Plant Is Sold

Details of the proceeds of the receiver's sales of the Photocolor Pictures studio of Irvington-on-Hudson, late last week, have not been revealed because of legal procedure. It was admitted, however, that the plant's equipment was sold piecemeal.

Wechsler New Haven Head

Lou Wechsler, of the United Artists exchange in Boston, has been made manager in New Haven. Reville Kniffin, formerly with the sales force of Metro-Goldwyn-Mayer in New Haven, has also joined United Artists.

Julius Klein to Radio

Julius Klein, newspaperman formerly with Universal, has been signed to a long term contract by RKO Radio. Mr. Klein will work on and suggest stories with topical themes taken from newspapers.

Powers to Coast

Bill Powers, attorney for Spyros Skouras, leaves New York for the coast next week. He will attend the divisional managers' meeting in Los Angeles on February 17.

First NEW YORK

Chaplin film shatters every record in the history of the Rivoli Theatre, both for cash and attendance. Seventh day of picture hits unprecedented gross exceeding opening day, by more than $2,000. Held over indefinitely.

then PHILADELPHIA

Chaplin popular priced opening at Erlanger Theatre has crowds stampeding toward house record. SRO signs hung out at every performance, with box office closed several times due to the impossibility of selling against a "Standing Room Only" house.

now LOS ANGELES

Now Los Angeles joins the record-breaking procession with simultaneous showings at Loew's State and Grauman's Chinese. As we go to press, the Chaplin figures are far ahead of any other opening day. Hollywood celebrities in throngs pay homage to the greatest entertainer of Modern Times.

watch BOSTON

Saturday, Feb. 15th is the opening day. The riot squad is on its toes because the first three openings of the Chaplin film have proven that his name is unmatched magic at the box office.



Charlie Chaplin

in

MODERN TIMES

written, directed and produced by
CHARLES CHAPLIN

• *Released thru* **UNITED ARTISTS**

RCA's Comparative Consolidated Statement of Income for 1934-1935

David Sarnoff, president of the Radio Corporation of America, reporting income for 1935, advised that the figures are subject to the determination of final figures on completion of examination of RCA's books by the company's auditors, Arthur Young and Company. Following is the estimated comparative consolidated statement of income for 1934 and 1935 of both RCA and its subsidiariess RCA Communications, National Broadcasting, RCA Victor, RCA Photophone motion picture sound equipment, RKO, et al:

	1935	1934	+Increase or —Decrease
Gross Income:			
From Operations	$87,563,646	$77,303,112	+$10,260,534
Other income, including interest, dividends and profits from sales of government securities	1,582,501	1,453,882	+128,619
Total Gross Income	$89,146,147	$78,756,994	+$10,389,153
Less: Cost of sales, general operating, development, selling and administrative expenses	78,891,880	69,266,539	+9,625,341
Net income for the year (before interest, depreciation, amortization of patents, and federal income taxes)	$10,254,267	$9,490,455	+$763,812
Deduct:			
Interest	$ 391,178	$ 502,002	—$110,824
Depreciation	2,962,489	3,138,339	—175,850
Amortization of patents	600,000	525,000	+75,000
Amortization of goodwill	310,000	270,000	+40,000
Provision for federal income tax	890,600	805,850	+84,750
Total Deductions	$5,154,267	$5,241,191	—$86,924
Net income for the year	$5,100,000	$4,249,264	+$850,736

Earl Carroll Predicts New "Gag" Timing Device

Earl Carroll, producer of girl revues, predicted last week the invention of a motion picture device which will permit an operator to time picture "gags" with audience laughs. Explaining such a device would hasten the trend from "Flesh and blood" revues to motion picture musicals, Mr. Carroll said producers of the present musicals were handicapped by an inability to "know which gags will take and which won't."

If a screen joke brings an outburst of laughter, such a device as Mr. Carroll envisions will permit the operator to delay continuation of the picture until the laughter has died down. If a joke falls flat, the operator can speed action of the picture with the device. Mr. Carroll predicted that when this device is perfected and other technical improvements are made the motion picture revues will gradually displace the stage shows.

Wilson Gets Special GB Task

Reg Wilson, special home office representative of GB Pictures in the field, has been given a special assignment covering eastern states, effective February 10th.

Mussolini Starts Italy's "Hollywood"

Premier Mussolini in Rome last week officiated at the beginning of work on "Cinematographic City," which, it is hoped by its promoters, will become the Hollywood of Italy. Ready for production in a year, the plant is said to represent Italy's bid for European supremacy in the industry.

Included in the project will be 45 buildings, with stages, warehouses, offices, hotels, projection rooms and a fire station in the center of a 150 acre location about five miles south of Rome. It is the plan of the promoters to make it the most completely equipped and modern studio in Europe.

GB Field Changes

Scott E. Chesnutt has been named GB district manager for Atlanta, Charlotte, Memphis and New Orleans, with headquarters in Atlanta. Herman L. Booth has been appointed Cincinnati branch manager, with Rudy Knoepfle to have a new assignment. Reg Wilson, special home office representative, returns to the East following the premiere of "Rhodes" at the new Lincoln in Miami Beach. Twenty men are being added in the field.

Booth Tarkington Prophesies Extinction of Literary Works

"The novel and the poem may become extinct in 200 years, 100 years, or in much less time," is the opinion of Booth Tarkington, noted Hoosier author, as expressed in Indianapolis last week. "Radio and talking pictures already have displaced books in many homes, and television—near the threshold of American homes now—will injure the popularity of books. Other unforeseen inventions probably will have the same effect.

"The average reader reads for entertainment, and with a television box in his home, he will be able to get his entertainment cheaper," he said. "The television might eventually displace the theatre itself," he declared. Discussing the influence of radio and films from another angle, Tarkington said they had decreased the quality of books "because many authors write stories with Hollywood in mind. He pointed out that story writing and film writing call for different technique, and that the two should not be combined in one story."

Major Film Securities Listed

Statements for registration of securities by Major Film Productions, Inc., of Wilmington, Del., have been filed with the Securities and Exchange Commission, it was made known last week in Washington. The company is offering 16,000 shares of preferred 6 per cent non-cumulative stock of $5 par value and 4,000 shares of common stock of $5 par value in units of four shares of preferred and one of common at $25 per unit. The statement lists Fred Church, Hollywood, as president of the corporation. The offering is to be made through C. Wayne Could and Company, Los Angeles.

International Club Opens

The International Club opened its new clubrooms last week in New York at 165 West 46th St. The club's affiliations include The Buccaneers' Club of Berlin, Travelers' Club, London; Interallie, Paris; The National Sporting Club of Buenos Aires, and the International Club in Shanghai. M. Rorstrom, formerly of the Governor's Island Club, is operating.

World Hotel Information Bureau

Hotels of the World, Inc., has opened a chain of 40 offices to collect and distribute free information on hotels. The corporation, with headquarters in the International Building, Rockefeller Center, New York, is headed by Alfred A. Neuwald. In charge for America is Milton V. O'Connell, former hotel advertising manager.

Schine Circuit Expands

The Schine Theatre Circuit in Ohio last week acquired three more houses with the acquisition of the Majestic and Ohio in Athens and the purchase of a half interest in the Strand, in Delaware. The circuit now operates houses in Wooster, Mt. Vernon, Ashland, Norwalk, Bucyrus, Van Wert, Bellefontaine and Piqua.

Friedman Joins Lou Irwin

Zach Friedman has joined Lou Irwin's organization and will act as talent scout for motion pictures.

STAR PERFORMER

SUPER X delivers unparalleled photographic quality to the screen. That is why it continues to hold its position as star performer among negative motion picture films. That is why it plays a part in most of the feature pictures released in the world's leading movie-producing country. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

FILMS CAN EXPRESS IDEALS WITHOUT ONEROUS RESTRICTIONS: ROOSEVELT

New York State Censorship System Is "Just Plain Silly," Langdon Post Says at Board of Review Conference

Censorship of motion pictures by law, either in its existing form or in any form of extension, was attacked the other day in the most vigorous manner in years, and by recognized leaders outside the industry, among whom were President Roosevelt, Mayor Fiorello H. LaGuardia, of New York; Honorable Langdon W. Post, New York tenement house commissioner; Arthur Garfield Hays, noted liberal lawyer, and by delegates from civic and social and educational organizations representing millions of Americans.

The occasion for the bombardment of "political censorship" was the 12th annual conference of the National Board of Review of Motion Pictures, at the Hotel Pennsylvania, New York, where some 500 delegates discussed the motion picture in its relation to the public.

"While necessarily conforming to the normal requirements of entertainment, I believe our motion pictures should be sane and salutary—enlightening and mentally stimulating—expressive of the best ideals of our community consciousness," declared President Roosevelt in a message to the conference. Accomplishment of such a state, advised Mr. Roosevelt, can be done without subjecting "the industry to onerous restrictions."

"Intelligent friends of the motion picture should," he continued, "strive to direct its influence toward ends that are recognized as socially desirable."

The President said that the program "for the enhancement of the average quality of motion pictures, and particularly for their heightened usefulness in the educational and juvenile spheres is to be commended."

He further commended the National Board because of its work. "It represents a voluntary civic effort arising from the vision and public spirit of citizens who are intent upon making our life progressively finer," he added.

La Guardia Cites "Deep Interest"

Answering a reiteration by the conference that, far from contributing to censorship, the National Board's policy operated against censorship, Mayor LaGuardia expressed his "deep interest" in the Board's program.

Mr. LaGuardia said he is especially interested in the subjects of motion pictures as entertainment, as a cultural medium, as an agency of education, and also the relation of motion pictures to youth.

The Hon. Langdon Post told the conference that the system of state motion picture censorship in New York—more or less typical of other places—was "just plain silly."

"It operates under the State Board of Education and sits in blue-nosed glee judging pictures before the public even gets a chance to see them," he explained.

Edward G. Robinson, speaking for the Hollywood actor, suggested that "discipline should be exercised in the community itself, rather than be forced on it from the outside."

Robert H. Cochrane, operating vice president of Universal Pictures, said that the National Board has consistently proven "broadmindedness and a singular lack of intolerance," and that the Board's policies have had "a wholesome effect upon the minds and lives of literally millions who depend almost entirely upon motion pictures for their entertainment."

Recognition of the motion picture as an independent art equal to the theatre was the keynote set by newspaper crtics at the conference.

"The movies today are a little closer to motion picture art than they were a few years ago," declared Ward Marsh, critic of the Cleveland Plain Dealer. "But as long as we try to sell actors as box-office personalities we won't have motion-picture art.

"Motion-picture art is really the art of editing, not of acting, because almost any one of us can be taught to act."

Otis Ferguson, critic of *The New Republic,* urged his fellow-critics not to stand off on the sidelines and pronounce judgment but to study motion pictures from the standpoint of what they were trying to do. The movies as an art have "nothing to apologize for" in this country, he added.

"Equal of Anything"

Evelyn Gerstein, of the Board's committee on exceptional photoplays, declared that the films of today were "fully the equal of anything in the theatre." Stressing consideration of the "social point of view of films, she said that when films tend to "show in many subtle ways that we are getting ready for war" reviewers had to consider other things besides technical excellence.

Other speakers of the critics' were Cecelia Ager, of *Variety;* Robert Giroux, of *The Nation,* and J. K. Paulding, chairman of the committee on exceptional photoplays.

Censorship Questions

Questions of censorship and propaganda in motion pictures aroused the delegates at the outset.

The issue of censorship was raised by a delegate from the floor after Captain George W. Cowan, amusement inspector of the Providence, R. I., police department, and Herbert L. McNary, chief of the licensing division in Boston, had described the methods in use in those two New England cities.

Replying to a question, Wilton A. Barrett, executive secretary of the Board, declared that far from contributing to censorship the Board's policy operated as a protection against censorship, and cited the State of Florida as an example.

Mr. McNary expressed the opinion that patrons were "shopping around" more for good pictures now than formerly, and attacked the chance game "contests" put on by motion picture houses to bring patronage.

Michael Zala of the Eighth Street Playhouse brought up the matter of propaganda after Mrs. Willis Miner, chairman of motion pictures of the New York City Federation of Women's Clubs, had asked him whether he had any trouble with newsreels. Mr. Zala said there had been a "great deal of propaganda in newsreels" and he had had many complaints from his audiences on labor pictures. He said that some theatres had completely eliminated shots of Hitler, Mussolini and Ethiopia.

Use of motion pictures in education was taken up by Professor Robert A. Kissack, Jr., director of visual education of the University of Minnesota, who described the application of motion pictures at his university and declared that "the time has finally come when educators are catching up with the tools of modern civilization."

Opposes Legal Censorship

The National Board took a stand against proposals for the extension of legal censorship to include the power to select pictures to be shown to children.

Dr. Frederick M. Thrasher, associate professor at the New York University School of Education, who has been studying crime trends, denied that crime and juvenile delinquency resulted from the influence of the movies.

In the discussions of moving pictures as an aid to education, Professor Joseph F. Montague, editor of *Health Digest,* predicted the use of motion pictures in medical studies to preserve records of cases. Dr. V. C. Arnspiger, director of research of Erpi Picture Consultants, Inc., said that moving pictures for use in social studies could reproduce in the classroom the actual situations studied. Professor Walter S. Barnes of New York University saw in the movies the possibility of developing a real "popular art."

Arthur Garfield Hays attacked censorship in general and in particular the banning by New York State censors of the Hungarian film "Marie" or "Spring Showers."

Harry M. Warner, president of Warner Brothers Pictures, lashed out at amateur critics who blame the films for crime. He said:

"People who spend their time fighting pictures could spend it better fighting the slums. Criminals breed in poverty-stricken slum districts—not moving picture theatres."

Mr. Warner spoke at the 21st annual luncheon of the National Board on Saturday.

With him at the speakers' table were: Ernest Truex, Langdon Post, Edward G. Robinson, Tillie Losch, Mrs. Oliver Harriman, Dr. Raymond L. Ditmars, Douglas Fairbanks, Jr., Harriet Hilliard, Frank Fay, Robert E. Sherwood, Blanche Yerka, Pauline Stark, Weldon Heyburn, John Beal, Harry Hershfeld, W. G. Van Schmus, among others. About 500 persons were present at the luncheon.

EXHIBITOR SHOCKS WITH EXTRA RENTAL

Jacob Schreiber, operator of some five theatres in Detroit, completely upset the Motor City exchange of Gaumont British.

It seems Mr. Schreiber had bought "Transatlantic Tunnel" for three days run at his Colonial, and he paid in advance. His grosses were so high that he promptly sent in a check for $50 additional rental. When the exchange recovered from the shock it notified the home office, whence emerged photostatic copies of Mr. Schreiber's letter and check.

Can't Have "Motion Picture Art" While Trying to Sell Actors as Box-Office Personalities, Declares Critic

At Home

Motion Picture Herald
is now located in its
new publication offices
at Rockefeller Center
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MOTION PICTURE HERALD

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 8, 1936, from 106 theatres in 18 major cities of the country was $1,098,950, an increase of $38,425 over the total for the preceding calendar week ending February 1, 1936, when 107 theatres in 18 major cities of the country aggregated $1,060,525.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross
Boston							(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston	3,246	35c-65c	"We're Only Human" (Radio).... (on stage: Joe Cook and revue) (25c-65c)	17,000	"The Melody Lingers On" (U.A.) (on stage: Connie's Inn Revue)	19,500	High 9-7 "Hot Tip"..... 35,000 (plus stage show "Folies Bergere")
Fenway	1,382	30c-50c	"The Informer" (Radio) and..... "Her Master's Voice" (Para.) (25c-65c)	6,000	"The Murder of Dr. Harrigan".. (F.N.) and "Paddy O'Day" (Fox)	4,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Keith's Memorial	2,907	25c-65c	"The Ghost Goes West" (U.A.)..	14,000	"The King of Burlesque" (Fox)..	13,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500 High 9-7 "Top Hat" 33,000
Loew's Orpheum	2,970	25c-55c	"Professional Soldier" (20th Century) and "Exclusive Story (MGM)	16,000	"Strike Me Pink" (U. A.).....	16,000	Low 8-17 "Jalna" ..... 5,500 (6 days)
Loew's State	3,537	25c-55c	"Professional Soldier" (20th Century) and "Exclusive Story (MGM)	15,500	"Strike Me Pink" (U. A.).....	15,500	High 11-16 "Mutiny on the Bounty".... 24,500
Metropolitan	4,332	35c-65c	"The Milky Way" (Para.)..... (on stage: Ricardo Cortez and revue)	22,000	"Anything Goes" (Para.)..... (plus stage show)	20,000	Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500 High 4-6 "Private Worlds" 41,000
Paramount	1,793	25c-50c	"The Informer" (Radio) and..... "Her Master's Voice" (Para.)	9,000	"The Murder of Dr. Harrigan".... (F.N.) and "Paddy O'Day" (Fox)	6,000	Low 7-20 "Men Without Names"..... 14,000 High 1-4-36 "Captain Blood" 12,500
Buffalo							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo	3,489	30c-50c	"The Lady Consents" (Radio)....	8,300	"Anything Goes" (Para.).....	7,700	High 1-6-34 "Design for Living"..... 26,000
Century	3,000	25c	"The Murder of Dr. Harrigan" (F.N.) and "Millions in the Air" (Para.)	5,900	"Charlie Chan's Secret" (Fox).... and "Ship Cafe" (Para.)	5,800	Low 12-19-34 "Music in the Air"..... 5,000 High 1-18-36 "Show Them No Mercy" and "Coronado" 9,100
Gayety	1,600	15c-35c	"Happiness C.O.D. (Chesterfield).. (plus vaudeville)	3,400	"Together We Live" (Col.)..... (15c-35c)	3,400	Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Ceiling Zero" (F.N.)..... (2nd week)	5,100	"Ceiling Zero" (F.N.)..... (1st week)	9,300	High 11-16 "Mutiny on the Bounty".. 22,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	30c-50c	"Rose of the Rancho" (Para.)....	6,600	"Professional Soldier" (20th Century)	7,100	High 5-19-34 "The House of Rothschild" 18,000 Low 12-28 "The Perfect Gentleman".. 4,000
Lafayette	3,300	25c	"Escape from Devil's Island" (Col.) and "A Feather in Her Hat" (Col.)	7,800	"Mr. Hobo" (GB Pictures).....	8,500	High 10-19 "She Married Her Boss"... 17,000 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Riffraff" (MGM) ..... (2nd week)	5,600	"Riffraff" (MGM) ..... (1st week)	8,000	High 9-8-34 "The Cat's Paw" ..... 16,000 Low 9-14 "Smilin' Through" ..... 3,000 (re-issue)
Chicago	4,000	35c-68c	"The King of Burlesque" (Fox).. (on stage: Fred Waring and Orchestra)	44,500	"Dangerous" (W. B.) ..... (on stage: Libby Holman and Ina Ray Hutton)	37,500	High 8-11-34 "She Loves Me Not"..... 66,000 Low 5-26-34 "Thirty Day Princess"..... 19,000
Garrick	900	25c-50c	"Magnificent Obsession" (Univ.).. (2nd week)	9,200	"Magnificent Obsession" (Univ.).. (1st week)	9,200	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night"..... 3,000
Oriental	3,490	25c-40c	"The Perfect Gentleman" (MGM) (plus stage show)	15,500	"Stars Over Broadway" (W.B.).. (on stage: Bebe Daniels and Ben Lyon)	17,400	High 11-2 "Woman Wanted" ..... 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse"..... 12,000
Palace	2,509	25c-50c	"Next Time We Love" (Univ.).... (on stage: Clyde Beatty and Animals)	14,000	"Two in the Dark" (Radio)..... (on stage: Wayne King and Orchestra)	17,700	High 1-11-36 "I Dream Too Much".... 32,500 (on stage: Ken Murray and Lillian Roth) Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"A Night at the Opera" (MGM).. (3rd week)	8,500	"A Night at the Opera" (MGM).. (2nd week)	14,000	High 1-5 "Forsaking All Others" 27,000
State-Lake	2,776	20c-35c	"Seven Keys to Baldpate" (Radio) (on stage: Mitzi Green and revue)	14,800	"In Person" (Radio)..... (plus stage show)	11,500	Low 8-18-34 "Paris Interlude" ..... 6,000 High 9-8-34 "The Most Precious Thing in Life" 19,000
United Artists	1,700	30c-60c	"Strike Me Pink" (U.A.)..... (10 days—2nd week)	17,000	"Strike Me Pink" (U. A.)..... (1st week)	21,000	Low 7-20 "Alias Mary Dow" ..... 8,000 High 11-30 "Mutiny on the Bounty".... 34,100 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"Ceiling Zero" (F.N.).....	5,750	"Magnificent Obsession" (Univ.)..	6,500	High 10-12 "She Married Her Boss"..... 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"The Lady Consents" (Radio)....	10,000	"Ceiling Zero" (F. N.).....	14,000	High 9-21 "Top Hat" ..... 27,500 Low 3-17-34 "Journal of a Crime"..... 2,900
RKO Palace	3,100	30c-60c	"I Dream Too Much" (Radio)..... (on stage: Ina Ray Hutton and Orchestra)	14,000	"Charlie Chan's Secret" (Fox).... (on stage: "Earl Carroll's Sketch Book)	15,000	High 4-6 "Transient Lady" ..... 39,000 Low 5-19-34 "Where Sinners Meet"..... 4,000
State	3,400	30c-42c	"Collegiate" (Para.)	15,500	"Strike Me Pink" (U. A.).....	14,500	High 1-12 "Forsaking All Others"..... 28,000
Stillman	1,900	25c-35c	"Strike Me Pink" (U.A.).....	5,500	"Splendor" (U. A.)	4,100	Low 12-29-34 "Private Life of Don Juan" 3,500 High 11-23 "Mutiny on the Bounty"..... 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-50c	"Magnificent Obsession" (Univ.)..	3,500	"The Calling of Dan Matthews".. (Col.)	2,000	High 5-5-34 "House of Rothschild"..... 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600 (6 days)
Broadway	1,500	25c-40c	"A Midsummer Night's Dream" (W.B.) (50c-$1.50)	4,000	"The King of Burlesque" (Fox)..	1,500	.....
Denham	1,500	25c-40c	"Anything Goes" (Para.)..... (3 days—2nd week)	9,500	"Anything Goes" (Para.)..... (1st week)	9,500	High 9-29-34 "Belle of the Nineties"..... 16,500 Low 4-7-34 "She Made Her Bed"..... 800
			"The Milky Way" (Para.)..... (4 days)	4,000			
Denver	2,500	25c-50c	"Strike Me Pink" (U. A.).....	8,000	"Magnificent Obsession" (Univ.)..	15,500	High 1-13-34 "Roman Scandals" ..... 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Rose Marie" (MGM).....	14,000	"Sylvia Scarlett" (Radio)	3,500	High 2-17-34 "Hi Nellie" ..... 19,500 Low 12-29-34 "Hat, Coat and Glove"... 1,000
Paramount	2,000	25c-40c	"Dangerous" (W.B.)	3,000	"Crime and Punishment" (Col.)..	2,500	High 5-11 "Bride of Frankenstein"..... 7,000 Low 6-9-34 "Uncertain Lady" 400



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Rose Marie" (MGM)	14,500	"Show Them No Mercy' (20th Century) (5 days)	6,000	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Strike Me Pink" (U.A.) (2nd week)	6,200	"Strike Me Pink" (U. A.)	12,000	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Ceiling Zero" (F. N.)	15,000	"Broadway Hostess" (F.N.) and.. "The Murder of Dr. Harrigan" (F.N.)	9,000	High 9-8-34 "Dames" 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Paddy O'Day" (Fox)	2,500	"The Widow from Monte Carlo" (W. B.)	3,000	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Invisible Ray" (Univ.) and..... "If I Had a Million" (Para.)	3,000	"Fang and Claw" (Radio) and.... "Another Face" (Radio)	4,000	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Anything Goes" (Para.)	8,000	"Captain Blood" (F. N.)	7,500	High 1-25-36 "Her Master's Voice" 12,000 (on stage: "Earl Carroll's Vanities") Low 1-2 "Little Women" 1,500
Lyric	2,000	25c-40c	"Ceiling Zero" (F.N.) (plus vaudeville)	10,500	"Charlie Chan's Secret" (Fox) (plus vaudeville)	6,000	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"The Ghost Goes West" (U.A.) and "One Way Ticket" (Col.)	3,800	"Strike Me Pink" (U. A.)	6,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-50c	"Captain Blood" (F.N.) (25c-40c)	6,900	"Another Face" (Radio) (on stage: Duke Ellington and Orchestra)	7,100	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Ghost Goes West" (U.A.)..	8,700	"Strike Me Pink" (U. A.)	11,200	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"Miss Pacific Fleet" (W.B.) (5 days)	5,800	"Anything Goes" (Para.) (8 days)	10,600	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"The Lone Wolf Returns" (Col.).. (plus stage show)	6,000	"Crime and Punishment" (Col.).. (plus stage show)	6,000	High 1-18-36 "Magnificent Obsession" 14,500 (plus stage show) Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c	"First a Girl" (GB Pictures)	3,700	"Paddy O'Day" (Fox)	2,900	High 10-27-34 "Judge Priest 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"The Ghost Goes West" (U.A.)..	5,800	"First a Girl" (GB Pictures) (6 days-3rd week)	2,500	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Frontier" (Amkino")	2,200	"The Dancing Duchess" (Vienna) (2nd week)	1,250	.....
Hillstreet	2,700	25c-40c	"Strike Me Pink" (U.A.) (2nd week)	7,000	"Strike Me Pink" (U.A.) (1st week)	12,500	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Rose Marie" (MGM)	17,500	"Show Them No Mercy" (20th Century) (5 days)	8,000	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Rose of the Rancho" (Para.) (plus stage show)	17,250	"Anything Goes" (Para.) (plus F. & M. stage show)	22,100	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" 12,200 (on stage: Cab Calloway and band)
W. B. Downtown	3,400	25c-40c	"Ceiling Zero" (F.N.)	16,000	"Broadway Hostess" (F. N.) and "The Murder of Dr. Harrigan" (F.N.)	8,100	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"Nevada" (Para.)	1,500	"Charlie Chan's Secret" (Fox)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"Anything Goes" (Para.)	10,000	"Collegiate" (Para.) (on stage: Fred Waring and his Pennsylvanians)	20,000	High 1-4 "The Bride Comes Home" 31,326 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"Two in the Dark" (Radio) (on stage: Wayne King and Orchestra)	8,500	"Ceiling Zero" (F.N.)	6,000	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Rose of the Rancho" (Para.)	5,500	"The King of Burlesque" (Fox)	5,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 2-1-36 "The King of Burlesque" 5,000
World	400	25c-55c	"Magnificent Obsession" (Univ.) (3rd wek))	3,000	"Magnificent Obsession" (Univ.) (2nd week)	3,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Rendezvous" (MGM) and..... "Kind Lady" (MGM)	8,500	"Rose of the Rancho" (Para.) and "Her Master's Voice" (Para.)	9,000	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"La Maternelle" (Metropolis)	6,000	"Rose" (French) and..... "Mimi" (First Division)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Paddy O'Day" (Fox) and..... "Pursuit" (MGM) (plus stage show)	11,000	"Charlie Chan's Secret" (Fox) and "Navy Wife" (Fox) (plus stage revue)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Anything Goes" (Para.)	11,000	"Captain Blood" (F. N.)	11,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Strike Me Pink" (U.A.) and.... "Atlantic Adventure" (Col.) (2nd week)	6,000	"Strike Me Pink" (U. A.) and.. "Atlantic Adventure" (Col.) (1st week)	12,000	High 2-1-36 "Strike Me Pink" and "Atlantic Adventure" 12,000 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"Rose Marie" (MGM)	61,000	"Whipsaw" (MGM)	24,500	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays on" 4,500
Center	3,433	35c-$1.25	"Professional Soldier" (20th Century)	20,000	"The King of Burlesque" (Fox) (2nd week)	18,000	.....
Palace	2,500	25c-75c	"Captain Blood" (F.N.) (5 days—2nd week) "Two in the Dark" (Radio) (5 days)	5,000	"Captain Blood" (F.N.) (1st week) "Freshman Love" (W. B.)	8,500	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Collegiate" (Para.) (on ctage: Hal Kemp and orchestra) (2nd week)	30,000	"Collegiate" (Para.) (on stage: Hal Kemp and Orchestra) (1st week)	38,000	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Ghost Goes West" (U.A.) (5 days—4th week)	13,000	"Dangerous Waters" (Univ.)	7,000	.....
Rivoli	2,200	40c-99c	"Muss 'Em Up" (Radio)	12,000	"The Ghost Goes West" (U.A.) (3rd week)	20,000	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Next Time We Love" (Univ.) (plus stage show)	60,000	"Strike Me Pink" (U.A.) (plus stage show) (2nd week)	59,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"King of the Damned" (GB Pictures) (plus stage show)	26,500	"The Calling of Dan Matthews" (on stage: "Ed Sullivan's Dawn Patrol Revue)	22,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Ceiling Zero" (F.N.) (3rd week)	16,000	"Ceiling Zero" (F. N.) (2nd week)	28,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Sylvia Scarlett" (Radio)	1,800	"The Invisible Ray" (Univ.)	2,000	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"Anything Goes" (Para.)	4,500	"Captain Blood" (F.N.)	4,000	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Grand Exit" (Col.) (4 days) (Vaudeville on stage) "Charlie Chan's Secret" (Fox) (3 days) (Vaudeville on stage) (10c-36c)	2,300 1,400	"Millions in the Air" (Para.) (4 days) (Vaudeville on stage) "Crime and Punishment" (Col.) (3 days) (3 days) (10c-36c)	2,400 525	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"Barbary Coast" (U.A.)	3,100	"She Married Her Boss" (Col.) (8 days)	4,700	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"Ceiling Zero" (F.N.) (4 days—2nd week) "A Midsummer Night's Dream" (W.B.) (3 days) (50c-$1.50)	2,900 5,200	"Ceiling Zero" (F. N.) (1st week)	6,000	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Magnificent Obsession" (Univ.) (2nd week) and "Coronado" (Para.)	5,200	"Magnificent Obsession" (Univ.) (7½ days—1st week) and "Here's to Romance" (Fox) (7½ days)	7,500	.....
Orpheum	3,000	25c-40c	"Splendor" (U.A.) (on stage: Major Bowes' Amateurs) (25c-55c)	10,000	"The King of Burlesque" (Fox) and "Dr. Socrates" (W. B.)	8,000	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Strike Me Pink" (U.A.) (3rd week)	4,500	"Strike Me Pink" (U.A.) (2nd week)	10,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"A Tale of Two Cities" (MGM) (10 days)	4,700	"Riffraff" (MGM) (5 days)	1,750	High 1-6-34 "Duck Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Rose Marie" (MGM)	23,000	"Magnificent Obsession" (Univ.) (2nd week)	11,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Dangerous Intrigue" (Col.) (in stage: Benny Rubin and revue)	15,500	"The Widow from Monte Carlo" (W.B.) (on stage: Frank Parker and revue) (35c-50c)	15,500	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"Charlie Chan's Secret" (Fox) (plus stage show)	16,000	"Paddy O'Day" (Fox) (plus stage show)	14,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 7-28-34 "She Was a Lady" 7,000
Karlton	1,066	25c-40c	"Her Master's Voice" (Para.)	2,300	"Dangerous" (W. B.) (9 days)	3,600	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Magnificent Obsession" (Univ.)	2,400	"Collegiate" (Para.)	2,100	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Anything Goes" (Para.)	13,000	"Ceiling Zero" (F. N.)	13,000	High 11-23 "Mutiny on the Bounty" (2nd week) 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Exclusive Story" (MGM) (10 days)	9,200	"Invisible Ray" (Univ.)	5,300	High 1-11-36 "Riffraff" 10,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"The Informer" (Radio) and "The Gay Deception" (Fox)	1,700	"Naughty Marietta" (MGM) and "Annapolis Farewell" (Para.)	2,000	.....
Broadway	1,912	25c-40c	"Ceiling Zero" (F.N.)	6,000	"Tough Guy" (MGM) (on stage: Jackie Cooper)	8,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Orpheum	1,700	25c-40c	"Dangerous" (W.B.) and "So Red the Rose" (Para.)	7,000	"The King of Burlesque" (Fox) and "The Widow from Monte Carlo" (W. B.)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Anything Goes" (Para.) and "Chatterbox" (Radio)	6,000	"Rose of the Rancho" (Para.) and "Another Face" (Radio)	7,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Rose Marie" (MGM)	8,000	"Strike Me Pink" (U.A.) (2nd week)	7,000	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"New Gulliver" (Amkino) (2nd week)	1,800	"New Gulliver" (Amkino) (1st week)	1,200	.....
Fox	5,651	10c-35c	"Last of the Pagans" (MGM) and "Forced Landing" (Republic)	7,000	"Dance Band" (First Division) and "Waterfront Lady" (Mascot)	4,800	High 7-27 "The Murder Man" 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Exclusive Story" (MGM) (plus stage band)	17,000	"So Red the Rose" (Para.) (plus stage band)	11,800	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	2,440	15c-40c	"Magnificent Obsession" (Univ.) (4th week)	5,500	"Magnificent Obsession" (Univ.) (3rd week)	4,500	High 6-9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Professional Soldier" (20th Century) and "The Widow from Monte Carlo" (W.B.)	14,000	"Paddy O'Day" (Fox) and "Rose of the Rancho" (Para.)	11,000	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"A Tale of Two Cities" (MGM) (2nd week)	7,000	"A Tale of Two Cities" (MGM) (1st week)	7,000	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Peter Ibbetson" (Para.)	5,900	"The Melody Lingers" (U. A.)	4,500	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"Collegiate" (Para.) and "My Marriage" (Fox)	13,.00	"Ceiling Zero" (F. N.)	18,000	High 10-5 "I Live My Life" (plus stage band) 35,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Captain Blood" (F.N.)	3,400	"Ah, Wilderness!" (MGM) and "Navy Wife" (Fox)	3,650	High 2-17-34 "Roman Scandals" 7,500 Low 7-7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Anything Goes" (Para.) and "Two in the Dark" (Radio)	6,700	"Captain Blood" (F. N.)	7,100	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"Strike Me Pink" (U.A.) (2nd week)	8,150	"Strike Me Pink" (U. A.) (1st week)	10,400	High 2-1-36 "Strike Me Pink" 10,400 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Magnificent Obsession" Univ.) (5 days—2nd week)	3,100	"Magnificent Obsession" (Univ.) (1st week)	4,250	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Rose of the Rancho" (Para.) and "Invisible Ray" (Univ.)	5,200	"Dangerous" (W.B.) and "First a Girl" (GB Pictures)	5,900	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	20c-30c	"The Widow from Monte Carlo" (W.B.) and "We're Only Human" (Radio) (8 days)	4,900	"Fang and Claw" (Radio) and "Freshman Love" (W. B.)	4,850	High 12-21 "Personal Maid's Secret" (on stage: Cab Calloway and band) 8,900 Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"Frisco Waterfront" (Republic) (plus stage show)	3,100	"To Beat the Band" (Radio) (plus stage show)	3,750	.....

Luncheon Held To Honor Edison

Honoring the 89th anniversary of the birth of Thomas Alva Edison, a few of the remaining survivors of that small band of men who pioneered with the inventor half a century ago gathered at the Hotel Astor in New York Tuesday to revive memories of the days when they were assisting him in his development and perfection of the incandescent electric lamp, the phonograph, the motion picture camera and other inventions.

Since his passing these former coworkers have been discussing a living memorial to Mr. Edison, the plans for which are about to be projected in a nationwide movement through The Thomas Alva Edison Foundation, of which William S. Barstow is president. A representative group of business and civic leaders from coast to coast, who have accepted invitations to join the Foundation under the chairmanship of Owen D. Young, were among the guests of the pioneers.

Hoffman Plans Own Exchange System

Severing connections with Republic, M. H. Hoffman plans to set up his own exchanges to handle a complete program which he intends to produce. He has completed the minimum of six pictures called for in his Republic contract.

In Hollywood it is understood that under the new setup Republic franchise holders will be required to obtain home office approval before adding the distribution of any outside product. This, it is said, gives Republic virtual control over independent distribution in a number of territories.

While completing his new plans Mr. Hoffman is making his headquarters at the RKO Pathe studio, Hollywood.

Nontheatrical Films Blue List

A special list of films, issued as the Blue List by the Garrison Film Distributors, Inc., New York, has been published. The list is composed of popular educational films, foreign language pictures in sound, religious features, musical and travel shorts. The list is intended primarily for use in schools, which are now using 16mm. equipment.

Woman Operator in Indiana

Mrs. Herbert Thompson, wife of the regular operator of the Austin theatre, Versailles, Ind., fills in when needed in case of sickness or other trouble. E. H. Austin started Mr. Thompson, husband of Mrs. Thompson, in as a youngster about 20 years ago and he has never seen fit to use any other.

Exchange Plans Office

The Gus Sun Booking Exchange, with headquarters in Springfield, Ohio, will open an office in Buffalo about January 15, and another in a location not yet decided upon, according to Bob Shaw, general manager. The Springfield office is now booking unit shows through Ohio, and sections of Pennsylvania and Kentucky.

Criterion to Release Through United Artists

Criterion Film Productions will produce four films a year for international distribution through United Artists, Douglas Fairbanks, Jr., general manager of the English company, announced on arrival from London Wednesday.

Production will be centered in England and in Hollywood. Fairbanks will be starred in two pictures a year. The first release is "The Amateur Gentleman," and the second, "Knights of the Round Table," will also be made in England. Fairbanks said he preferred to produce abroad.

Fairbanks will confer with United Artists while in New York, and in three weeks planned to go to the coast to confer with Samuel Goldwyn and Douglas Fairbanks, Sr. Capt. Cunningham Reed, chairman of the Criterion board, is also here.

Dollar Conversion Is Solved in Spain

by HARRY CHAPIN PLUMMER
Barcelona Correspondent

The knotty problem of pesetas-dollar conversion, which, it was feared by many of the American picture managers here, might assume serious proportions if the period between application and granting of the permits continued to lengthen, has been capitalized into a consolidation measure by the Warner-First National director-gerente, René J. Huet. The result is that the financial position of the branch here is the strongest it has been since its establishment.

Permits in the aggregate of $200,000 are now outstanding, Mr. Huet said, and since but a minor percentage of this total is likely to be granted by the Spanish Centro de Concatratación at any one time and it therefore is impossible to remit to the United States the major sum for many months hence, he has turned about to find the best conceivable solution of the difficulty. The last permit was granted in August.

By reducing the bank balances from a maximum of 350,000 pesetas carried a year or more ago, to a minimum of 60,000 pesetas and employing the difference, which otherwise would be earning no more than 1.5 per cent on deposit, to pay in cash all bills and purchases, discounts of as high as 10 per cent have been obtained and with all the attending advantages of cash buying. With the 1.5 per cent realized at the bank on the balances actually maintained, the net result has been a striking illustration of the old adage: "A penny saved is a penny earned."

The only element of risk entailed, according to Mr. Huet, is the possible devaluation of the peseta, but as the Spanish monetary unit is based upon the stability of the gold franc, any appreciable fall from its currently maintained level of 7.35 to the dollar is considered in banking circles here to be a most remote contingency.

Besides the unstinted praise of the Warner-First National staff and others accorded José Virós, publicity director, for the thoroughness of his workmanship in advancing the "Dream," Señora Virós presented him with his first son and heir on the night of the premiere.

Walters to Columbia

Gwenn Walters, fashion editor of *Movie Mirror,* has joined the Columbia studio publicity department.

Notables Attend "Rhodes" Opening

(*By Special Correspondent*)

"Rhodes, the Diamond Master," Gaumont British picture starring Walter Huston, opened at the Lincoln theatre in Miami this week to a large audience of industry figures. The Lincoln is the newest house of the Wometco circuit.

Among those present were John Hays Hammond, former chief engineer for Cecil Rhodes in South Africa; Joseph E. Widener, sportsman and president of Hialeah Jockey Club; Major Albert Warner, I. J. Hoffman and Frank Damis of Warner Brothers, Eddie Alperson of the Skouras circuit, Colonel Fred Levy of Louisville, Myer Schine, Claude Ezell and William Underwood of Dallas, N. L. Nathanson and Oscar Hanson of Toronto, A. C. Hayman of Buffalo, Nathan Yamins of Fall River, Charles Segal, Louis Blumenthal, William and Harry Brandt, Julius Joelson, Jack Steinman, A. H. Blank, Daniel Finkelstein, Leon Netter, E. J. Sparks, Frank Rodgers, Sidney Myer, Mitchell Wolfson, Aaron Saperstein, Jack Miller, Emil Stern, Colonel W. S. Butterfield, John J. Payette, Joseph Hartfield, Ed Sullivan, David Wilentz, Arthur A. Lee, George W. Weeks and A. P. Waxman.

The picture will have a $10 premiere at the Ritz Carlton Hotel in New York on February 19 for the benefit of the Adventure Society. It opens at the Roxy on Broadway 10 days later.

Code Seals Are Issued on 104 Films in Two Months

Renewed activity on the part of the Production Code Administration marked December and January. From November 26 to January 26 the Producers Association passed on and issued code numbers on 104 features and 74 shorts. These figures include both current and reissued pictures.

The two-month total was somewhat lower than the high marks chalked up during the first few months of the code administration's work. Since July 15, 1934, 1,102 features and 705 shorts have been approved for distribution.

Credit For Viewing Picture

Special school credit will be given to those students who read Charles Dickens' "A Tale of Two Cities" or see the screen play during the holidays, according to an announcement by Professor William Lewin, chairman of the advisory board, National Department of Secondary Education.

Bracker Leaves Mickey Mouse Mag

Murray Bracker, advertising director of Mickey Mouse Magazine since its inception, has resigned. Mr. Bracker will become the sales promotion manager, handling the Mickey Mouse Sweatshirt Division of the Norwich Knitting Company, Norwich, New York.

Salesmen Added to FD

Sidney Mesibov has been added to the First Division Philadelphia Exchange as a salesman in the city territory. At Washington Ben Oletsky has been added to the sales force.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BEST MAN WINS, THE: Jack Holt, Florence Rice, Edmund Lowe—A good Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—Harold Bell Wright story. Good entertainment, above the average, and drew the crowd that means box office, and what I am interested in, and pleased the customers, and I expect to do more on their next one, "The Mine with the Iron Door."—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—Peter B. Kyne story. Fine. Way above the average western.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

GRAND EXIT: Ann Sothern, Edmund Lowe—A delightful picture, ideal for the weekend. A story of the fire insurance racket which moves at a fast clip and sure to hold the interest of the audience until the final fadeout. Eddie Lowe is fast developing into a knockout box office draw, providing he is kept in these wisecracking mystery roles which he so capably performs. Miss Sothern does well by herself also. Direction good. Fire scenes and sets excellent. Running time, 67 minutes. Played January 31-February 1.—Ed. C. Curdts, Ritz Theatre, Greenville, S. C. General patronage.

GUARD THAT GIRL: Robert Allen, Florence Rice—A splendid mystery picture. Good story and fine acting. Good satisfaction.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—Boy, oh boy, what entertainment. Good for any night in the week where anyone wants good entertainment. Tied this up with Parent-Teachers and the G. E. Electric Co. and good old Columbia gave me the advertising that they have to go with this and the result was Box Office for me.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

LET'S LIVE TONIGHT: Lilian Harvey, Tullio Carminati—A sleeper that should never have been awakened. I'll bet the sound crew even went to sleep making this one. The last customer to leave the theatre smacked the usher right between the eyes for waking him up. Shame on you, Columbia, for forcing this on an exhibitor. Absolutely nothing gained for showing it. Shelve this one, brother exhibitor. Running time, 70 minutes. Played January 29-30.—Ed. C. Curdts, Ritz Theatre, Greenville, S. C. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—Good entertainment. Good for any day in week. Played on Saturday to more than average business.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—I consider it fine entertainment, also box office, and the way my public ate it up was enough for me. The word of mouth advertising that I received from my first nighters built my second night up to within 35c of my first night and that is something that very, very seldom happens.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas—They made me play everything before I got this one and I got sore, but it was soon forgotten when I checked up on my receipts. Broke all records for Colbert in my house and I did plenty on "It Happened One Night."—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

TOO TOUGH TO KILL: Victor Jory, Sally O'Neil—An interesting story given an ordinary run-of-the-mill production. Jory deserves better. Small draw for us. Played January 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

BLACK FURY: Paul Muni, Karen Morley—This drew fairly well and pleased a Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—A swell Joe E. Brown and without a doubt the best picture he ever made. They go for him in a big way here and business was fair even though played just before the Christmas holidays. Played December 20-22.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Again these boys have done it. As good or better than anything they have ever done. Educational as well as entertaining. Running time, 92 minutes. Played January 26-28.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Swell entertainment; fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady—A very entertaining musical; did fairly well on a tough spot just before Christmas.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—A smart, sophisticated and clever drama of a divorced wife and her former husband and his new wife. This pleased very much.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—Just a fair program picture. Is O. K. on a double bill, but is hardly strong enough to run by itself. Played January 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—A wonderful picture. Story great and acting fine. Played it on a double feature bill as we were late booking it but it was a shame as this picture will stand alone, any time or any place. Played January 21-22.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Excellent. Should please anywhere. Very good business. Played January 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GB Pictures

THIRTY-NINE STEPS: Robert Donat, Madeleine Carroll—I do not rate this picture as high as some critics have. I can only call this a fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHANGE OF ADDRESS

Quigley Publications, including Motion Picture Herald, Better Theatres, Motion Picture Daily, Motion Picture Almanac, and The Box Office Check-Up, is now located at

1270 SIXTH AVENUE
ROCKEFELLER CENTER,
NEW YORK CITY.

Metro-Goldwyn-Mayer . .

AH, WILDERNESS: Wallace Beery, Lionel Barrymore—One of the finest to come from Metro. I believe without exception, that every person who saw this picture enjoyed it. Perfect cast, perfect story. Business average. Running time, 98 minutes. Played December 31-January 1-2.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Very good. Give it your best playing time. Running time, 98 minutes. Played December 29-30.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

AH, WILDERNESS!: Lionel Barrymore, Wallace Beery—Very fine picture, with exception of scenes of drinking, which are too long altogether. Barrymore does very fine work.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—An entertaining musical, but it took an awful nose-dive on a mid-week date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—A very good musical picture. Lots of entertainment. Good comedy. Gave good satisfaction. Stars fine and there was a lot of them in this one.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Very, very good. Enjoyed by all. Running time, 92 minutes. Played February 3-5.—Ed. C. Curdts, Ritz Theatre, Greenville, S. C. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—A splendid picture. Very interesting story. Great acting by both stars. Gave fine satisfaction. Played January 26-27.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—An excellent character portrayal but much too sordid for genuine enjoyment from a paying audience. Audiences do not like to have worries when in a theatre; they come with a carefree spirit and like to leave the same way. I do not censure Metro for making this picture because they surely had to have good intentions to release a picture of this nature but I, as one little exhibitor, would like to plead with them to refrain from stories of this sort. I feel the industry as a whole would benefit. Running time, 74 minutes. Played January 24-25.—Ed. C. Curdts, Ritz Theatre, Greenville, S. C. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—The strongest dramatic picture of the year. It is unfortunate its appeal seems to be only for the men. The word of mouth advertising following its first run frightened the ladies away. A successful picture for us must appeal equally strong to both sexes. Played January 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers, Allan Jones, Kitty Carlisle—If your folks go for the Marx Brothers this one should click nicely as it's one of their best. More of the harp and piano novelties they do so well would help lots. Played January 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Will please majority if you can get them. Cooper cries most of the time, as usual. Beery wonderful in his part. Played January 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Real entertainment here. Great cast includes Mickey Rooney and Una Merkel, who were never better. Good for any day in the week. Business very good. Running time, 94 minutes. Played January 12-13.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Just what the title implies; ran it two days, but it's a one day picture here and would skip it if could afford to pay for it and not run it. I can't conceive of any picture being entertainment when sweethearts quarrel and shout at each other and keep it up after they are married. People go to the theatre to be entertained, not bored and disgusted. Playd January 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THREE LIVE GHOSTS: Richard Arlen, Beryl Mercer, Claude Allister—A good program picture well acted by a very capable cast. Claude Allister and Beryl Mercer are excellent in this comedy that pleased

everyone. Business average. Running time, 62 minutes. Played January 24-25.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Here is another dandy picture. You can stand at the door with a smile as your patrons pass out. Good for best showing time. Running time, 85 minutes. Played January 19-20.—R. L. Matson, Crystal Theatre, Flandrau, S. D. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—I call this just fair. Myrna Loy did not act as she can. She was too stiff all through the picture. Tracy always good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Paramount

ANNAPOLIS FAREWELL: Sir Guy Standing, Rosalind Keith, Tom Brown—Fair picture. Have played a number of these Navy pictures in the past and they are getting stale. Played January 18-19.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

ANYTHING GOES: Bing Crosby, Ethel Merman, Charles Ruggles—Charlie Ruggles as Public Enemy No. 13 steals the show, specially when he is pushed back to No. 1313. Lots of nice music and Ethel Merman is acomin'. Crosby has a fine voice (if you like it, and lots do) but his looks are a little against him when it comes to movies. Business very good first day but fell off the second because of storm. Can't complain.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Town and country patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie—Played this in exchange of some of the stuff they are putting out this year. Drew very well. Well liked. Running time, 83 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

COLLEGE SCANDAL: Arline Judge, Kent Taylor—I traded this for "Peter Ibbetson" and it proved to be the best picture shown in this theatre for several weeks. It is cast by a host of good players along with the inimitable Arline Judge, with excellent mystery story framed around college life which makes grand entertainment. Business above average, two days the middle of the week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

COLLEGE SCANDAL: Arline Judge, Kent Taylor—Nice little picture especially appealing to younger set. Fair B. O. New England has had great theatre weather past three months. No snow but cold enough to send them in. Running time, 78 minutes. Played January 5-7.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

CORONADO: Johnny Downs, Betty Burgess, Leon Errol, Jack Haley—A swell musical comedy drama that pleased weekend patrons very much. It is better than a lot of these "specials" put out with marquee names only.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon It is time for Paramount to call Mr. DeMille in and tell him to quit spending so much money on productions that picture theatres can't get by with. This picture, while it is quite pretentious, has nothing in it that was not done in "Robin Hood" 10 years ago. It does not offer anything worthwhile and becomes so tiresome that fans just fall dead in their seats and do not come to until some more battle to bang is brought into the thing and it goes on and on. If you can get them in with this you have one on me.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EAGLE'S BROOD, THE: Wm. Boyd, Jimmy Ellison—These Hopalong Cassidy westerns are best westerns I have ever seen. Don't care for a western as a rule but these are the "nuts." They are also box-office.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Town and country patronage.

EAGLE'S BROOD: William Boyd, Jimmy Ellison—This series is fine, although this is not as good as the first one. Running time, 59 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Very nice program picture that did not do so well at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOIN' TO TOWN: Mae West—This was the first Mae West picture that ever played in this county and while business was fair, she did not go over. There is no doubt but what the earlier Mae West films would go over much better. Played December 27-29.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Pleasing story, good cast, audience reaction very good. Typical Sunday attraction.—Russell Anderson, Casino Theatre, Gunnison, Utah. General patronage.

HER MASTER'S VOICE: Edward Everett Horton—Just fair. No draw, just a picture. Running time, eight reels. Played January 31.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—Another Burns and Allen comedy. Good for those that like 'em but picture falls short of being anything to get them in. Vaudeville names in picture and advertising failed to do their stuff. It could have been a real picture if not so badly cut up and with so many jerky sequences.—Russell Arderson, Casino Theatre, Gunnison, Utah. General patronage.

HOLD 'EM YALE: Patricia Ellis, Caesar Romero, Larry Crabbe—Just a fair comedy; Saturday business to correspond.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—Nothing big but pleasing. Morrison has beautiful voice and is well liked here. Played to fair business on weakest nights. Played January 15-16.—J. R. Deland, Park Theatre, Avon Park, Florida. Small town patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—An excellent melodrama seriously produced. Sylvia Sidney is at her best and Melvyn Douglas provides much fun. Everything here to satisfy any audience—yet we did only average business. If times are getting better, our folks don't know it. Played January 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney—Had to withdraw this one from December booking, owing to its popularity in key cities. Played this up in advertising; result very good weekend business. Picture tense and dramatic and bound to please. Running time, 80 minutes. Played January 23-25.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott—A Zane Grey that did not come up to expectations. This one is a mystery type of picture. Business was not bad, however. Played January 4-5.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

SHANGHAI: Charles Boyer, Loretta Young—This is a well made and artistic production, but it lacks box office punch and audience appeal.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHIP CAFE: Carl Brisson, Arline Judge, Mady Christians—Good little picture; good entertainment. Nothing big. Mr. Brisson has a splendid voice and sings a couple of songs. Played January 28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STOLEN HARMONY: George Raft, Ben Bernie, Grace Bradley—Pleasing picture; good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TWO FISTED: Lee Tracy, Grace Bradley—The swift pace of this better-than-average program picture kept the patrons on the edges of their seats during almost the whole film. It can play any day of the week without difficulty and is deserving of more than a one day date which we gave it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Republic

FORBIDDEN HEAVEN: Charles Farrell, Charlotte Henry—Sold for special but nothing more than ordinary programmer. Business poor but weather partly responsible. Played January 21.—J. R. DeLand, Park Theatre, Avon Park, Florida. Small town patronage.

NEW FRONTIER, THE: John Wayne, Muriel Evans—An extra good western picture. Story entertaining. None of them has a thing on this man Wayne. He never made a poor western picture and Evans is good in all the pictures we have played her in. Played January 24-25.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—While it's a little too long, it travels along at a rapid pace and holds interest fairly well. Should please majority. Played January 25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A grand story brought to life by a fine cast. Barbara Stanwyck is perfect in the part. Unfortunately, we can't say as much for the business we did. Somehow folks didn't seem to know how good a show it is. Consequently, it fell down at the box office for no good reason. Played January 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ANOTHER FACE: Wallace Ford, Phyllis Brooks—Program grade; O. K. for one day. Played January 21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—A good, high-class western. It clicked on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FANG AND CLAW: Frank Buck—Don't make the same mistake I did by not getting ready for this because it is one of the most unusual pictures since Frank Buck gave us "Bring 'Em Back Alive." Get behind it in a big way and it will do the business and give your patrons satisfaction. Big and unusual in every way.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FRECKLES: Tom Brown, Virginia Weidler—Nice little picture. A family picture. Better than the jazz pictures for small towns. Running time, 70 minutes. Played January 5.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

HI GAUCHO: John Carroll, Steffi Duna—Failed to draw and am glad it did. I hate to apologize. Many like this will wreck the business. Played December 27-28.—J. R. DeLand, Park Theatre, Avon Park, Florida. Small town patronage.

HOT TIP: James Gleason, Zasu Pitts—A crackerjack of a picture. A good story about Jimmie beating the track with form sheets and he certainly does it in the end. Excellent entertainment. Holds interest through the whole picture with hardly a dead spot.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—Very good. Miss Pons real actress as well as a wonderful singer. But opera does not go in my town. They just will not come to see opera stars.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IN PERSON: Ginger Rogers, George Brent—This one pleased fine and is a real nice picture. George Brent never better and Ginger does a grand piece of solo acting minus the support of her dancing partner. Good draw. Played January 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN PERSON: Ginger Rogers, George Brent—Very good. Enjoyed by all. Very good drawing picture. Running time, 10 reels. Played January 26.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

NITWITS, THE: Bert Wheeler, Robert Woolsey, Fred Keating, Betty Grable—Entertaining comedy that did fairly well on New Year's Eve and night. Ran a special midnight show of short subjects on New Year's Eve following the regular final evening performance, and did fair business. Didn't attempt any New Year's frolic, just a screen program with no trimmings.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

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POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—Good western. A little too much smoke, but didn't kill all of them. Can't see why so much shooting in westerns. Running time, 70 minutes. Played December 16.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Swell entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STRANGERS ALL: May Robson, Preston Foster —This is no drawing card, but the audience called it fair entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SYLVIA SCARLETT: Katharine Hepburn—Of all the damndest mess this is IT. Combined with bad weather this established an all time box office record for a low Sunday gross. Walkouts and plenty of all around dissatisfaction. Shame on you, Katy, for making such a poor picture.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Somewhat silly throughout. However, it has some clever musical numbers that will please if played to music-minded audience. Business poor. Played December 29-30.—J. R. DeLand, Park Theatre, Avon Park, Florida. Small town patronage.

TOP HAT: Ginger Rogers, Fred Astaire—A good feature. Played too late to get good run. Above average program. Running time, 11 reels. Played January 14-15.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—This is one for which all the boys have been howling. And did they like it! Spellbound, that's the word. When Astaire sings, he has 'em spellbound. When he dances, he has 'em Spellbound. And when Ginger sings and dances, **she** has 'em spellbound. But when they sing and dance together—well, you guessed it, SPELLBOUND! Fred's cane dance and pantomime execution, especially the machine gunning, was the last word in tapping! Whatta picture! Running time, 99 minutes. Played February 1.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—A murder mystery that holds the interest from the start to the finish. This is one your patrons will not solve until the end. Business good. Played this on a twin bill. Played January 25-26.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—A well made and entertaining picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Twentieth Century-Fox

CHARLIE CHAN IN EGYPT: Warner Oland—A pain in the neck every time I play one of these. Running time, 70 minutes.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

CHARLIE CHAN'S SECRET: Warner Oland—This is one of the best Chan stories to date and well received by our patrons. Good business. Running time, 71 minutes. Played January 17-18.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke —Played this on the toughest nights of the year, Christmas Eve and Christmas Night, to fair business. Weather was bad.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GINGER: Jane Withers, Jackie Searl—This was a very well done production, with a good deal of laughs that the children enjoyed. One should do a fine matinee business on a Saturday. We played it on Friday and Saturday and drew all of the children. Average business. One cannot go wrong on it. Good clean entertainment for the entire family. Running time, 74 minutes. Played January 31-February 1.—Albert Hefferan. The Owl Theatre, Grand Rapids, Mich. Children patronage.

GINGER: Jane Withers, Jackie Searl—Very pleasing comedy. This little girl had the crowd going every minute.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN OLD KENTUCKY: Will Rogers—Our newspaper advertising carried the following, "It is with the deepest regret that we announce that this will be your last opportunity to see the beloved Will Rogers on the Ritz screen. In order to make this program outstanding and one long to be remembered we have arranged an excellent program of short subjects, including 'Starlit Days at Lido' and 'Three Orphan Kittens,' both in color." Although weather conditions were against us, we just about set a three-day house record, bringing in people that were never in the theatre before. Would say that it is the best picture Will ever made, and I am sure that I never had a more favorable audience reaction. **Sic itur ad astra.** Running time, 84 minutes. Played January 26-28.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—A beautiful and unforgettable finale to the inspiring career of a great man.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—A musical that is above the average. Slow and draggy in many spots. Not enough of Fats Waller and Dixie Dunbar. Some good tunes. Business average. Played January 7-9.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

KING OF BURLESQUE: Warner Baxter, Jack Oakie, Alice Faye—Very good musical. Oakie steals the honors. Dancing very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLEST REBEL, THE: Shirley Temple—Shirley pleases everyone. "Littlest Rebel" is too sad to please the majority. Give Shirley a different kind of story. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—A surprise picture; mighty good. Should have run this two days and "O'Shaughnessy's Boy" one. Played January 24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—A fair picture. Some of the situations brought titters from the audience. Good players deserve better material to work with. Played January 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—Neat little programmer. The ladies liked it. Swell settings and scenery.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—Just another program picture, neither bad nor good; the kind that they will pass if they had known what it was. They tried some comedy and some pathos and it was a failure in both instances.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ORCHIDS TO YOU: John Boles, Jean Muir—Better than expected. Nothing big but entertaining. Running time, eight reels. Played January 12.—C. A Kelley, Rex Theatre, Custer, Okla. Small town patronage.

OUR LITTLE GIRL: Shirley Temple—A good picture for the Temple fans. Fair business on two very cold nights..—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PADDY O'DAY: Jane Withers—A good little picture but not as good as "This Is the Life." Good stories will make this child star as popular as Shirley Temple. Business above average. Running time, 70 minutes. Played January 26-27.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee —This looked like they had a million dollar idea but it did not jell so well. Just an hour and a quarter of mild entertainment. Zero weather was partly to blame for below average business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

$10 RAISE: Edward Everett Horton—A light but pleasing comedy. Sunday business just so-so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THANKS A MILLION: Dick Powell, Fred Allen, Patsy Kelly, Yacht Club Boys—Mighty good entertainment, so our people thought. Played January 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly—This musical is a rarity; the hero doesn't become the star of a Broadway extravaganza or make his debut at the Metropolitan. Our patrons unanimously agreed that this was Dick Powell's happiest effort to date, what with an unusual and clever story, catchy music and a strong supporting cast. Patsy Kelly is gradually developing into a comedienne of strong box office strength, and although she plays a subordinate part in this picture, merits major billing. Business was good, due, in part, to excellent word-of-mouth advertising.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—A good picture that will please your action fans. Railroad stories are very rare and this one was very well received. Business good. Running time, 70 minutes. Played January 18-19.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien —Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Nothing slow about this one. Plenty for everybody. Drama, comedy and action. Pleases all. I can say that, so far this year, Twentieth Century has come through with a knockout average. I have no complaint with any of their product. What's coming looks even better than what we already had. My patrons are a mixed class, mostly poor paid factory workers and when they come out for a picture, I know it can please anyone, as they, above all, look for their money's worth.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. City patronage.

United Artists

RED SALUTE: Barbara Stanwyck, Robert Young —A red picture and a red box office. Good to see Cliff Edwards again, but he was in damn poor company in this picture. United Artists are slipping this year; they haven't shown much lately. The wise exhibitor will be tending the furnace when his audience exits. It will save some embarrassment in explaining why he ran it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SANDERS OF THE RIVER: Leslie Banks, Paul Robeson—If England will continue to make pictures as well directed as this is they will offer much competition for American made pictures. A picture like this with so many black African natives is hard to put over, but I avoided showing a trailer on this or displaying photos but advertised it as a very thrilling drama. I received an unusual amount of praise on this from patrons. Once you get them in this will please close to 100%. Business on this a fair average considering the cold weather.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

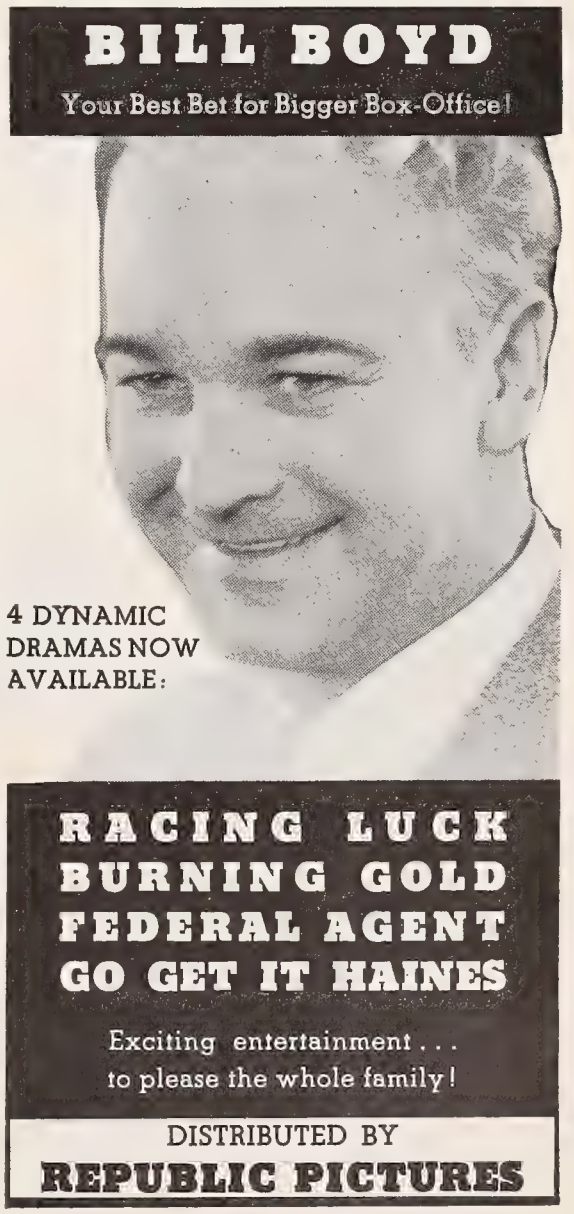
BORDER BRIGANDS: Buck Jones—Good shoot-'em-up Saturday bill.—Roy W. Adams, Mason Theatre. Mason, Mich. Small town patronage.

CHINATOWN SQUAD: Lyle Talbot, Valerie Hobson—A lively action comedy that pleased the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes, Jean Arthur—An out of the ordinary and one of the bigger pictures. Edward Arnold was ideal for the part. For those who have read the story the picture appears choppy but only a small part of those who will see the picture have read the book. The part of Fox was treated too much in a burlesque way. The successful manufacturer of the first steel undertruck for railroad cars is not the comedy character pictured in this but this is a minor criticism. I put forth special efforts on this and did a better than average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—Not as good a picture as it was a story. Or else someone blundered. At any rate, they

(*Continued on following page*)



hurried it through so fast everyone gets confused and wonders what is what and why. Proved the weak end of a double bill. Played January 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—This is a real good action melodrama with considerable comedy. Jack Holt looks and acts as vigorously and active and pleasing as in any of his successful pictures. He looks good for many more pictures if given the right material. I would sum this up as one of his best. Business a fair average for zero weather.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THREE KIDS AND A QUEEN: May Robson, Frankie Darro—We played this as a high school benefit and it gave great satisfaction. A wonderful entertaining picture. A great star and a great cast. Played January 23.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

THROWBACK, THE: Buck Jones—This is the first of the new series to be shown in this theatre, and I can truthfully say it is better than average western. Business not up to standard. Weather very bad.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell, Adolphe Menjou—Perfect entertainment for everyone, but basketball and cold weather hit it an awful wallop.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—This is a wow of a picture. Action and lots of it. 100% satisfaction. The stars both great, and all the cast. Played January 28-29.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—Little Sybil Jason is a cute little trick, but the picture as a whole is not so good. It sure did a nosedive here. Played January 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—This proves it isn't always the late ones that do business. A good old picture is better than a poor hot one. Quite generally liked.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.



The BEST OF THE OLD COMEDY FAVORITES ARE IN Educational Pictures
JOE COOK—One man circus—professional boondoggler—creator and chief dispenser of Cookiana, that goofy, hectic, hilarious type of fun you'll find so generously in his latest, "Giv'im Air."
Distributed in U.S.A. by 20th Century-Fox Film Corporation

SIX MORE SHOWMEN JOIN REPORTER RANKS

Five more exhibitors to welcome into the contributing army of "What the Picture Did for Me" are:

F. L. Clarke, Cozy Theatre, Hazen, Arkansas.

C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine.

Ed. C. Curdts, Ritz Theatre, Greenville, South Carolina.

J. R. DeLand, Park Theatre, Avon Park, Florida.

Miss Fay M. Wiklund, State Theatre, New England, North Dakota.

Returning to duty after a year and a half of absence is C. A. KELLEY of the Rex theatre at Custer, Oklahoma.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—Good comedy. Glenda Farrell steals the show every time she appears in any picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Excellent western that pleased all the cash customers. Best mid-week business in months on this one. Played January 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—This is a real western with wonderful scenery, fine singing and a good story. Very entertaining. A real western picture. There is a lot of difference between a western and horse operas. Some of the westerns ought to be barred for want of entertainment. (But the horses are not to blame.) Played January 30.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien—In my estimation this was just an average picture and not the special Warner Bros. would have you believe. Most of my patrons expected Dick to sing more than he did. Plenty of comedy furnished by Frank McHugh is what helped it along. Business was average. Played January 10-12.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

SPECIAL AGENT: Bette Davis, George Brent, Ricardo Cortez—A very good picture showing the Treasury Department's men out to get the income tax evaders. Picture was well liked by those that came. All side roads are blocked in this territory and consequently business was extremely bad. Played January 25-26.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

STRANDED: Kay Francis, George Brent—Had a happy surprise on this one. Played it old and found it to be a nice little program picture.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Town and country patronage.

Short Features

Columbia

LET'S RING DOORBELLS: Scrappy Cartoons—A lesson for the kiddies against doorbell ringing. Would be a good Halloween topic but is fair for any time.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARS OF TOMORROW, NO. 2: A pretty good reel but it seems to us some of this amateur talent has been seen in recent Universal Mentone musicals. It may not be but we aren't sure. Anyway, they looked familiar.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

FLICKER FEVER: Frolics of Youth—Why, oh why have they done away with the old cast that made up the "Frolics of Youth" series? They were good. This bunch are only fair and a poor substitute.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOOTBALL: Paul Terry-Toons—We keep hoping for better cartoon work with some original ideas. Guess we won't find it in this series. Just fair on this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LION'S FRIEND, THE: Terry-Toons—Very good indeed. An ideal comedy to play on a children's matinee. We played it with "Ginger". The main idea is that if one can book a good children's picture and get the right type of shorts to go with the feature, it will boost up your business at least ten per cent, as we have tried it and it has worked. Just advertise "Also good shorts suitable for children". You find in so many programs for children that your feature, Shirley Temple in "Little Colonel", etc. is billed on a program with a short entitled "Popping the Cork", a two reel picture with a great deal of drinking. If this happens a few times at a theatre your mothers and fathers will take their children to another theatre with better shorts, regardless of the faeture. Shorts play a great deal of importance in booking films. Just as much time and planning is necessary in booking short subjects as in booking feature attractions. But some people just book any old thing. "What the Picture Did for Me" in shorts is just as important to us as the feature section of this department. It should grow and mean a lot to exhibitors who have their eyes open for finer product, as there is no other way that can help you as much as this department, as you have the comments and several opinions to profit by. So watch your shorts and build up a strong program. Start by looking in "What the Picture Did for Me". Running time, six minutes.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Children patronage.

ONE BIG HAPPY FAMILY: Tuxedo Comedies—O. K. Gets a few laughs. Running time, 2 reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PERFECT THIRTY-SIXES: Mirthquake Comedies—A poor attempt at a minature musical even if Educational does praise it skyhigh in their ads. Truthfulness on their part in their ads wouldn't hurt any. Why not admit failure and start over?—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TARS AND STRIPES: Buster Keaton—A very funny comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay—An excellent subject to use with an all-comedy feature. It balances the show and is real entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade—An interesting study of plays in slow motion on the basketball court.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COUNT TAKES THE COUNT: Charley Chase—Another good Chase comedy which got the laughs.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

CREW RACING: MGM Sports Parade—Very good single, showing the technique of crew rowing with interesting and humorous comments by Pete Smith.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

GREAT AMERICAN PIE COMPANY: MGM Miniatures—Mildly amusing comedy skit.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HONEYLAND: Happy Harmonies Series—Mighty good filler for any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOT MONEY: Todd-Kelly—About average for this series. Keep it away from current gangster films if you want to balance your show.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—A very fine interpretation of Abraham Lincoln.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revues—This is the finest color short ever made by Metro. Patrons talked about this one as much as the feature, which was "A Tale of Two Cities". Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

PITCAIRN ISLAND TODAY: Oddities—A very interesting short, especially if you can use it near to your booking of "Mutiny on the Bounty", as it shows life on the island where the mutineers made their final home.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRIMITIVE PITCAIRN: MGM Miniatures—A very interesting short. This can be played before you play "Mutiny" and will be a plug for the picture. Running time, 10 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

STARLIT DAYS AT LIDO: Oddities—Excellent, as Metro's color subjects always are. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

STARLIT DAYS AT LIDO: Oddities—An excellent color musical showing some film stars at play and intermixed with some snappy dances.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THRILL FOR THELMA, A: Crime Doesn't Pay Series—A very interesting number of the "Crime Doesn't Pay" series. This is made with the usual

care and capable cast that Metro always uses in their shorts. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

THRILL FOR THELMA, A: Crime Does Not Pay No. 4—The best "Crime Does Not Pay" two-reeler yet. Its subject matter strikes nearer to the average audience than the previous issues.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Paramount

BETTY BOOP: Cartoons—Very good cartoons on average. Running time, nine minutes.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

BROADWAY HIGHLIGHTS NO. 5: Paramount Varieties—Good shots of "Jumbo" at New York Hippodrome make this single diverting and interesting.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

IS MY FACE BLACK: Headliners—A very good reel and better than any of their Sportlights or Pictorials. Paramount does not have much in the way of short subjects. My patrons prefer comedy and especially good two-reelers (not the musical type). Running time, one reel.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

MILLION DOLLAR NOTES: Red Nichols and His World Famous Pennies—We knew this one was going to be "hot," and we were not a bit disappointed. If you need a good, peppy musical short to round out a program, you can't go wrong with this one. Running time, 11 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

PARAMOUNT PICTORIAL: No. 3.—Always an interesting short and this is no exception. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

POPEYE: Cartoons—I think these are overrated. Just a cartoon to me. Running time, eight minutes. —C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

SIRENS OF SYNCOPATION: Phil Spitalny and His Musical Ladies—One of the smoothest musical shorts. Just fine, and will give satisfaction to all classes of patrons.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SPORT ON THE RANGE: Grantland Rice Sportlights—Another good Sportlight. Have never had a poor one. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RKO Radio

EVERYBODY LIKES MUSIC: Donald Novis, Irene Taylor—Just so-so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GASOLOONS: Edgar Kennedy—Steer clear of these Kennedys. Funniest part is Kennedy trying to be funny.—J. R. DeLand, Park Theatre, Avon Park, Florida. Small town patronage.

GASOLOONS: Edgar Kennedy Comedy—Fair, a few laughs, and nothing objectionable. Running time, 2 reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IN LOVE AT 40: Edgar Kennedy Comedies—If this is comedy, my name's Eddie Cantor. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 5—This was our first of this series. Very satisfactory; just about what one would expect. One young lady toe tap dancer was exceptionally good. Several said they were glad to see Major Bowes.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 4—Very satisfactory. Patrons came to see how Major Bowes looked as much as anything. Believe the six that are made will be enough, as they prefer seeing professionals to amateurs.—D. E. Fitton Lyric Theatre, Harrison, Ark. Small town patronage.

NO MORE WEST: Bert Lahr—This comedian does not click with my people.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ODOR IN THE COURT: Clark & McCullough—An excellent two-reeler, perhaps more appreciated here than elsewhere, owing to our patronage of "courtiers", but still a good bet for any type of audience. Rapid-fire wisecracks during the courtroom burlesque kept our audience in an uproar. If it hurts you to laugh, don't try this one! Running time, 20 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

PATHE NEWS: This used to be a good newsreel but now it is worse than ever because they insist upon sticking Roosevelt into practically every issue for no reason at all. There is too much politics in it and it is pro-Democratic. In the last issue I received there were only two news clips that were not about politics. Roosevelt and his New Deal is getting entirely too much publicity in this reel.—Martin Teker. Opera House, Leith, N. D. Small town and rural patronage.

"I have always enjoyed your 'What the Picture Did for Me' department in the *Motion Picture Herald*. I have been following it ever since I came into the business three years ago after graduating from high school. I have found these brief reviews and criticisms of great value to me in advertising the picture after the boss has booked it.

"I can always tell whether a picture is good or not by simply referring to my back copies of the *Herald* and seeing what some friend exhibitor has to say about it."

—C. McKUSICK,
Assistant Manager,
Community Theatre,
Guilford, Maine.

Twentieth Century-Fox

FOX NEWS: No. 31—Well done and still seems to pull in the business. Fox has the right idea. Running time, 12 minutes.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Children patronage.

United Artists

COCK OF THE WALK: Silly Symphonies—Mediocre color cartoon which falls far below "Two Orphan Kittens" in entertainment value. Usual excellent technical quality.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—Very clever. Never had a short get as many laughs out of a crowd. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Universal

CAMERA THRILLS: Universal Special—The only comments I had on this were that it was a very gruesome thing to show the kids on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Vitaphone

ON THE WAGON: Big V Comedies—A fairly good comedy that would have been better with someone else in place of Shemp Howard. He is not liked here and I hear plenty of kicks when his comedies are shown. Running time, two reels.—Martin Teker, Opera House, Leith, N. D. Small town and rural patronage.

ROOFTOPS OF MANHATTAN: Deane Janis, Gil Lamb—Mighty good entertainment. Good anywhere you can use two reels with singing and dancing.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TROUBLE IN TOYLAND: Gus Edwards' Stars of the Future—Excellent two-reeler full of entertainment for all ages and uncovering some splendid specialty numbers by youngsters that my audience thoroughly enjoyed.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

Serials

Mascot

FIGHTING MARINES (Chapter 1): Grant Withers, George Lewis—This starts out mighty good. A little of everything that spells action; bushwhacking in the jungles to airplanes.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MIRACLE RIDER: Tom Mix—This is as good as the average serial, but it is killing my midweek show.—Roy W. Adams. Mason Theatre, Mason, Mich. Small town patronage.

MYSTERY MOUNTAIN (Chapter 12): Ken Maynard, Verna Hillie—This serial has been very satisfactory all the way through. Believe it's the best we have run for a couple of years. Much better than "Phantom Empire."—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Butterfield Circuit Expands

W. S. Butterfield Theatres is combining operation of the Strand and the Roxy in Sturgis, Mich., with C. C. Newman of the Strand in charge. Improvements are planned at the Strand. Butterfield has added a second house at Hillsdale, Mich., the Alhambra. Gordon Havill of the Dawn will manage the Alhambra theatre.

More Housing Film Units

The motion picture distribution organization of the Federal Housing Administration has added units in Chicago and Los Angeles. The latest release includes these subjects: "Key West Goes Modern," "Attic Magic" and "The Home of Tomorrow."

E. M. Schnitzer Honored

Edward M. Schnitzer, who left Columbia over the weekend to join Republic Pictures as eastern district manager, was guest at a testimonial dinner Thursday night at the Astor hotel in New York.

Lewis With Zeidman

Harold Lewis, formerly production manager for Reliance Company, was signed Monday as production manager for B. F. Zeidman Company.



J. C. Jenkins--His Colyum

Omaha, Nebraska

Dear Herald:

Speaking of politics—but then this isn't a political journal, so we will skip that—still, the daily newspapers are filled up with all kinds of opinions, some pro and some con, but we notice it is mostly pro if it is a pro paper. We read in the Sunday paper two opinions, written by people who wrote according to their political views. One long article gave the popular straw vote to one party by at least 55 per cent and another report gave the vote to the other party by 60 per cent, so there you are. One man's guess is just about as good as another.

Doc Bixby used to write a column for the *Daily State Journal* of Lincoln, Neb., and in speaking of politics he had this to say:

No office lures, though I might fight
The battle and succeed.
Enough if I can only write
What people care to read.
Not my desire to tear my shirt
In noisy politics,
But do some good, and not much hurt,
This is my ticket—Bix.

We feel a whole lot like Doc did, for it don't make much difference which party wins, we get the worst of it anyhow; that is, if it can be any worse. What the American common folks ought to do is to go ahead and chop wood and let the politicians pick up the chips.

We are reminded of the two Irish section men who were eating their lunch and arguing politics one day and one of them got up and said: "Vell, phwat did Grover Clavland ever do that he should be elected prisident. You go jump in the creek," and the other said, "Vell, phwat did James G. Blagen ever do that he should be elected prisident. You go jump in the creek yourself, you, flannel-mouth." And that ended the argument in a draw.

▽

Omaha is blanketed with the heaviest snow she has had in years, and, as a result of it, hundreds of men have been put to work with shovels, and the street cleaning force is working day and night to get the streets in condition for travel.

The theatres are feeling the effects of it, but the farmers are rejoicing. We saw a number of autos pushed up on the sidewalk to give the street cleaners a chance to get the snow away. April Shower stood out on the street back of the Orpheum theatre and we had to get a tow car to get her to a garage. That's what a fellow gets for staying in Omaha when it snows.

The film exchange boys are all rejoicing because this heavy snow is a guarantee of good crops and good business the coming year.

But this is the way we feel about it:

Oh, the snow, the snow, the beautiful snow,
How it digs into traffic and makes it go slow.
It blows up our pantlegs wherever we go
When we're bucking the drifts of this beautiful snow.

Outside of that, and Bert Creel and Bob Balentyne and a few more of the boys, everything seems to be all right here in Omaha.

▽

Every time it snows and blocks the roads and streets we get the blues and think that everything is going haywire, but that's a mistake, for presently the sun comes out and things begin to look lovely. So there's no use to kick. We should remember what the poet said when he wrote:

Sure, this world is full of trouble
I ain't said it ain't.
Lord, I've had enough and double
Reasons for complaint.
Rains and snow have come to fret me,
Skies were often gray.
Thorns and brambles have beset me
On the road—but say,
Ain't it fine today?

Then the next day it starts snowing again and we can't keep from saying, "Oh, the snow, the snow, the beautiful snow."

▽

We don't pretend to know anything about it, but we have the same right to guess that anyone else has, and our guess is that when Italy, France and England get through carving the Ethiopian turkey there will not be much left for Haile Selassie and the rest of the boys but the back and neck.

▽

We have just received a list of theatres in Nebraska, part of Iowa, part of South Dakota and part of Illinois from Miss Regina Molseed, secretary for the Scott Ballentyne Company of Omaha. We regard this list as very valuable and we wish to express our thanks to Miss Molseed for sending it to us. Miss Molseed was formerly the secretary of the Film Board.

▽

Last night we went to the Moon theatre and saw "The Dark Angel," with Fredric March and Merle Oberon doing the most of the entertaining. This picture was well played and well directed, but if you are looking for some comedy you will be disappointed, for this one doesn't take the comedy road, but it will lead your hand to your handkerchief pocket, and you know it does us all good to get a lump in our throats occasionally. Better play this one.

▽

It seems to us that we said something about "The Beautiful Snow," and now the weather man says it is going to snow again today. Gee whiz, wouldn't that frost you? Last night it was 22 below zero and we forgot to cover up our tomato plants. Doggone the doggone luck, anyhow.

▽

We see that Congress has its horns locked on that old age pension plan. We can't see why Congress don't give some money to us hobos who have tramped this country for years panhandling something to eat from people who work for a living, especially right now when a lazy public don't shovel a path in the snow to their back doors.

There's no doggone sense in Congress acting that way, and besides that, what will the blue pelicans and crooners do? Jevver think of that?

▽

Once in a great while we run across an exhibitor who says he knows how to run his theatre without the aid of the Herald or any other journal, and when we do it makes us wonder why we ever took this country away from the Indians, and then again:

We often find a theatreman,
And to us 'tis quite enough,
When he says he wants the Herald
Because he wants to know "his stuff."

We know a man in this town who is over 75 years old and who never saw a moving picture, but then that is nothing. We knew a man in Indiana who would walk five miles to town and back to save wearing the tires on his wagon. But then all of the Indiana folks are not like that—not all of 'em.

And now, it's going to start snowing again.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist
THE HERALD COVERS THE FIELD LIKE THIS FEBRUARY SNOW.

Film Center Revamping Sought

A reorganization of Film Center, Inc., lessee of the building which houses most of the New York film exchanges, is being sought by bondholders under the New York state reorganization laws, following institution of foreclosure proceedings by Central Hanover Bank and Trust Company, trustee under a first mortgage on the property.

Whitney To Do "Jumbo"

John Hay Whitney of Pioneer will produce in color "Jumbo," which he financed at the New York Hippodrome, it is understood. The picture may be released by RKO Radio. The circus show will end its New York run next May, opening in Los Angeles shortly thereafter.

Loew To Share in Profit

Arthur M. Loew, now in South Africa, will share in a percentage of the profits from the sale of Metro-Goldwyn-Mayer product abroad, in addition to his salary, under the reported terms of a new 10-year contract signed before he left for Cape Town a month ago. He is there in connection with a trial involving the Metro franchise for the South Africa territory.

Lefholtz in New Position

Harry Lefholtz has resigned from the Universal Exchange in Omaha and has joined the Scott Ballantyne Company, dealers in theatrical supplies. R. C. Fox, salesman with Universal in Minneapolis, has been transferred to replace Lefholtz.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

IT'S GUERRILLA WARFARE

Human nature being what it is, don't suppose there should be very much reason for difference in character and temperament between theatre personnel and that in other businesses. Of course the manner of presentation is different but in the main, able, mediocre, good and bad are general groupings that can be used as well to evaluate ability and character of theatremen.

On this page some months back, the above groupings as concern the theatre manager were interpreted as follows: "First, the boy who has plenty on the ball and shows it. Second, the bird who has the stuff but won't work at it. Third, the lad who isn't tops as a showman but breaks his arm trying. And fourth, the lad who doesn't know and doesn't try."

And from what these old ears are hearing lately, there may be reason to add a fifth class—the laddie who squawks to his newspapers, police chief or to anyone who will listen when his opposition manages to promote something the complainant cannot duplicate or top.

* * *

Down in a nearby southern city, for instance, a Round Tabler did quite a lot to put over a local civic party and in the course of arrangements sniped tack cards to plug the event. In return for his efforts the manager was allowed to include in the card copy the title of his coming attraction.

So far, so good. But it seems, according to our correspondent, there was an ordinance against sniping; and the manager of another house spilled the soup by objecting vigorously to the city fathers. It all wound up in a lot of unnecessary court action and unfavorable newspaper publicity. Writes the Round Tabler in summing up the deplorable incident:

"They not only killed it for me but made it impossible for any further tieups of this kind."

With a few changes here and there, the above incident may well serve as the low-down on most every similar and sad tale reported here. But whatever form it takes, the answer is always inevitable—everybody loses.

* * *

Commenting on another one of these things that happened lately, a California member sums up as follows: "They have to say something to save themselves when their superiors ask them why they are not doing the same as the opposition does."

Mebbe so. Whether managers resort to such tactics to cover up their own weaknesses or are driven to proceed thusly by myopic superiors is neither here nor there. It doesn't need any Einstein to deduce that every time a theatreman sap enough to take a sock of this kind at a brother-showman does so, he is simply kicking his own job and future prospects right smack in the pants.

Isn't it about time for managers engaging in this fantastic guerilla warfare to realize that fighting between men who should fight together is surely killing off the only chance they have for eventual salvation?

▽ ▽ ▽

LET MANAGERS REFINE

That ole debbil "superlative" again came in for a bit of a spanking at last week's AMPA at the hands of guest speaker-exhibitors who declared themselves on advertising adjectives created by the home office publicists. Quoting from actual comments on newspaper ads made by patrons in various spots where the circuit operates, Frank Vincent, of Wilmer and Vincent, brought forth chuckles and raised eyebrows with some of the criticisms. Mr. Vincent suggested it would be smart business to play down in print an attraction not warranting overzealous praise—which is sound advice and always has been.

While it's a cinch that pressbook admen are going to continue giving their releases the benefit of every doubt, managers in the field are in most instances in better position to refine this ad "praiseology" locally so that it will be more acceptable to and better digested by the ultimate consumer.

▽ ▽ ▽

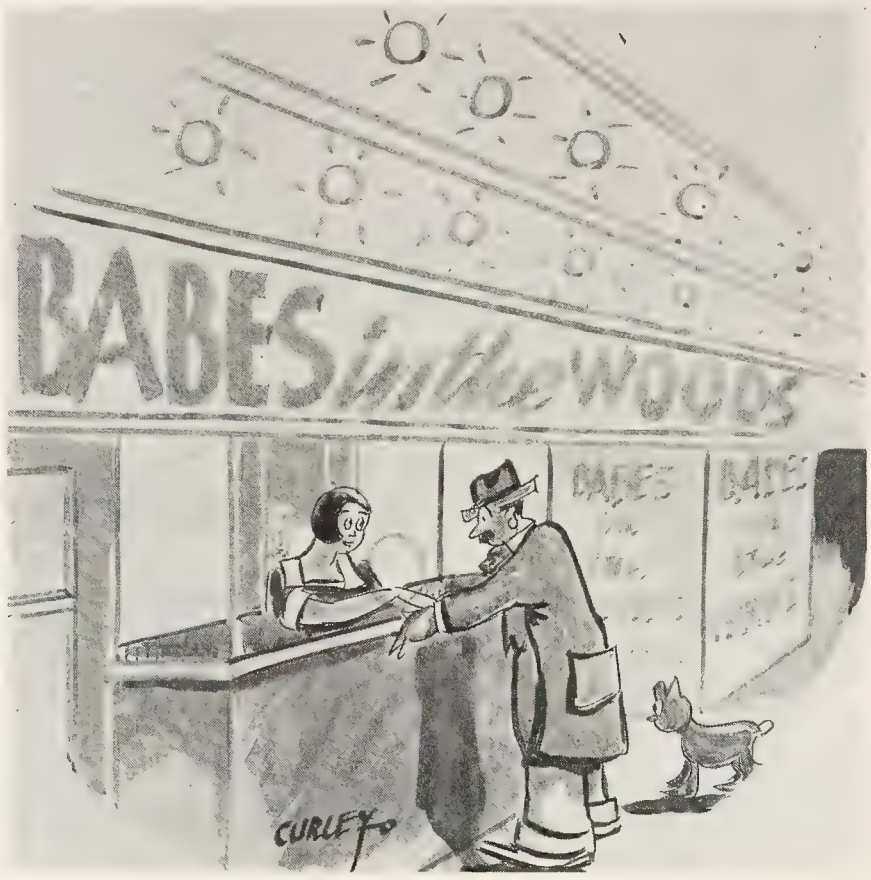
THAT'S SHOWMANSHIP

The employment of a bear to season what might otherwise appear to be a conventional exploitation put on by Manager Tom Soriero, of the Downtown, in Los Angeles, is occasion for the dusting off again of the above head. Tom's report on "Tale of Two Cities" described in this issue concludes as follows:

"This bear stunt is nothing new; it is just showmanship. We could just as well have used a beautiful girl opening the book, but it would not have meant a thing and would not have caused the talk and publicity that we received from the bear doing the act."

A. Mike Frazee

SHOWMEN'S LOBBY LAFFS!



The creator of this cartoon is Curley Bowers, Paramount Theatre, Austin, Minnesota.

MAN: Did you see my boy? He was about this high and came in with his lunch at 10 o'clock.

Farrar Broadcasts "April" World Premiere in Lobby

Ward Farrar ushered in the world premiere of "April Blossoms" at Loew's in Indianapolis with a lobby broadcast, celebrities appeared and spoke into mike while floodlights played on the scene. Tieup was consummated with florists whereby first 100 women attending received roses. Local women's clubs were informed of picture with emphasis put on fact that story based on life of Franz Schubert.

Arrangements were made for special souvenir issue of local paper with amusement section becoming page one for one issue. Letter obtained from Mayor on picture was blown up and used in lobby, special letters sent to all music lovers and herald was made up and distributed, one side containing contest.

Make 1936 the Big Year



HAND PAINTED FRONT. An entire new front was constructed for the Paramount, Anderson, Ind., by Harry Van Noy, for "King of Burlesque". Entire art work was created by staff artist.

Ginger Rogers Guest At Washington Parties

Official guests of the District of Columbia at the various birthday parties in honor of President Roosevelt, Ginger Rogers took part in a number of Washington parties recently, the publicity tying in with the coming Astaire-Rogers "Follow the Fleet."

Accompanied by her mother, S. Barret McCormick, RKO Radio ad and publicity chief, and Rutgers Neilson, RKO Radio publicity manager, Miss Rogers was met at the station by a top-name committee and crowds of fans.

Program took in broadcasts, interviews and visits to the six local parties held at various capital hotels. Shortly before the President made his birthday address over the air the star was taken to the White House, presented to the Chief Executive and remained while he delivered his radio greetings.

In December another angle that brought in a flock of extra publicity was commissioning the star an admiral in the Texas Navy by Governor Allred, who made the presentation in Los Angeles.

Make 1936 the Big Year

Local Paper Runs Levee's Roxy Tribute

Some score of years back, Round Tabler Bill Levee, was chief usher at the old Academy of Music, New York, where the late Roxy was then experimenting with stage attractions.

Of those day and events in the life of the famed showman, Levee recently wrote in a tribute that was printed in the Riverhead, L. I., papers where Bill now skippers the Riverhead Theatre.

Keenan Clicks Big With Baby Contest

Covering a period of seven weeks, given daily publicity breaks, frequent photos, large display ads and weekly double-trucks, Manager A. J. Keenan, Merrimack Square Theatre, Lowell, Mass., reports a recently concluded baby popularity voting contest for children up to four years sponsored by theatre and two local dailies, morning and evening, that pulled a total of 14 million votes.

Cash and other prizes were given, $50 to first, $25 to second and merchandise prizes to the 38 babies qualifying for the finals.

First break was half-page ad and lead story on a Saturday announcing opening of contest with registration of entries in theatre lobby to start on the following Monday and continue four days. Registration blank given to each contestant when taken to official photographer was good for free contest photo. Photos were placed in lobby for the preliminary voting.

The preliminary contest also ran four days, during which both papers ran coupons good for 10 votes when filled in and deposited in ballot box at theatre. For each theatre admission during that time blank worth 50 votes when filled in was also given.

Total registration was 103 children whose names, addresses and ages were printed in both papers day before preliminary voting started. At the end of the four-day voting period, the 38 with the greatest number of votes qualified for the finals.

This number was chosen to parallel the number of merchants participating. Each store then "adopted" one of the finalists by draw, and from then on the baby was known by the name of that store.

Main Contest Runs Month

The main contest then ran for a full month, with the 10-vote coupons run in both papers daily in addition to publicity and the theatre continuing to give out the 50-vote coupons with each admission. Besides these means of gathering votes, on one day of each week, both papers ran double-trucks in which each merchant's ad contained a photo of his entry. Each ad when clipped and deposited at theatre was good for 50 votes.

Decisions were made public three days after the closing of the contest. Cash prizes were awarded from the theatre stage to parents of winners, both papers carrying four-column cuts of the presentations. Keenan by mail also notified the other winning parents who were asked to bring the letters to the theatre to secure prizes

OUR NEW ADDRESS

Members and other readers will please note the new address of Managers' Round Table Club, 1270 Sixth avenue, Rockefeller Center, New York, where the offices of Motion Picture Herald are now located.

All communications for your Round Table Club and the Quigley Awards are to be posted accordingly and NOT to 1790 Broadway, the old address.

A-MIKE

Various Activities For Chaplin Opening

For the world premiere of the new Chaplin picture, "Modern Times," at the New York Rivoli, Manager Jack Wright and Monroe Greenthal's United Artists' exploitation crew sponsored a campaign topped with one of those Hollywood openings that brought out the reserves.

Special Chaplin contest was put on with the New York *Evening Journal* giving prizes for most accurate combinations of the various characteristics and props for which the comic is known. For instance, one day the famed mustache was pictured among a group of other types of hirsute adornments and each day some other part of the Chaplin equipment was so publicized. From these, contestants were supposed to select ones used by the star and put them together.

The old standby of Chaplin impersonators was not ignored, a group of the imitators covering sport and political meetings, distributing sky-writers and other material that plugged the date. Many ace locations were landed for windows including the Fifth Avenue Southern Pacific headquarters.

Other standouts were the Macy display of the original Chaplin hat, shoes and cane (see photo) and electric signs at the theatre changed from Rivoli to read Chaplin. Front featured mechanical gadgets suggesting the factory sequences in the picture and radio publicity was promoted from WNEW and WOR, the latter running a letter contest with photos of the star given for the best comments on his work.

Make 1936 the Big Year

Seven Exploitation Pages For "Dancing Feet"

Nice job of work turned out by Ed Finney, Republic ad chief and exploitation head Bill Peirce on "Dancing Feet" with seven pages of dance and other tieups for use in various sized situations. Press book editor Will Murphey also cooperated.

Free dance courses are offered for winners of local contests in different cities by New York studios of Arthur Murray. Dance in the picture called the "Riviera" is to be exploited by the Dancing Teachers Business Assn., reported to have 2500 members, nationally. Routine will be broadcast over WOR and copies of the dance sent to those writing in. National advertisers are also tied in to the campaign.

Make 1936 the Big Year



Window Display on Original Chaplin Costume

LEBRETON AND FIELD TOP JANUARY AWARDS

First Quigley Plaque in France Voted to Paris Theatreman; Maine Manager Gets Bronze

by A-MIKE VOGEL

Vive, la France!

Paris, famed for beauty and romance, now gathers further honors with the bestowal by the Quigley Awards Committee of the January Silver Plaque to Manager Rene Lebreton, Paramount Theatre, for a worthy campaign on Paramount's "The Crusades." Winner of previous Mentions, the French theatreman now for the first time steps up to the very top. He is also the first in France to be voted such recognition.

Second January honors, the Bronze Plaque, finds its way to an American showman, this Award going to Manager Seth H. Field, of the Dirigo Theatre, Ellsworth, Maine, a community of 3,000. Field did handsomely with 20th Century-Fox's "Littlest Rebel."

The initial 1936 Competitions are also distinguished by the voting of a Silver Citation Certificate to Andre Agramon, publicist, Paramount, Paris, for his excellent cooperation with Manager Lebreton on the winning entry. The Silver Citation has been granted, incidentally, for the second time since the inception of the Competitions.

January First Mentions go to three entries and to four participating theatremen. Hal Grady, Palace, Lubbock, Texas; Ed Melnicker and E. Pentecoast, Loew's Grand, Atlanta, Ga., and to Matt Saunders, Loew's Poli, Bridgeport, Ct., win these designations.

It may be interesting to point out that the January Plaque winners and the "Firsts" for the first time take down these honors.

"Honorables" Scattered

From the great number of other entries, a total of 15 Honorable Mentions were voted to 18 theatremen, in three cases, the house publicists sharing honors with managers for this recognition. These Awards are shared both by newcomers to the Competitions and to showmen who have repeated. Nine theatremen represented in seven campaigns break in for the first time, and nine men equally represented in the remaining eight "Honorable" entries have been with us before.

Names, titles, locations and pictures of all First and Honorables are set down in column to right. To these entrants shortly go their well-earned Sheepskin Certificates.

And now for the second month of the 1936 Awards for which the race is on and speedily. The pace has not slackened and the Competitions continue to be keenly fought. Each month finds new entrants battling the old and need we say, more power to you all.

First Mentions

Hal Grady, Manager, Palace, Lubbock, Tex. "Tale of Two Cities"

Ed Melniker, Manager, **E. Pentecost,** publicist, Loew's Grand, Atlanta, Ga. "Last of Pagans"

Matt Saunders, Manager, Loew's Poli, Bridgeport, Conn. "Strike Me Pink"

Honorables

Wally Allen, Manager, Keeney, Elmira, N. Y. "Ceiling Zero"

Stan Barr, Manager, State, Winchester, Va. "Captain Blood"

Al Beckerich, Manager, **Mort Goodman,** publicist, Warner's Hipp, Cleveland, O. "Obsession"

Paul Binstock, Manager, Randforce Republic, Brooklyn, N. Y. "Littlest Rebel"

Frank Boucher, Manager, Paramount, Lynchburg, Va. "Tale of Two Cities"

Frank Brunner, publicist, N. Y. Strand. "Dangerous"

Louie Charninsky, Manager, Interstate Capitol, Dallas, Tex. "Annie Oakley"

C. W. Davis, Manager, Rockingham Theatre, Reidsville, N. C. "Bride Comes Home"

Ted Emerson, Manager, **Charles Schlaifer,** advertising, Omaha, Omaha, Neb. "Collegiate"

A. E. Fain, Manager, Ritz, Roanoke, Ala. "Page Miss Glory"

Eugene La Voy, Manager, Dakota, Grand Forks, N. D. "Mutiny"

Jack Lykes, Manager, **Milt Harris,** publicist, Loew's Stillman, Cleveland, Ohio. "Mary Burns Fugitive"

C. T. Spencer, Manager, Capitol, Hamilton, Can. "Mutiny"

Lawrence Thompson, Manager, Loew's, Canton, O. "Exclusive Story"

Leo Young, Manager, Strand, Portland, Maine. "Ceiling Zero"

Human Interest Yarn

Local blind character who attends motion pictures regularly and speaks intelligently of present day stars was made the subject of a swell two-column human interest yarn in the local press through the efforts of Manager Milton D. Lewis, Majestic, East St. Louis, Ill. Story mentioned theatre and how the service staff went about helping the sightless patron to enjoy the shows.

Store Aids Caldwell On "Mutiny" Date

One of the leading stores in Toledo tied in with Wally Caldwell for his "Mutiny" engagement at Loew's Valentine devoting attractive window display to the ship model with building kit and theatre mention (see photo). Store plugged the contest in their newspaper ads, in addition to running additional ad with cut of Gable wearing latest in men's coats. Contest ran three weeks ahead with cooperating paper furnishing blueprints to schools.

Romantic moments contest suggested by home office was also planted in paper followed up with winning essay and winner's name for extra yarn. Tahitian flower heralds were distributed in department stores, at night football games and by cashier at theatre.

For "Riffraff," Wally distributed four-page circus heralds to office buildings, factories and residences three days ahead. Tinted Harlow photos were also handed out and hosiery shop devoted window to display with due theatre and playdates credit.

Make 1936 the Big Year

Daniel's Theatre Anniversary

Celebrating the Delman Theatre's first anniversary with "Mr. Hobo," L. O. Daniel, Houston, Texas, dressed his entire staff in hobo clothes a week ahead. Promoted birthday cake was displayed in lobby before which the Mayor and owner had pictures taken for newspapers. Entire front was decorated with colored pennants, imprinted bookmarks distributed to all high schools and dailies carried stories on the anniversary with photo of entire staff.

Make 1936 the Big Year

Confetti Distributed By Gold for "Irish"

Corralling a bunch of youngsters in exchange for a ducat, Melvin Gold, Calumet Theatre, Hammond, Ind., for "Irish in Us" had the boys make a house to house distribution of imprinted Irish confetti. Mel says the kids commandeered every available wagon in the neighborhood to help them deliver the bricks. A large pile of bricks was dumped in front of theatre with sign reading "Arsenal for the Fighting Irish." Silk valance was used under marquee and shamrocks carrying picture copy hung in box-office windows.

Entire staff wore imprinted green and white chest bands, restaurant checks carried picture copy on reverse sideand local dailies gave picture good plug.

Make 1936 the Big Year

Hinks' Shock Bally Builds Up "Raven"

Realism was the note struck by Manager W. Hinks, New Alex Cinema, Paisley, England, for his date on "The Raven" with a street bally depicting the horror atmosphere of the picture.

Accompanying photo shows the perambulating bally painted to represent a stone slab with body attached manacled with steel bands, the dummy made up with beard and whiskers to represent Karloff. Figure of girl is bound and gagged and fixed to slab while man pushing the bally is dressed in full operating garb to represent Dr. Vollin.



Caldwell's "Mutiny" Window Display



Novak's "Broadway Melody" Front



Hink's Perambulating "Raven" Bally



Martin's Temple Doll Contestants

Axe was suspended to swing to and fro for animation and Hinks reports the stunt very effective, especially at the local mills, where many girls are employed. Topping the newspaper campaign was two-column type ad offering 100 pounds reward for the capture of the Raven, dead or alive, with inquiries directed to the theatre.

Novak Ties Furrier To "Broadway Melody"

Tying up leading furrier and cleaner in Winnipeg for his "Broadway Melody" date at the Gaiety Theatre, Bill Novak secured a striking window of furs that were called La Belle Arlette Modes. Playdates and theatre were mentioned in both window and store's ads. Bumper strips were used on store's trucks and each driver instructed to plug the picture when making deliveries.

General Foods cooperated by placarding city with their literature and selling Benny in the picture. Accompanying photo shows side of theatre, front of which was gaily decorated with colored balloons. Leading store cooperated, devoting space to displays in their tobacco and music departments.

Make 1936 the Big Year

Patrons Mail Comment Cards For Emerson on "Mutiny"

A private screening of "Mutiny" was held by Ted Emerson, Omaha Theatre, Omaha, Neb., to which 50 girls were selected from the large department stores, offices, telephone company, etc. After the screening each girl was provided with 10 mailing cards carrying message on picture to which they were asked to add their own comments and mail to their friends.

Small standees were placed on counters of main and branch libraries, cards placed on waste cans about town, milk bottle collars used and for lobby specially hand-painted posters were used, behind which was phonograph with tones muffled playing romantic Hawaiian tunes.

Make 1936 the Big Year

Swanke Guests Old Toppers On "Top Hat" Campaign

Tying in with local daily, Art Swanke, Saenger Theatre, Hope, Ark., ran a front-page story on "Dig up your old 'Top Hat,' the older the vintage the bigger the kick, wear it to the theatre and be our guest." Stunt created plenty of excitement and amusement.

Five days ahead, leading department store ran free ad on hats, offering guest tickets to anyone purchasing a hat the two following days, entire window display was devoted to picture with electrically lighted title sign. For lobby setpiece, Art used a six-foot top hat done in black with white lettering and title illuminated at night.

Make 1936 the Big Year

Martin Offers Temple Doll On Newspaper Tiein

A Shirley Temple Doll contest was staged by Guy Martin, Colfax Theatre, South Bend, Ind., for "Littlest Rebel" with local daily tying in. Theatre offered Temple dolls to 20 contestants turning in best letters on "How I would be a good Mother to my Shirley Temple doll." Contest ran for ten days ahead with paper devoting much space to stories and cuts. Dolls were presented at Saturday matinee (see photo).

Government postcards carrying cuts of Shirley were mailed to participants advising if they presented the card at the box-office they were entitled to autographed photos of the starlet. These were also distributed in copies of Chicago *Daily News* and various stores throughout South Bend.

Showmen Go Pink On "Strike Me Pink"

Among the first campaigns reported on "Strike Me Pink" the color motif in one form or another was used. These angles and other highlights by Round Tablers playing the date in various spots are here set down.

Caldwell Colors Ford

Out in Toledo, Ohio, at Loew's Valentine, Wally Caldwell prevailed upon his local Ford dealer to repaint one of the new jobs a pretty pink for street bally. Car bannered and carrying sound plugging the song hits drew attention.

For lobby treatment, Caldwell placed shadow boxes of different sizes and planted the title in illuminated 24-sheet cutout across the entrance.

Fitzpatrick Goes Pink

Colored ice cream, a special pink, was Ed Fitzpatrick's promotion for women patrons for date at the Poli, Waterbury, Ct., dairy running ads to tie in and planting window cards plugging the confection. Bakery came in with pink cakes to go with the cream.

Fitz ran the press book limerick contest and spotlighted the Parkyakarkus role by putting on an impersonation contest for those who endeavored to take off the dialectician.

Melniker Plants Feature

The full page illustrated feature story in the press book on the Goldwyn girls was publicity standout of Ed Melniker's campaign at Loew's Grand, Atlanta, Ga. Special lobby setpiece with six art panels and illuminated cutout title letters also was effective.

Hunt Sells "Week"

Naming the week of the playdate after the star topped Manager George Hunt's attack at Loew's, Louisville, Ky. Special merchandise drive with extra advertising was put on by Cantor's radio sponsor.

George also worked out a color slant with department store featuring woman's pink apparel for resort wear. Number of windows were arranged built around stills and posters from the picture.

Make 1936 the Big Year

"Popular Stenog" Stunt Staged by Jones

A two-page spread and plenty of extra publicity was garnered by Dave Joies, Senate Theatre, Springfield, Ill., for "She Married Her Boss." Dave tied merchants up for ads and prizes to the winner, each one cent deposited in boxes in lobby entitled entrant to ten votes. At end of contest girl receiving largest number of votes was judged Springfield's most popular stenographer. All money received during the contest was donated to two local charities.

As a buildup ten girls were chosen for a fashion show on stage, each wearing models of cooperating merchant. And believe it or not the "boss" of the winner was in line for some of the prizes, the lucky employee collecting various promoted gifts. Grand winner was presented with loving cup from Columbia bearing inscription "From Claudette Colbert to Miss Blank, Springfield's Most Popular Stenographer" with runners-up getting their share.



ATTRACTIVE LOBBY. Used a week ahead, this display was constructed by Ed Benjii, Capitol, Madison, Wis., for "Top Hat." Lights outlined hat and title letters and entire staff wore toppers.

Make 1936 the Big Year

Printers Distribute "Thanks" Cards for Davis

A reported excellent distribution was secured by Walter Davis, Capitol Theatre, Regina, Canada, for "Thanks a Million" when he contacted local printers who secured permission from their customers to imprint title on all hand-bills, dodgers, posters, etc., leaving their shops. Clerks in stores and offices were promoted to answer phone calls with the slogan and also use it on statements of accounts rendered.

Discs were placed on telephone mouthpieces, cafes and restaurants carried streamers on doors and menus and all birthday greeting cards mailed from theatre carried the line.

Novel Newspaper Hookup Used by Bowser for "Life"

Les Bowser, Harris-Warren, Warren, Ohio, to sell "I Live My Life" staged a newspaper contest for which passes were awarded young lovers with imagination. Ducats were sent to those sending in best letters on "Where is the most unusual place to propose to your sweetheart." Needless to say the replies were good for plenty of laughs and Les got some extra breaks by planting them in the papers.

Beauty parlor featured a Joan Crawford permanent, using cut of star in their ads, postcards were mailed from leading Cleveland hotel plugging picture and serial story on film ran in paper.

Make 1936 the Big Year

Temple Contest Staged By Morris for "Rebel"

An eight-day contest tieup on "Littlest Rebel" between leading department store newspaper and the Colonia Theatre was arranged by Seymour L. Morris, Norwich, N. Y. Three dolls were awarded, one a day, for best letters received on "How I would be a good Mother to my Shirley Temple Doll," store paying for dolls. Each child entering contest was given autographed tinted photo of Shirley, reverse side carrying theatre ad and winners were presented with dolls opening night of picture.

Store devoted window to display of dolls 10 days ahead, toy department carried series of dress stills with cards mentioning contest and theatre. Bank tied in offering $5 to first baby born in 1936, which was to be dubbed "Norwich's Shirley Temple baby." Stories were carried in leading papers.



"CEILING ZERO"

"Ceiling Zero" means "no visibility" to aviators... Alexander Smith Carpet means "high visibility" to your patrons. When the lights go up they like to see modern designs and rich, smart colors underfoot. Which is why you will find Alexander Smith Carpet in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET

PRESS BOOK SLANTS

"Anything Goes"—Paramount

Based on hit tune of the show, "You're the Top," make up large compoboard with several pages of heavy white paper and ask patrons to write in their descriptions of Bing Crosby in rhymed couplets like the song itself. As inducement offer every person contributing rhyme a Bing Crosby fanfoto.

Stunt should be conducted under supervision of usher who can explain details. Include in display copy of the song itself to give patrons an idea of how rhyme works out. Prizes can be offered for best couplets and book sent to Crosby after the date.

"Another Face"—RKO Radio

Get two stills of Donlevy on each of his characters. Blow them up and mount back to back on a long pin attached to motor geared to revolve slowly. Place the rig in prominent window with appropriate tiein copy.

"Sunset of Power"—Universal

Cut Buck Jones on Silver (his horse), out of poster, make cutout of compo and set up in lobby. Build rail around this at distance of eight to 10 feet. Attach long pieces of rope to railing and tie rope quoit to end of each piece to obtain lasso effect. Let each kid who buys ticket try to rope Jones' upraised arm. Offer return of admission price to those doing it in one try.

"Captain Blood"—Warner Bros.

If local school or athletic club boasts a fencing team, maybe you can promote an exhibition on stage. Possibly they'll be willing to do their stuff in pirate costume to add drama to the idea.

Dress up skater in pirate dress and let him skate in public rinks. Ice fans would probably be surprised to find a "pirate" in their midst and might even stop to read the heralds he hands out.

"Ceiling Zero"—Warner Bros.

Under the heading, "Tried and True Stunts," the following are set down from those suggested: Borrow wind-sock from airport and set it up at theatre lettered with playdates. "Orientator" borrowed from aviation school is placed in lobby, with patrons given a try at working it. Tieup for theatre party for Junior Birdmen or similar organization sponsored by local paper.

"Hitch-Hike Lady"—Columbia

People go hitch-hiking, especially in the summer and many of them have unusual experiences. Well ahead of date invite patrons who have had experiences on the road to send them in. Tie in with paper to publish them and offer as many seats as you wish for best letters.

"It Had to Happen"—Fox

In big cities with large Italian populations attention can be called in ads and stories in Italian language newspapers to the fact that the picture tells the story of two pals from Italy who come to the big city and fight their way to the top.

"Last of the Pagans"—MGM

Illustrated in this press book are lobbies and displays on previous MGM tropical pictures to represent South Sea scenes. Used were yuba leaves hung under edges of marquee with palm trees rising from corners. Cocoanuts and grass mats decorated lobby floors. Lobbies were decked with artificial palms, native musical instruments.

"Magnificent Obsession"—Universal

Take large album or scrapbook, mount it on stand with copy "May we have your comments for publication? How did 'Magnificent Obsession' impress you?" Place attendant near to solicit 10-word reviews. Offer prizes for best and arrange tieup with paper to publish these.

"Rose Marie"—MGM

Use of a Rose Marie flower matinee is suggested with roses presented at opening performance with compliments of Jeanette MacDonald. Girl distributing flowers may be in Indian costume, but this is optional. Florist window displays and lobby tiein are also offered.

"Milky Way"—Paramount

Theatres in smaller cities and those drawing from farming areas are offered a Milkmaids' Contest held on stage, for women and girls only, with prizes awarded for best milkers. Stunt was put on by Paramount Theatre, Provo, Utah, several times and reported successful. Contestants were dressed in picturesque costumes. Three cows were on stage and each contestant was judged on how long it took her to milk one quart.

"Professional Soldier"

Some theatremen will want to play up dramatic action and in the picture Victor McLaglen carries about in his arms an 88-pound machine gun firing 600 bullets a minute. Arrange a display in lobby of arms and other weapons used by Army and Navy, along with cutout of McLaglen, from one of the posters holding the machine gun.

EXPLOITATION IDEAS ARE REPRESENTATIVE

It is difficult for every manager to get pressbooks from all the companies and with the belief there are ideas published in the different books that may be useful to other theatremen, the exploitations suggested here are set down.

They are taken as near as possible from the various pressbooks of late releases that come to our desk. The ideas printed are selected with no thought of "best" in mind but are representative of what the home office ad men are turning out and are so offered to the membership.

Pollock Sells "Splendor" With Newspaper Contests

With local daily cooperating, Les Pollock, Loew's Rochester, Rochester, N. Y., for "Splendor" put over a couple of neat contests, one of which was a cash award for best 10-word wire to be sent to Miriam Hopkins, star of picture. To the winner would also go a reciprocal wire from her. Second contest was planted in classified section, tickets going to those correctly answering list of six questions pertaining to advertisers.

Make 1936 the Big Year

Soriero's Bear Stunt Plugs "Two Cities" Date

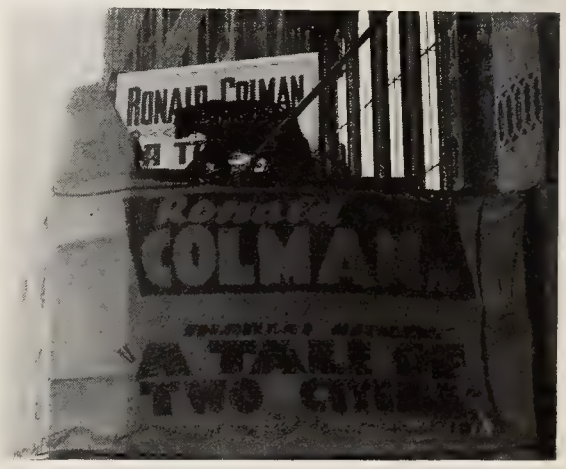
Just to do it a little differently, Tom Soriero, at the United Artists-Downtown Theatre, Los Angeles, promoted himself a bear and a chimpanzee to put over a stunt on "Tale of Two Cities." Soriero conceived the idea of using a compoboard book atop the marquee, each page of which measured 40 by 60 and when opened, 80 by 60. Pages were lettered with star and title on one sheet and "now playing" on another. Bear (see photo) was trained to turn the pages.

At night display was flooded with studio arcs operated by the chimpanzee from the sidewalk, the monk alternating on the stunt with Mr. Bruin. Tom says it took two hours to get the bear down from the marquee and the job kept the traffic-stopping crowds very interested and amused. For further excitement, the animals were also utilized on the stage to handle the drawing in Soriero's giveaway night stunt. It must have been the riot he reports.

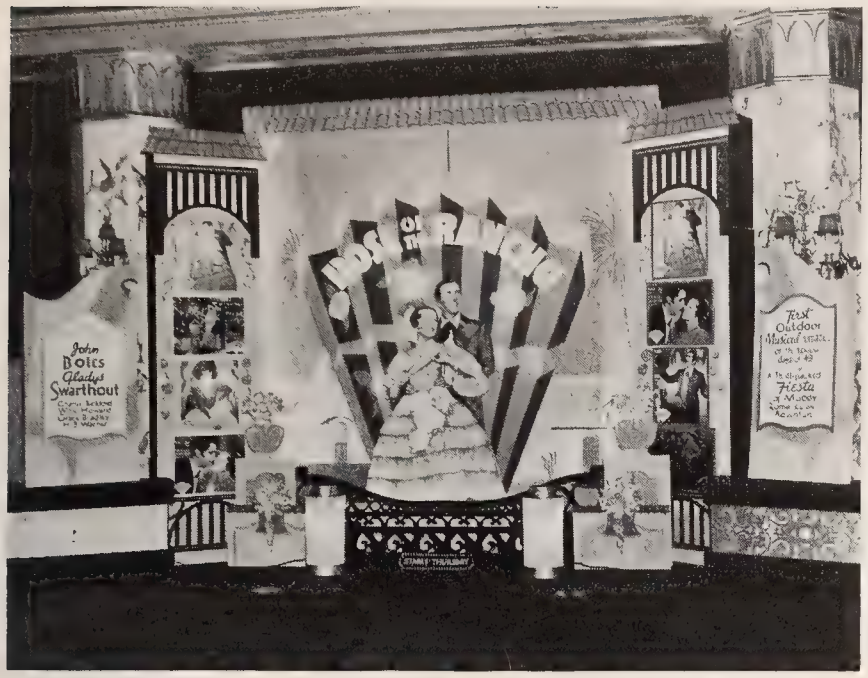
Says Giveaways Help

This Round Tabler is also getting a lot of attention with his weekly giveaway of a combination radio and bar combination which includes the necesary ingredients in case winners cannot afford to stock their own cellar. Liquors are promoted from one concern which has planted midget cards on the stunt atop the cash registers of all dealers. Soriero says these run up as high as one thousand.

Circulation of giveaway numbered tickets run as high as 100,000 every two weeks. Tickets are available only at the theatre but admissions do not have to be purchased to get them. On the gift night studio and radio stars are promoted to supervise the stunt from the stage with such names as radioite Jimmy Wallington and Dorothy Page, Universal star, representative of those handling the job.



Soriero Uses Bear for Marquee Stunt





Two interesting foyer displays worked out by Rodney Collier and George Browning, at the Stanley, Baltimore, above, on "Rancho," bordered by colored transparent enlargements. Filigree work at bottom was lighted by soft blue lamps, same used in light cylinders at front of central figures. In the "Dangerous" setpiece, flashes coming from the radio tower were arranged by flashers in the rear. Circles quoting critics are overlays. Lettering at top is transparent white cloth to make star and title stand out. Same effect was used to plug Tone below Davis enlargement in natural colors.

"Rose Marie" Baby Contest Suggested for Local Use

MGM exploited nationally a neat idea ahead of "Rose Marie" release wherein $2000 was offered to the first set of female twins born after January first and christened "Rose" and "Marie". Prize was won by a Mrs. Owens, of Fort Smith, Ark., with check presented by Mayor of that spot on behalf of MacDonald and Eddy.

It went over so well that adaptation of the same locally is suggested in the press-book. Merchants are to be tied in along the same line with prizes for the first female baby born during first hour or first day of individual picture date, named "Rose Marie". Stunt may also be worked with female twins, dividing the gifts.

Make 1936 the Big Year

Police Aids League On "Last of Pagans"

Local daily and police department cooperated with Walter League on "Last of the Pagans" at the Palace Theatre, Jamestown, N. Y., in a safety drive campaign. Most careful driver observed each day was stopped by police and taken to court where they were presented with ducats. Police department assigned officers in radio cars to pick up the drivers at random and also announced details of drive over radio mentioning picture and playdates.

For his street bally, Walter used a man in summer attire parading about stores with back banner reading "I maybe nuts, but I'm not going to miss," etc. Other stunt was horse-drawn sleigh with trumpeteer and cloth-bannered horse with copy of picture.

Make 1936 the Big Year

"Magnificent" Gas Tieup

Newspapers throughout the midwest are running ads tying Standard Oil to Universal's "Magnificent Obsession." Illustration shows Dunne and Taylor in roadster topped with line "What Have You Dunne." Star filling her tank with the advertised gas was main reason for tieup.

Parents of Swarthout Attend "Rancho" Opening

Theatremen do not often have the opportunity of presenting 'in person' the parents of a popular star and this rare occurrence fell to the lot of Manager John D. Johnson, Fox Gillioz, Springfield, Mo., on "Rose of the Rancho".

Mr. and Mrs. F. L. Swarthout, father and step-mother of Gladys Swarthout were on hand for the opening, Mr. Swarthout making two appearances on the stage giving a few highlights of his famous daughter's career. Accompanying photo shows the guests of honor with Manager Johnson.

Make 1936 the Big Year

Kraska Gives Concerts

In addition to the regular film entertainment, George Kraska, skipper of the Fine Arts, Boston, is presenting, once daily and at noon Sundays, recorded concerts by top names. Series opened with Boston Symphony, recording of Sibelius Symphony No. 2 in D Major, an indication of the type of presentation Kraska has in mind.

Make 1936 the Big Year



Parents of "Rancho" Star and Manager Johnson

Elicker Publishes Workmanlike Weekly

Further copies of the "Hollywood News" edited by Manager J. E. Elicker, for the Penn., Wilkes-Barre, Pa., continue to show a high degree of efficiency in makeup and printing. Elicker puts out a neatly illustrated four page tab size sheet covering current and coming attractions.

Prize contests of one kind and another are run in each issue and Joe also editorialises chattily on local as well as picture events. It's a nice job and Round Tablers interested in publishing something similar might do worse than write Elicker for a copy of his "News".

Make 1936 the Big Year

McManus-Bernfield Stage "Cantorism" Contest

The town of Kansas City, Mo., was plastered "Pink" when Johnny McManus, managed Loew's Midland, and Bernie Bernfield, UA exploiteer, got through building Eddie Cantor's latest.

Local branch of Underwood Typewriter Company conducted a "Cantorism" contest for the best Cantor slogans, such as "Strike Me Pink, but Underwood is a good typewriter." First prize was typewriter, second prize passes to the Midland and third prizes were typewriter ribbons.

Underwood offices used two "Pink" windows, company printing and distributing 15,000 blotters, also supplying heralds, handed out at theatre and stores. Girl demonstrated use of machine in lobby. Leading store carried window with card reading "The Midland has the shows, we have the fashions," and all stores carrying Underwoods devoted window to displays.

Make 1936 the Big Year

Dog-Gone Louie

With the picture featuring a Great Dane dog, Louis Charninsky, at the Capitol, Dallas, dug up a hound of the same breed for lobby and street bally on "The Black Room."

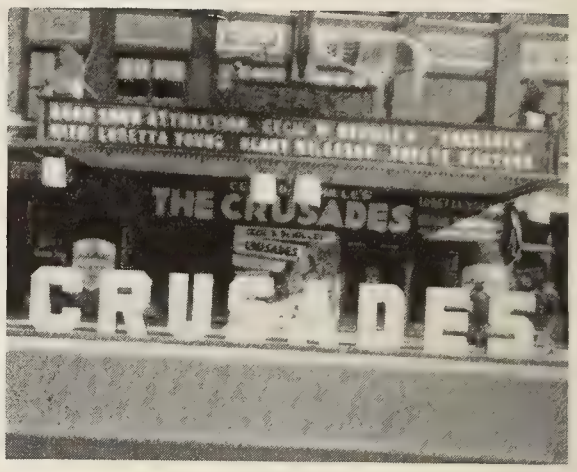
FRONTS, STUNTS AND WINDOWS



Snappy Book Window in Hamilton

(Left) Tieup with leading department store in Hamilton, Ontario, Can., allowed Manager C. T. SPENCER, Capitol Theatre, to obtain striking book window on "Captain Blood." In addition to center billing two panels with scene stills of the picture made the hookin more effective.

(Right) Title in giant letters placed at curb in front of theatre did a lot of selling for "Crusades," at the State, Sioux Falls, S.D. Manager RALPH PHILLIPS worked a similar idea on "Big Broadcast" with giant microphone, lettered, also planted out front.



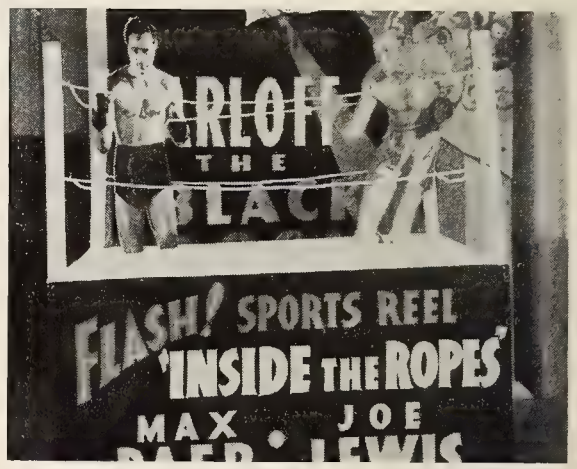
Effective "Crusades" Sidewalk Stunt



Costumed Youngsters at Saturday Kid Show

(Left) Some of the youngsters in cowland costume pictured at the theatre before recent Saturday morning kid show put on by Manager CHARLEY MENSING, at the Empress, Owensboro, Ky. Photo was forwarded by Milton Gurian of Howard Waugh's Warner Theatres zone office.

(Right) In line with the campaigns put behind shorts at the Interstate houses is this lobby buildup for "Inside the Ropes" by LOUIS CHARNINSKY, at the Capitol, Dallas. Special ring was constructed with large cutouts of Louis and Baer in opposite corners.



Lobby Prize Ring Sells Short in Dallas



Telling New Orleans About Harlow

(Left) Another selling lobby flash forwarded by Manager RODNEY TOUPS, Loew's State, New Orleans. Note raised lettering of star and title across entrance with new pose of Harlow in center. On poster at right Toups stressed star's new brownette hair coloring.

(Right) Illuminated float made up of cutouts from the 24-sheet was toured about town on Manager WALLY ALLEN'S "Tale of Two Cities" drive at Warner's Keeney, Elmira, N. Y. Boy carrying lettered display made up to simulate book covered the downtown sections.



Perambulating 24-Sheet Cutout in Elmira



Georgia Lobby For "So Red the Rose"

(Left) Artificial roses and southern smilax entwined around columns of white enamelled beaver board were highlights of display on "So Red the Rose" created at the Ritz, Bainbridge, Ga., by Manager CLARKE GURLEY and house artist SAM GIBSON. Flags loaned by United Daughters of Confederacy.

(Right) Boys' band playing regular one-hour Saturday morning concert in front of the Fox Tower, Pasadena, Cal. Musical aggregation is sponsored by theatre and in addition to programs at the house, Manager DICK PRITCHARD has the youngsters perform at local civic gatherings.



Tower Theatre Boys' Band Giving Concert

• personalities

JOE STOWELL
former manager of the Pitt in Pittsburgh has been named manager of the Capitol in Elizabeth, N. J.

▽

ED MOONEY
formerly of Watertown, N. Y., has taken over the Raymond Theatre in City Island, N. Y.

▽

EARLE HOLDEN
Capitol Theatre, Atlanta, Ga., has been confined to his home with pneumonia.

▽

LEE MAN
will manage the Pitt, Pittsburgh, Pa., when it reopens.

▽

RAY SCHREIBER
of the Crystal, Detroit, is back on the job after an appendix operation.

▽

A. E. CAULEY
has been transferred to the Capitol Theatre, Peterboro, Ont., Can.

▽

N. H. WATERS
owner of a chain of suburban theatres in Birmingham, Ala., is remodeling the Five Points Theatre.

▽

FRED DU VON
is now managing the Essaness Crawford Theatre in Chicago, Ill.

▽

HARRY NATHANSON
former manager of the Lafayette, plans to reopen the Art Theatre, Detroit, Mich.

▽

GEORGE ALLAN
has leased the Empress Theatre, Denver, Colo.

▽

ART WEBER
is now managing the Harmony Theatre, Bixby, Okla.

▽

JAY HOCK
has opened his new theatre at Moss Point, Miss.

▽

F. J. WERNIMONT
has succeeded HARRY HOLSBERG, former manager of the Spencer, Rock Island, Ill., and HARRY WORMAN, formerly assistant at the Des Moines, Des Moines, Ia., is now managing the Garden.

▽

MRS. MARY DALZELL
has taken over the management of the Casey, Des Moines, Ia., from her son.

▽

ANTONIO BALDUCCI
formerly at the Avon in Canastota, N. Y., is now at the State in Fulton, N. Y.

▽

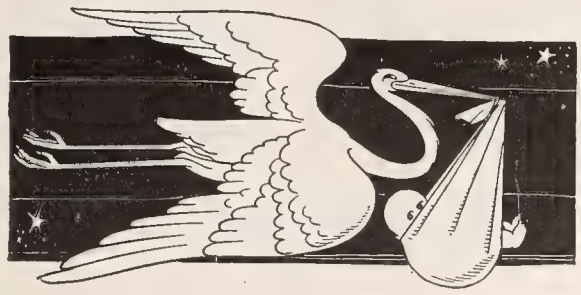
GEORGE CHRISTOFFERS
is now managing the Orpheum Theatre in Yuma, Ariz.

▽

E. R. TILTON
has been named manager of the National Theatre, Stockton, Cal.

▽

J. E. RICKARD
has taken over PAUL KASTNER'S interest in the Lyric, Goldfield, Nev.



JANIS HENRIETTE, to Mr. and Mrs. Eddie Melniker on December 22. Weight, 6 lbs. 8 oz. Father manages Loew's Grand in Atlanta.

▽

To Mr. & Mrs. C. K. Peters, Jr., on December 18, a baby boy weighing 9¼ pounds. Father is secretary of Greenville-Paris, Texas I.A.T.S.E. Local 548.

▽

AL LIPPE
has succeeded JAMES FURMAN as publicity director of Loew's State, Newark, N. J. with the latter going to California.

▽

JOE HILDRETH
has been appointed manager of the Amazon, San Francisco, Cal., with BOB SYVERTSEN former manager going to the Parkside.

▽

FRANK GALVIN
succeeds JIMMY REED as manager of the New Fruitvale in San Francisco and Reed going to the American in San Jose. JOHN MUDGE has moved to the Dimond and JACK HUNTER to the Gateway.

▽

WARD CASADY
now manages the Hayward in San Francisco, while BILL SMELTZER is at the Palace in Oakland.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

LEO HARTLEY
formerly with Fox West Coast, is the new manager at the Broadway in Burlingame.

▽

HARRY TILL
has leased the Courter Theatre, Hamilton, Mo., from J. E. COURTER of Gallatin, Mo.

▽

STERLING RAY
formerly at the Rialto, is now at the Aladdin, Denver, Colorado, with JOHN LINDHARDT, formerly at the Aladdin, now at the Broadway.

▽

HAROLD SHALLOW
has succeeded C. L. McFARLING as manager of the Englewood, Denver.

▽

WARREN SLEE
is down in Washington opening the Chaplin picture at the Erlanger.

▽

LIONEL H. KEENE
Loew Southern Division Manager, is vacationing in Florida with his family.

▽

SID JACOBS
district manager for Warners in the Virginia territory, is back on the job after a siege at the hospital.

▽

R. R. BAIR
operator of Bair's Circuit, Indianapolis, Ind., has gone to Florida for a month.

▽

ELWOOD LAWS
has taken a lease on the Gustine Theatre, Gustine, Cal.

▽

EDWARD GARRITY
has been named manager of the Victory in Lowell, Mass.

▽

AARON GOLDBERG
has opened his new Pompeii Theatre in San Francisco, Cal.

▽

AL NUTTER
has been promoted from manager of the Park in Dexter, Maine, to the Opera House in Millinocket.

▽

JOHN SIRICA
has been named city manager for Michael Daly, operator of the Capitol and Victory Theatres, Lowell, Mass. Sirica was transferred from New Britain, Conn., where he managed the Rialto.

▽

GEORGE GREEN
formerly of the M & P advertising department in Boston has a part in the "Eternal Road," Max Reinhardt's production.

▽

EARLE M. HOLDEN
manager of the Capitol, Atlanta, Ga., we are glad to report, is back at his post after an attack of pneumonia.

▽

ROY PATTERSON
has resigned as manager of the Gordon, Middletown, Ohio, to become half owner of the Family and State theatres.

▽

MARKS REORGANIZING PLAN AIRED IN CHICAGO

B & K Operation Discussed; 20th Century-Fox Films in 157 Theatres on Same Day

by BILL CROUCH
Chicago Correspondent

Discussions are under way between proponents and opponents of a plan for reorganization of Marks Brothers Theatres, Inc. Former Judge Charles A. McDonald, acting as a special master in chancery for the federal district court, is conducting the hearings. The Marks corporation owns the Marbro theatre, the Granada and the Broadway Strand. The Marbro and Granada are at present operated by Balaban & Katz and the latter by Essaness.

As explained by Attorney J. B. Westcott, representing the bondholders' committee, the reorganization plan calls for the leasing of all the theatres to B & K. Attorney Joseph C. Webb, representing other bondholders, is the principal objector. He told the court that both B & K and the Marks Brothers organization are controlled by Paramount.

Attorney Westcott said the offers made by B & K were the best obtainable and that the rentals offered were fair. The rental offer is 15 cents on each admission at certain prices, and 17½ and 20 cents on higher charges.

Attorney Webb said he did not think the rental offered was fair even though B & K offered a minimum guarantee. He said the only reason it was the highest offer was that other companies dared not bid against the Balaban organization. The deal, he said, was one affiliate entering into an agreement with another affiliate.

Further discussions are scheduled soon.

▽

One of the biggest advertising tieups staged by a film company here is the arrangement which the Paramount exchange has made with the Chicago Milk Foundation, in exploiting "The Milky Way," Harold Lloyd's latest starring picture. Under the supervision of "Barney" Barnard of the local exchange, more than 800,000 specially printed milk bottle caps will be placed on as many bottles of milk, all to be delivered a day or so previous to the picture opening. The caps will tell the starting date of the engagement at the Chicago theatre.

▽

Latest additions to the membership roster of CAPA (Chicago Amusement Publicists Association) are: Jack McPherson, National Screen Service; Irving Mack, Filmack Trailer Co.; Sidney Stern, General Film Co.; Harvey Olsen, Chicago *Daily News;* Jimmy Luntzel, Oriental Theatre; Mitchel Liner, Harding Theatre, and Frank Ward, Chicago *Herald & Examiner.* The new members will be initiated at the next meeting of the organization.

▽

Sam Wolf, pioneer Chicago exhibitor, was buried here last week. He had been ill for some time. Wolf at one time operated a theatre at Halsted and Monroe streets.

▽

Despite all the heavy snow the Santa Fe *Chief* has been able to arrive in Chicago daily, on time. This week those coming and going via the *Chief* were: Ginger Rogers, Irving Berlin, Mike Riley and Ed Farley, Burns and Allen and Harry Rathner.

▽

Harry Rathner, Burroughs-Tarzan sales manager, stopped off in Chicago for a day en route to New York.

▽

Aaron Saperstein writes from Miami that he will stay there as long as the cold spell lasts here.

▽

F. J. Barry, Columbia auditor, is out from New York, and Abe Montague, Columbia sales chief, conferred with sales executives on his way east from Hollywood. Max Roth, midwest sales manager, came up from St. Louis.

▽

The Hindsale theatre is not for lease, contrary to rumors, said George Kruger, manager, the current lease being until 1951.

▽

The Chicago theatre, which in January played to more than 800,000 persons, is trying to get Wallace Beery for a personal appearance with the showing of "Ah, Wilderness," which is slated to be shown there soon.

▽

Jack Thoma is in Indianapolis working on a campaign for Columbia's "The Music Goes 'Round."

▽

Reports persist that a new deluxe theatre will be built on the Filed Estate property between 70th and 71st street on South Shore Drive, this summer. If built, the theatre probably will be leased by Jones, Linick and Schaefer.

▽

Harry Lubliner became a proud grandfather when the baby girl of his daughter in Milwaukee made her debut.

▽

Essaness Theatres and Warner Bros., are tussling with a booking situation brought about by a clearance problem concerning the Michigan and Metropolitan theatres. Essaness claims that Warner is giving the Warner circuit's theatre, the Metropolitan, one week's clearance over the Essaness Michigan, which is in the same week of release. According to Eddie Silverman of Essaness, that circuit will not play any Warner pictures until the matter is settled favorably.

▽

Ted Lewis and his orchestra come to the Chicago theatre early in March for a week's engagement. Following this the band will be booked into the Terrace Room at the Morrison Hotel.

▽

The Swedish comedy, "Saturday Night," starring Edward Persson, is playing its fourth week at the Julian theatre. Special exploitation in the Swedish language newspapers by Herb Elisburg has helped keep up interest.

▽

Jean Goldfarb is back from a six weeks' vacation in Florida and other southern states and is sporting a swell tan.

▽

Many are the rumors along film row concerning plans of the Anderson circuit in Morris. Latest reports are that the circuit will build new houses in West Chicago and Canton. A report that the newest Anderson theatre, the Barb in DeKalb, will be closed shortly, is also current.

▽

Maurice "Red" Kann, editor of *Motion Picture Daily,* stopped over for several hours Sunday en route to the Coast. The storms had delayed the Twentieth Century three hours and fifty minutes.

▽

One of the oldtimers reminds us that it was fourteen years ago this month that Clyde Eckhardt, then and now, manager of the Fox Exchange, achieved an outstanding booking. During the week of February 4, 1922, Eckhardt booked "Over the Hill" for one solid week in 50 Chicago theatres, day and date. The picture was sold on a 50 per cent rental basis. All rentals were paid daily in cash and the admission price was a flat 44 cents at all houses. Business for the week was record-breaking. To top it all, Eckhardt sold a majority of the 1922 season's product on the same basis of 50 per cent rental. The pictures, however, did not play day and date.

▽

Emma Rifkin, United Artists PBX-pert, is planning to take a long train trip when vacation time comes this summer. The reason—Emma never has ridden on a train.

▽

A record of some sort was set last Sunday when Twentieth Century-Fox pictures played in 157 Chicago theatres. Out of a total of 124 theatres advertising their programs in the Sunday papers more than 75 were advertising a Fox picture. "The Littlest Rebel," "In Old Kentucky" and "Thanks a Million" garnered most of the playdates. The very bad weather cut in on the grosses.

SHORT PRODUCT PLAYING BROADWAY

Week of February 8

ASTOR
- S.O.S. Foch ..... Principal
- Zane Grey South Sea Adventure ..... Principal
- Sweetest Story Ever Told... Principal

CAPITOL
- Run, Sheep, Run..... MGM

CENTER
- Molly Moo Cow and the Butterfly ..... RKO Radio
- Winter at the Zoo..... RKO Radio
- Screen Snapshots, No. 6.... Columbia

MUSIC HALL
- Fisherman's Luck ..... Educational
- Sunday Sports in Mexico... Educational

PARAMOUNT
- A Clean Shaven Man..... Paramount
- Winged Champions ..... Paramount
- Accent on Girls..... Paramount

RIALTO
- Idol of Millions..... Noel

RIVOLI
- Mickey's Polo Team..... United Artists

ROXY
- Orphan's Benefit ..... United Artists
- Uppercutlets ..... RKO Radio

STRAND
- Between the Lines..... Vitaphone
- I Wanna Play House..... Vitaphone

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Revolt of the Zombies
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Song of the Trail	Kermit Maynard	Feb. 24,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne	6 rls		
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne	62	Dec.	14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	

Coming

August Week-end
Below the Deadline
Little Red Schoolhouse — Dickie Moore-Junior Coghlan
Mother of the World

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65. Feb.	1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 28†	59	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 8,'36†		
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†	69	
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	

Coming

Bless Their Hearts	Mary Astor-Melvyn Douglas			
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Gentleman Goes to Town, A	Gary Cooper-Jean Arthur	Mar. 31,'36†		
King Steps Out, The	Grace Moore-Franchot Tone			
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Music Goes Round, The	Rochelle Hudson-Harry Richman	Feb. 27,'36†		
Roaming Lady	Fay Wray-Ralph Bellamy			
Thundering Hoofs	Ken Maynard-June Gale	Mar. 28,'36†		
Trapped by Television	Lloyd Nolan-Jean Dixon			
United States Smith	Charles Bickford-Florence Rice	Mar. 16,'36†		
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Scream in the Dark — Lon Chaney, Jr. — 6 rls

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gervai	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 19†	90	
Rakoczi March	Frohlich-Horn	June 15	83	
(German dialogue)				
Seeing Hungary	Travelogue	Aug. 29	58	
(English titles)				
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87. Feb.	1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May	16	60	
Coming					
Crime Patrol	Ray Walker-Geneva Mitchell				
Fire Trap (G)	Evalyn Knapp-Norman Foster			*63	Dec. 7
Shadows of the Orient	Regis Toomey-Esther Ralston				

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†		
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept.	20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63	
Honk Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59	
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June	10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†		
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67	
Spy 77	Greta Nissen-Don Alvarado	Jan.	15,'36†	77	
Sunset Range (G)	Hoot Gibson	May	1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec.	15†		
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70	
Coming					
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar.	1,'36†	78	June 1
La Vie Parisienne	John Loder-Nancy Burne				
Living Dead, The	Gerald Du Maurier-Geo. Curzon			65	
Southern Maid, A	Bebe Daniels			60	

FIRST NATIONAL

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May	18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec.	28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)					
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr.	18	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83.)					
G Men, The (A) 880	James Cagney-Margaret Lindsay	May	4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June	1	69	June 1
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May	25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug.	3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67	Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109	Sept. 28
Coming					
Brides Are Like That (G)	Ross Alexander-Anita Louise			*70	Jan. 25,'36
God's Country and the Woman	Bette Davis-George Brent				
Legionnaire					
Murder by an Aristocrat	Marguerite Churchill-L. Talbot				
(See "In the Cutting Room," Feb. 8, '36.)					
Road Gang	Donald Woods-Kay Linaker			62	
(See "Prison Farm," "In the Cutting Room," Nov. 23.)					
Snowed Under 965	George Brent-Genevieve Tobin	Mar.	28,'36†		
(See "In the Cutting Room," Jan. 11,'36.)					
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58	
Sons o'Guns	Joe E. Brown-Joan Blondell				
Stage Struck	James Cagney-Ruby Keeler				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	93	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	87	Oct. 19
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84.)					
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	74	Apr. 18
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	85	July 8
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94	Nov. 2
(Exploitation: Feb. 1,'36, p. 64.)					
Coming					
Boys Will Be Boys	Will Hay				
Doomed Cargo	Edmund Lowe-Constance Cummings				
East Meets West	George Arliss-Elizabeth Allan				
It's Love Again	Jessie Matthews-Robert Young				
King Solomon's Mines 3511					
Man Who Lived Again 3507	Boris Karloff				
Rhodes 3514	Walter Huston	Feb.	20,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar.	10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85	
Be Good Unto Death	Paul Javor	Jan.	1,'36†	85	
Heart Specialist	Gyula Csortos	Dec.	30†	90	
I Cannot Live Without Music	B. Somogyi	Dec.	20†	95	
Miss President	Lily Muraty	Oct.	15†	90	
One Night in Venice	Gyula Csortos	Jan.	1,'36†	85	
Smile Please	Szoeke Szakall	Dec.	1†	86	
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85	

IMPERIAL

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct.	25†	62	
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1†	72	Oct. 26
Coming					
Call of the Coyote	Ken Thompson	Mar.	15,'36†	50	
High Hat	Frank Luther				
Paradise Valley	Hill-Billies	Feb.	19,'36†	48	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct.	1		
(Released in New York territory under the title, "The Criminal Within.")					
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1		
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36†	66	
Coming					
Bridge of Sighs	Onslow Stevens-Dorothy Tree				
Brilliant Marriage					
Death Rides Double					
Hidden Alibi					
Under the Lilacs					

LIBERTY

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July	10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10	73	

MAJESTIC

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July	1	66	

MASCOT

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct.	16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May	15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June	22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept.	7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct.	5	68	Oct. 20
Coming					
Along Came a Woman	Eddie Nugent-Ann Rutherford				

(THE RELEASE CHART--CONT'D)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The	Laurel and Hardy	Feb. 14,'36†	72	
(See "In the Cutting Room," Dec. 14.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's In the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 18
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 66; Feb. 1,'36, p. 65.)				
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pgs. 80, 82.)				
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
(Exploitation: Jan. 18,'36, p. 86.)				
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 3
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	94	Dec. 28
Rose Marie (G)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
Smilin' Through (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64.)				
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Tough Guy (G)	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	
(See "In the Cutting Room," Feb. 1,'36.)				
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden Murder Case, The (G)	Edmund Lowe-Virginia Bruce	Feb. 28,'36†	62	Feb. 8,'36
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kelly the Second	Patsy Kelly-Pert Kelton			
Men Without Love	Chester Morris-Irene Hervey			
(See "Three Godfathers," "In the Cutting Room," Jan. 18,'36.)				
Petticoat Fever	Rob't Montgomery-Myrna Loy			
Robin Hood of El Dorado, The	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco	Clark Gable-J. MacDonald			
Small Town Girl	Janet Gaynor-Robert Taylor	Mar. 6,'36†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow	Feb. 21,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Heater, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 18
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 16

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	
(See "In the Cutting Room," Nov. 16.)				
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83.)				
College Scandal (G) 3443	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 22
(Exploitation: Jan. 18,'36, p. 83; Feb. 8, p. 83.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Exploitation: Feb. 8,'36, p. 80, 84, 85.)				
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins	July 5	85.	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. DeMille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Her Master's Voice	Edw. E. Horton-P. Conklin	Jan. 17,'36†		
(See "In the Cutting Room," Nov. 16)				
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 18
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	*85.	Feb. 1,'36
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 18
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich	Mary Taylor-Walter Connolly	Jan. 17,'36†	86	
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	*70.	Jan. 25,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	*63.	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brazen	Mary Ellis-Walter Pidgeon			
Call of the Prairie (G)	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	*62.	Feb. 1,'36
Desert Gold	Larry Crabbe-Marsha Hunt	Mar. 27,'36†		
Desire (A)	Marlene Dietrich-Gary Cooper	Feb. 21,'36†	*95.	Feb. 8,'36
F Man	Jack Haley-Adrienne Marden	Mar. 13,'36†		
(See "In the Cutting Room," Jan. 11, '36.)				
Give Us This Night	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†		
(See "In the Cutting Room," Nov. 23.)				
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95.	Nov. 12,'32
I Loved a Soldier	Marlene Dietrich-Charles Boyer			
Klondike Annie	Mae West-Victor McLaglen	Feb. 28,'36†		
(See "Klondike Lou," "In the Cutting Room," Dec. 28.)				
Moon Is Our Home, The	Margaret Sullavan-Henry Fonda			
(See "In the Cutting Room," Feb. 1,'36.)				
Palm Spring	Frances Langford - Sir Guy Standing			
(See "In the Cutting Room," Feb. 1,'36.)				
Poppy	W. C. Fields			
Preview Murder Mystery	Gail Patrick-Reginald Denny	Feb. 28,'36†		
(See "In the Cutting Room," Dec. 28.)				
Reunion	Herbert Marshall-G. Michael			
(See "In the Cutting Room," Feb. 8, '36.)				
Sky Parade	Jimmy Allen-Katharine DeMille			
(See "In the Cutting Room," Jan. 11, '36.)				
Thirteen Hours by Air	Fred MacMurray-Joan Bennett	Mar. 27,'36†		
(See "In the Cutting Room," Jan. 11, '36.)				
Too Many Parents	Frances Farmer-Colin Tapley	Mar. 20,'36†		
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney	Mar. 13,'36†		
(See "In the Cutting Room," Nov. 23.) (See production article, Jan. 18,'36, p. 36.)				

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†	62	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Law	Tim McCoy-Lois Lane	June 30†	56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61	
Hitch Hike Lady (G) 3537 (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
G Men of the Nineties 3560	John Wayne-Ann Rutherford	Feb. 15,'36†		
Lawless Nineties, The	William Boyd-Ann Rutherford			
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	*65	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†		
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 9	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug. 19†	60	Aug. 3

Coming

House of a Thousand Candles 3505	Mae Clarke-Phillips Holmes	Feb. 29,'36†		
Laughing Irish Eyes 3522	Evalyn Knapp-Phil Regan	Mar. 10,'36†		
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	60	
Red River Valley 3568	Gene Autry-Frances Grant	Feb. 24,'36†		
Return of Jimmy Valentine, The 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 1
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	*68	Dec. 28
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pgs. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	*75	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Muss 'Em Up (G)	Preston Foster-Marg't Callahan	Feb. 14,'36†	*70	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 19
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	84½	July 18
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 26
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14

Coming

Dancing Pirate	Charles Collins-Steffi Duna			
Farmer in the Dell (See "In the Cutting Room," Jan. 18,'36.)	Fred Stone-Jean Parker	Mar. 27,'36†		
Follow the Fleet 613 (See "In the Cutting Room," Nov. 30.)	Fred Astaire-Ginger Rogers	Feb. 21,'36†		
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	*80	Feb. 8,'36
Mary of Scotland	Katharine Hepburn-Fredric March			
Puzzle of the Briar Pipe	Helen Broderick-James Gleason			
Silly Billies (See "Wild West," "In the Cutting Room," Jan. 18,'36.)	Wheeler and Woolsey	Mar. 20,'36†		
Thoroughbreds All (See "In the Cutting Room," Feb. 8, '36.)	Louise Latimer-John Ariedge	Apr. 3,'36†		
Yellow Dust 618 (See "In the Cutting Room," Nov. 16.)	Richard Dix-Leila Hyams	Mar. 13,'36†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 18
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 15	53	June 29
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Desert Phantom	Johnny Mack Brown	Mar. 10,'36†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25†	56	
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 15†	68	July 18
Every Saturday Night* (G)	June Lang-Thomas Beck	Feb. 7,'36†	*70	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 28
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 8
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (See "In the Cutting Room," Jan. 4,'36.)	George Raft-Rosalind Russell	Feb. 14,'36†		
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	*87	Jan. 4,'36
Ladies Love Danger* 540 (See "Secret Lives," "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Littlest Rebel, The* (G) 624 (Exploitation: Feb. 8,'36, p. 81.)	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 19
My Marriage* (G)	Claire Trevor-Kent Taylor	Jan. 31,'36†	*68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 20†	72	Jan. 25,'36
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	*78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 18	67	Aug. 31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Steamboat Round the Bend*				
(G) 612	Will Rogers-Anne Shirley	Sept.	6†....80	Aug. 9
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov.	15†....87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18†....65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept.	27†....58	Sept. 21
Thunder In the Night*(G)613	Edmund Lowe-Karen Morley	Sept.	20†....67	July 18
Under the Pampas Moon* (G)				
541	Warner Baxter-Ketti Gallian	May	31....78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct.	25†....84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug.	9....72	July 27
Whispering Smith Speaks* (G).				
623	George O'Brien-Irene Ware	Dec.	20†....*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13†....*70	Nov. 23

Coming

Captain January*	Shirley Temple-Guy Kibbee	Mar.	13,'36†	
(See "In the Cutting Room," Feb. 1,'36.)				
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	Mar.	6,'36†	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus*	Warner Oland-June Lang	Apr.	3,'36†	
Country Beyond, The	Rochelle Hudson-Paul Kelly			
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar.	20,'36†	
(See "In the Cutting Room," Feb. 8, '36.)				
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar.	6,'36†	
(See "In the Cutting Room," Jan. 18,'36.)				
Gentle Julia*	Jane Withers-Tom Brown	Apr.	17,'36†	
Here Comes Trouble	Paul Kelly-Arline Judge	Feb.	21,'36†	
(See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)				
Matron's Report, The*	Jane Withers-Ralph Morgan			
Message to Garcia, A	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†	
(See "In the Cutting Room," Jan. 4,'36.)				
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Feb.	28,'36†	
(See "In the Cutting Room," Feb. 1,'36.)				
Servant Girl, The	Loretta Young	Apr.	24,'36†	
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell			
Zero Hour	Fredric March-Warner Baxter-Lionel Barrymore			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†....90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20....78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug.	9....91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept.	6†....105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June	27....105	Sept. 14
Ghost Goes West (G)	Robert Donat-Jean Parker	Feb.	7,'36†....85	Jan. 4,'36†
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83.)				
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21....105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May	17....95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9†....85	Nov. 9
Modern Times	Chas. Chaplin-Paulette Goddard	Feb.	12,'36†....	
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14....75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	13†....78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July	4....95	Apr. 29
Splendor	Miriam Hopkins-Joel McCrea	Nov.	23†....77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan.	16,'36†....100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83.)				
Thunder In the East	Charles Boyer-Merle Oberon	May	13....79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi	Mar.	20,'36†	
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36†	
Man Who Could Work Miracles, The	Roland Young	May	1,'36†	
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July	10,'36†....76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr.	24,'36†	
Things to Come	Raymond Massey	Mar.	13,'36†	
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea	Feb.	28,'36†	
(See "In the Cutting Room," Jan. 18,'36.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct.	7†....63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May	27....66	July 6
Border Brigands 8085	Buck Jones	May	27....56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May	6....80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May	20....65	June 8
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb.	10,'36†....67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept.	2†....93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec.	2†....72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 83.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	30†....66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec.	9†....67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21†....74	Nov. 2
Invisible Ray (G) 9015	Karloff-Bela Lugosi	Jan.	20,'36†....75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11†....59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept.	30†....74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July	15....68	July 8
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan.	6,'36†....112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, p. 81, 83, 84.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug.	5....69	Oct. 19
Next Time We Love (G) 9004	Marg't Sullavan-James Stewart	Jan.	27,'36†....87	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July	29....62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July	22....61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov.	4†....81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug.	19....64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	10,'36†....	
Storm Over the Andes (G) 8026	Jack Holt-Mona Barrie	Sept.	16†....84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11†....68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†....	
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25†....78	
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct.	28†....90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept.	16†....60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June	3....75	May 4

Coming

Don't Get Personal 9025	James Dunn-Sally Eilers	Feb.	17,'36†	
(See "In the Cutting Room," Jan. 18,'36.)				
Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr.	6,'36†	
For the Service	Buck Jones-Beth Marion	Apr.	6,'36†	
Her Excellency the Governor 9013	Binnie Barnes			
International Team	Jack Holt			
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar.	2,'36†	
(See "In the Cutting Room," Jan. 18,'36.)				
Show Boat	Irene Dunne-Allan Jones	Apr.	13,'36†	
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar.	23,'36†	
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1†....63	
Danger Ahead	Lawrence Gray-Sheila Manners	Aug.	1†....65	
Face In the Fog, A	June Collyer-Lawrence Gray	Feb.	1,'36†....	
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15†....70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15†....57	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†....	

Coming

Kelly of the Secret Service		Apr.	1,'36†	
Rio Grande Romance		Mar.	15,'36†	

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June	15....72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July	27....98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan.	4,'36†....78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)				
Dinky (G) 824	Jackie Cooper-Mary Astor	May	11....65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July	13....60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct.	19†....70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36†....65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30†....77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July	20....82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July	6....67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept.	28†....64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept.	7†....72	Aug. 8
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36†....*65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14†....66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Manners	Nov.	2†....63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept.	7†....92	July 18
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct.	26†....58	Dec. 21
Petrified Forest (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36†....83	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept.	14†....78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov.	23†....89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June	29....76	June 29
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug.	17....65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36†....60	Jan. 4,'36

Coming

Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-O. De Havilland			
Boulder Dam 915	Ross Alexander-Patricia Ellis	Mar.	14,'36†	
(See "Backfire, "In the Cutting Room," Dec. 7.)				
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar.	7,'36†....*100	Feb. 1,'36
Gentleman from Big Bend, The	Warren William-June Travis			
Golden Arrow, The	Bette Davis-George Brent			
(See "In the Cutting Room," Feb. 8, '36.)				
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Hearts Divided	Marion Davies-Dick Powell				
I Married a Doctor	Pat O'Brien-J. Hutchinson				
Men on Her Mind	Warren William-Bette Davis				
(See "In the Cutting Room," Jan. 11, '36.)					
Midsummer Night's Dream (G)	All Star			132	Oct. 12
Nowhere	Ross Alexander-Beverly Roberts				
Over the Wall	James Cagney				
Singing Kid, The	Al Jolson-Beverly Roberts				
(See "In the Cutting Room," Jan. 18,'36.)					
Treachery Rides the Range	Dick Foran-Paula Stone				
(See "In the Cutting Room," Feb. 1,'36.)					
Walking Dead, The 914	Karloff-Marguerite Churchill		Mar. 21,'36†		
(See "In the Cutting Room," Jan. 11,'36.)					

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 6
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Ferst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.
Tom Thumb	Mar. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min
BARNEY GOOGLE		
No. 1—"Ttached In th' Hald"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)		18
Captain Hits the Ceiling, The (All Star)	July 26	19
De Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)	Dec. 26†	18½
It Always Happens (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (3 Stooges)		
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Cat, a Bell and Mouse, A	May 10	7
Dr. Bluebird	Jan. 25,'36†	8½
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups		10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 26	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Feb. 6,'36†	10½
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	10½
No. 6—	Jan. 17,'36†	10½
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	
No. 9—	Feb. 2,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	2 rls.
Gold Bricks	Mar. 20,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	1 rl.
Bird Land	Aug. 23†	8
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	6
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Feb. 14,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	2 rls.
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	2 rls.
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	2 rls.
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude		
City of Proud Memories	Dec. 15†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Personalities on Parade	Feb. 5,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		8
City of the Sun		9
Last Resort		9
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Street of Memory		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†20	
Infernal Triangle	Aug. 17†...20	
Life Hesitates at 40	Jan. 18,'36†18	
Manhattan Monkey Business	Nov. 9†...21	
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†...20	
Vamp Till Ready	Mar. 28,'36†20	
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†...19	
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†...18	
No. 3—Desert Death	Oct. 19†...21	
No. 4—Thrill for Thelma, A	Nov. 23†...18	
No. 5—Hit and Run Driver	Dec. 28†	
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†...8	
Historic Mexico City	Sept. 7†...9	
Honolulu, Paradise of the Pacific	Nov. 2†...8	
Modern Tokyo	Dec. 28†...9	
Rural Mexico	Nov. 30†...8	
Sacred City of the Mayan Indians	Feb. 22,'36†.7	
Victoria and Vancouver	Jan. 25,'36†.9	
HAPPY HARMONIES (Harman-Ising)		
12—Poor Little Me	May 11...11	
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†...11	
15—Honeyland	Oct. 19†...10	
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†...10	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†...11	
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†10	
Let's Dance	Jan. 4,'36†.8	
Primitive Pitcairn	Dec. 7†...9	
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†.8	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†...8	
Crew Racing	Dec. 21†...10	
Football Teamwork	Sept. 5†...8	
Gymnastics	Oct. 26†...9	
Water Sports	Oct. 26†...8	
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 2†...20	
ODDITIES		
Little People, The	May 4...9	
Pitcairn Island Today	July 6...10	
Prince, King of Dogs	July 6...9	
Starlit Days at Lido	Sept. 28†...20	
OUR GANG		
Divot Diggers	Feb. 8,'36†15	
Follies of 1936	Nov. 30†...18	
Little Papa	Sept. 21†...20	
Little Sinner	Oct. 26†...18	
Pinch Singer	Jan. 4,'36†18	
Spruein' Up	June 1...17	
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†...20	
TODD-KELLY		
All-American Toothache	Jan. 25,'36†20	
Hot Money	Nov. 16†...18	
Slightly Static	Sept. 7†...19	
Top Flat	Dec. 21†...20	
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†...7	
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†.7	
Henry, the Funniest Living American	Nov. 22†...7	
Judge For a Day	Sept. 20†...8	
Language All My Own, A	July 19...7	
Little Nobody	Dec. 27†...7	
Little Soap and Water, A	June 21...7	
Making Stars	Oct. 18†...7	
No! No! A Thousand Times No!	May 24...7	
Not Now	Feb. 28,'36†.1 rl.	
COLOR CLASSICS		
Dancing on the Moon	July 12...7	
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 9†...7	
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†.9	
Time For Love	Sept. 6†...7	
HEADLINERS		
Accent on Girls	Dec. 27†	
Ina Ray Hutton and Her Melodears		
Babes in Hollywod	Oct. 18†...10	
Cab Calloway's Jitterbug Party	May 24...8	
Cavalcade of Music, The	Oct. 4†...8	
Excuse My Gloves	June 14...10	
Jack Doyle - Betty Jane Cooper - Ted Husing		
Follow the Leader	July 26...10	
Isham Jones and His Orchestra		
Is My Face Black	May 3...10	
Molasses 'n' January		
Magic of Music, The	Aug. 2†...11	
Richard Himber and His Orchestra		
Moscow Moods	Jan. 17,'36†10	
Yacha Bunchuk & Orch.		
Movie Melodies on Parade	Feb. 7,'36†	
Andre Kostelanetz-Mary Eastman		
Musical Cocktail	July 5...10	
Anson Weeks and His Orchestra		
Parade of the Maestros	Nov. 15†...10	
Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras		
Radio Rhapsody	Dec. 6†...10	
Johnny Green and Orch.		
Seeing Stars	Feb. 28,'36†	
Sirens of Syncopation	Aug. 23†...9	
Phil Spitalny and His Musical Ladies		
Symphony in Black	Sept. 13†...10	
Duke Ellington and His Orchestra		
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afiest —Songmakers of a Nation (Joseph E. Howard)	May 24...10	
No. 12—Fashions Afiest — Clubs to You — Herman Hupfeld	June 21...10	
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19...11	
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†...11	
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†...10	
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†...9	
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†...10	
No. 5—Manhattan Rhapsody — Animal Buddies—Man of Many Faces	Dec. 6†...10	
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†10	
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†.7	
No. 8—	Feb. 28,'36†.1 rl.	
No. 9—	Mar. 27,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17...10	
Broadway Highlights No. 2	June 28...10	
Broadway Highlights No. 3	Aug. 9†...10	
Broadway Highlights No. 4	Sept. 27†...10	
Broadway Highlights No. 5	Dec. 13†...10	
Collie, The	Feb. 21,'36†.1 rl.	
Countryside Melodies (Technicolor)	Nov. 29†...8	
Famous People at Play	June 14...10	
Here Comes the Zoo	Mar. 13,'36†	
Hollywood Extra Girl	Aug. 23†...11	
Lucky Stars	Dec. 27†...10	
Manhattan Rhythm	May 3...10	
March of the Presidents	Sept. 27†...10	
Movie Milestones (No. 1)	July 26...10	
Movie Milestones (No. 2)	Jan. 31,'36†10	
Nature Speaks	July 12...10	
No Motor to Guide Him	June 7...10	
Popular Science (color)	May 31...10	
Shorty at Coney Island	Jan. 10,'36†10	
Shorty Goes South	Sept. 13†...10	
Spring Night	Nov. 1†...8	
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†...8	
Brotherly Love	Mar. 6,'36†	
Choose Your "Weppins"	May 31...7	
Clean Shaven Man, A	Feb. 7,'36†.7	
Dizzy Divers	July 26...7	
For Better or Worser	June 26...7	
King of the Mardi Gras	Sept. 27†...7	
Sinbad the Sailor (Special)	Jan. 31,'36†.2 rls.	
Spinach Overture, The	Dec. 6†...8	
You Gotta Be a Football Hero	Aug. 30†...7	
Vim, Vigor and Vitality	Jan. 3,'36†.7	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†...9	
No. 2	Nov. 29†...10½	
No. 3	Jan. 24,'36†11	
No. 4	Mar. 27,36†	
SCREEN SONGS		
It's Easy to Remember	Nov. 29†...10	
Richard Himber and Orch.		
I Wished on the Moon	Sept. 20†...8	
Abe Lyman and Orchestra		
No Other One	Jan. 24,'36†.8	
Hal Kemp and Orchestra		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17...10	
No. 12—Top Form	June 7...10	
No. 13—Hollywood Hobbies	July 5...10	
No. 14—Jungle Waters	Aug. 2†...10	
No. 15—Making Manhandlers	Aug. 30†...10	
No. 16—Hooked Lightning	Sept. 27†...10	
No. 17—Jumping Champions	Oct. 25†...10	
No. 18—Sport on the Range	Nov. 22†...10	
No. 19—Sporting Network	Dec. 20†...10	
No. 20—What's the Answer	Jan. 17,'36†10	
No. 21—Finer Points	Feb. 14,'36†10	
No. 22—Winged Champions	Mar. 13,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7...19½	
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14...21½	
DUMBBELL LETTERS		
No. 18	May 24...5	
No. 19	June 7...5	
No. 20	June 20...5	
No. 21	Jan. 3,'36†	
No. 22	Feb. 21,'36†	
EASY ACES		
Capital Idea	Oct. 4†...10	
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30...9½	
Little New New York	June 14...10	
Six Day Grind	July 26...18½	
Tricks of the Trade	Sept. 6†...10	
Unusualities	Aug. 9†...9½	
Winter at the Zoo	Feb. 28,'36†	
World Within, A	Nov. 1†...10	
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19...18½	
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12...17	
No. 1—Night Life	Sept. 21†...21	
No. 2.—Tuned Out	Nov. 15†...20	
No. 3—Camera Cranks	Jan. 17,'36†19	
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5...20½	
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1...18	
In Love at 40	Aug. 30†...19	
Sock Me to Sleep	May 17...20	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†...17½	
No. 2	Sept. 20†...17½	
No. 3	Oct. 4†...20	
No. 4	Oct. 18†...18½	
No. 5	Nov. 8†...18	
MARCH OF TIME		
No. 5	Aug. 16†...20	
No. 6	Sept. 20†...21	
No. 7	Oct. 18†...20	
No. 8	Nov. 15†...20	
No. 9	Dec. 13†	
No. 10	Jan. 7,'36†	
No. 11	Feb. 14,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21...17½	
MUSICOMEDIES SERIES (Ruth Etting)		
Melody in May		19
Ticket or Leave It	May 26...21	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†...19	
Radio Barred	Feb. 7,'36†15½	
Where There's a Will	Oct. 4†...18	
Worm Burns, The	Dec. 6†...17	
RADIO MUSICAL COMEDIES		
Aliadin from Manhattan	Feb. 28,'36†	
Foolish Hearts	Dec. 27†...18	
Metropolitan Nocturne	Aug. 23†...18	
Mismanaged	Oct. 25†...19½	
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†...7	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	
Hunting Season	Aug. 9...7	
Merry Kittens, The	May 31...7	
Molly Moo Cow and the Indians	Nov. 15†...7½	
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	
Neptune Nonsense	Mar. 20,'36†	
Parrotville Post Office	June 28...7½	
Picnic Panic	May 3...9	
Putting on the Dog	July 19...7½	
Rag Dog	July 19...7½	
Toonerville Trolley	Jan. 17,'36†	
SMART SET		
All Business	Feb. 14,'36†18½	
Quiet Fourth, A	Aug. 9†...15	
Returned Engagement, A	Oct. 11†...21	
Too Many Surprises	Dec. 3†...20½	
SPECIALS		
Going on Two	Sept. 17...17	
Trip Thru Fijiland, A	May 10...14½	
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†...10½	
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†...16	
Tomorrow's Halfbacks	Jan. 24,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Winter Sports		

STRUGGLE TO LIVE

Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pagentry	Feb. 14,'36†	

SUPERBA COMEDIES

Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	

VAGABOND ADVENTURE SERIES

Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11

WORLD ON PARADE

Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	16½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 16†	16½

STATE RIGHTS

Title	Rel. Date	Min.

AL BONDY (General Electric)

Excursions in Science No. 1		8

METROPOLIS-TAPERNOUX

Belero		14

NORTON

Alchemist's Hourglass, The		18

PAT GARYN

O'Mahoney-George Bout		17

PHIL BROWN

Norwegian Sketches		10

REGAL

Broadway Nights	Oct. 14†	11

SACK (National Pict.)

Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10

MAGIC CARPET SERIES

Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.

MICKEY MOUSE

15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	

SILLY SYMPHONIES

12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.

CARTUNE CLASSICS

No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	

MENTONE MUSICAL COMEDIES

Carnival Time (Jean Sargent-Jack Fulton)	Jan. 22,'36†19	
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Signing Off	Feb. 19,'36†19	
Speedy Justice (No. 2-B)	Sept. 25†	20

NOVELTIES

Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 8	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9

UNIVERSAL COMEDIES

Bring 'Em Back a Lie (Sterling Holloway)	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 8	20
Father Knows Best (Sterling Holloway)	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally (Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†15	

UNIVERSAL SPECIAL

Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Vitaphone Billboard (Jane and Katherine Lee)	Feb. 15,'36†.1 rl.	
Vitaphone Casino (Buster West-Radio Rubes)		10
Vitaphone Celebrities (Remington Singers)	Jan. 25,'36†.1 rl.	
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters)	Dec. 14†	10
Vitaphone Troupers (Four Trojans-Aunt Jemima)	Jan. 4,'36†10	
Vitaphone Varieté (Louis Prima and orch.)	Nov. 18†	1 rl.

BIG V. COMEDIES

Why Pay Rent? (Roscoe Ates-Shemp Howard)	May 4	2 rls.
Pretty Polly (Polly Moran)	June 1	19
Serves You Right (Shemp Howard)	June 15	20
Husband's Holiday (Hobart Cavanaugh)	July 6	17
High, Wide and Hansem (Herb Williams)	July 20	2 rls.
Watch the Birdie (Bob Hope)	Aug. 10	20
On the Wagon (Shemp Howard-Roscoe Ates)	Aug. 24	20
Keystone Hotel (Old Timers)	Sept. 21†	20
Vodka Boatmen (Yacht Club Boys)	Oct. 5†	20
Lonesome Trailer (El Brendel)	Oct. 26†	20
Officer's Mess, The (Shemp Howard)	Nov. 9†	2 rls.
Double Exposure (Bob Hope)	Nov. 23†	21
Lucky Swede, The (El Brendel)	Dec. 21†	21
While the Cat's Away (Shemp Howard)	Jan. 4,'36†.1 rl.	
They're Off (Yacht Club Boys)	Jan. 18,'36†.2 rls.	
Slide, Nellie, Slide (Herman Bing-Paula Stone)	Feb. 1,'36†.2 rls.	
Shop Talk (Bob Hope)	Feb. 15,'36†.2 rls.	

BROADWAY BREVITIES

Main Street Follies (Hal LeRoy)	May 11	20
Love Department, The (Bernice Claire)	May 18	20
$50 Bill (Eleanore Whitney-12 Aristocrats)	May 25	20
Better Than Gold (Fifi D'Orsay)	June 8	20
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor))	June 22	20
Film Follies, The (Ray Perkins)	June 29	22
Surprise (Duncan Sisters)	July 27	21
Romance of the West (Dorothy Dare-Phil Regan (Technicolor))	Aug. 3	21
Lady in Black, The (Countess Olga Albani)	Aug. 17	20
Dublin in Brass (Morton Downey)	Sept. 7†	20
Oh Evaline (Hal LeRoy-Eleanore Whitney)	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick)	Sept. 28†	20
Tickets Please (Georgie Price)	Oct. 12†	21
Regular Kids (Meglin Kids)	Oct. 19†	20
Check Your Sombrero (Armida-Tito Coral)	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb)	Nov. 16†	21
Trouble in Toyland (Gus Edwards' Stars of the Future)	Nov. 30†	20
Okay, Jose (El Brendel)	Dec. 7†	21
Katz' Pajamas (Fifi D'Orsay)	Dec. 14†	21
Broadway Ballyhoo (Owen, Hunt and Parco)	Dec. 28†	21
Carnival Day (Henry Armetta-Felix Knight)	Jan. 11,'36†.2 rls.	
Double or Nothing (Phil Harris-Leah Ray)	Jan. 18,'36†21	
Study and Understudy	Jan. 25,'36†.2 rls.	
Between the Lines (Bernice Claire)	Feb. 8,'36†22	
King of the Islands (Winifred Shaw-Warren Hymer)	Feb. 22,'36†.2 rls.	
Stars Can't Be Wrong, The (Carolyn Marsh-Harris Twins)	Feb. 29,'36†.2 rls.	

LOONEY TUNES

No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, The Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	1 rl.
No. 15—Alpine Antics	Jan. 4,'36†.7	
No. 16—Phantom Ship, The	Feb. 1,'36†.1 rl.	
No. 17—Boom, Boom	Feb. 29,'36†.1 rl.	

MELODY MASTERS

Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†10	
B. A. Rolfe and Orchestra	Feb. 1,'36†11	
Jolly Coburn and Orchestra	Feb. 22,'36†.1 rl.	

MERRIE MELODIES (In Color)

No. 7—My Green Fedora	June 6	1 rl.
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†.1 rl.	
No. 16—Cat Came Back, The	Feb. 8,'36†.8	

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No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
No. 14—Day's Journey, A	Feb. 22,'36†.1 rl.	

OUR OWN UNITED STATES

No. 1—Curious Industries (Harry Von Zell)	Sept. 7†	11
No. 2—Playgrounds (James Wallington)	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas)	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
No. 6—Steel and Steam	Jan. 25,'36†11	

PEPPER POT

Kings of the Turf	May 11	9
Two Boobs in a Balloon (Edgar Bergen)	May 25	9
Moving Melodies (J. Fred Coots-Lillian Shade)	June 8	10
All Colored Vaudeville (Adelaide Hall)	June 22	10
Rah, Rah, Radio (Ralph Kirbery)	July 6	10
What's the Idea? (Lew Pollack)	Aug. 17	11
Nutville (Radio Ramblers)	Sept. 7†	10
All American Drawback (Edgar Bergen)	Oct. 5†	10
'Wee' Men (Singer's Midgets)	Nov. 2†	10
Seein' Stars (Easy Aces)	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†11	
Some Class (Charles Ahearn)	Feb. 8,'36†10	
Timber Giants	Feb. 22,'36†.1 rl.	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.

BURROUGHS-TARZAN

New Adventures of Tarzan, The (Herman Brix)	June 16	2 rls. (each)

MASCOT

Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines (Grant Withers-George Lewis)	Nov. 23†	2 rls. (each)
Miracle Rider (Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes))	May 16†	

REPUBLIC

Darkest Africa (Clyde Beatty)		15 episodes

STAGE and SCREEN

Custer's Last Stand (Rex Lease-Lona Andre)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)

UNIVERSAL

Adventures of Frank Merriwell (Don Briggs-Jean Rogers)	Jan. 13,'36†	
Call of the Savage (Noah Beery, Jr.)	Apr. 15	20 (each)
Flash Gordon (Buster Crabbe-Jean Rogers (13 episodes))	Apr. 6,'36†	
Roaring West (Buck Jones (15 episodes))	July 8	20 (each)
Rustlers of Red Dog (John Mack Brown)	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery (Clark Williams-Jean Rogers)	Oct. 21†	20 (each)

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Thundering Hoofs"	Original screen play, Nate Gatzert. Director: Spencer Bennet.	Ken Maynard, June Gale, Henry Woods.	Shooting
"A Gentleman Goes to Town"	From the novel by Clarence Budington Kelland. Screen play, Robert Riskin. Director: Frank Capra.	Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, H. B. Warner, Emma Dunn, Margaret Matzenauer, Jameson Thomas, Edward Rosely, Paul Porcasi, Franklin Pangborn, Christian Rub.	Shooting
"Roaming Lady"	From the Liberty Magazine story by Diane Bourbon. Director: Al Rogell.	Fay Wray, Ralph Bellamy, Preston Hall, Edward Gargan, Paul Guilfoyle, Arthur Rankin, Barnett Parker.	Shooting
"The King Steps Out"	From the operatta by Fritz Kreisler. Screen play, Sidney Buchman. Director: Josef von Sternberg.	Grace Moore, Franchot Tone, Walter Connolly, Elisabeth Risdon, Victor Jory, George Hassel, Raymond Walburn, Johnny Arthur, Otto Fries, Stanley Fields.	Shooting
"United States Smith"	Original screen play, Harold Shumate. Director: D. Ross Lederman.	Charles Bickford, Florence Rice, Robert Allen, Thurston Hall, George McKay, Joseph Sawyer.	Shooting
EXCELSIOR			
"Trail's End'	Original screen play, Joe O'Donnell. Director: Sam Newfield.	Tim McCoy, Lois January, Relph Byrd, Frank Glendon, Earl Hodgins, Ted Adams, John Merton.	Shooting
MASCOT			
"Along Came a Woman"	Screen play, Rex Taylor. Director: Lew Collins.	Edward Nugent, Ann Rutherford, Louise Fazenda, Maude Eburne, Claudelle Kaye, Hedda Hopper, Franklin Panghorn, Rafael Corio, Arthur Hoyt, Olaf Hytten.	Shooting
METRO-GOLDWYN-MAYER			
"Kelly the Second"	Director: William Terhune.	Patsy Kelly, Pert Kelton, Charlie Chase, Big Boy Williams, Edward Brophy, Harold Huber, Ben Hall, James Pierce, Henry Tenbrook, Phil Tead, Heinie Conklin, Herbert Ashley, Maxie Rosenbloom, Ben Taggert, Helen Erickson, Sid Saylor, DeWitt Jennings.	Shooting
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.	Shooting
"Small Town Girl"	Book by Ben Ames Williams. Screen play, Edith Fitzgerald, John Lee Mahin. Director: William Wellman.	Janet Gaynor, Robert Taylor, Lewis Stone, Binnie Barnes, James Stewart, Elizabeth Patterson, Frank Cranen, Andy Devine, Isabel Jewell.	Editing
"Petticoat Fever"	From the play by Mark Reed. Screen adaptation, Harold Goldman. Director: George Fitzmaurice.	Robert Montgomery, Myrna Loy, Reginald Owen.	Shooting
PARAMOUNT			
"Too Many Parents"	Director: Robert F. McGowan.	Buster Phelps, George Ernest, Billy Lee, Howard C. Hickman, Porter Hall, Colin Tapley, Frances Farmer, Henry Travers, Si Jenks, Billy Bletcher, Gertrude Simpson, Bob McKenzie, Sherwood Bailey.	Shooting
"I Loved a Soldier"	Screen play, Melchior Lengyel, John Van Druten. Director: Henry Hathaway.	Marlene Dietrich, Charles Boyer, Paul Lukas, John Miljan, Lionel Stander, Akim Tamiroff, Walter Catlett, Victor Kilian, Samuel S. Hinds, Ted Oliver.	Shooting
"Reunion"	Director: Robert Florey.	Herbert Marshall, Gertrude Michael, Lionel Atwill, Guy Bates Post, Phyllis Coghlan, Rita Carlisle, Barry Allen.	Editing
PRINCIPAL			
"The Shows Goes On"	Original, Dan Jarrett. Director: Kurt Neumann.	Bobby Breen, Henry Armetta, Inez Courtney, Grant Withers, Richard Carle, Lucien Littlefield, Vivienne Osborne, Ann Doran, Clay Clement.	Shooting
REPUBLIC			
"House of a Thousand Candles"	From the novel by Meredith Nicholson. Screen play and adaptation by H. W. Hanemann, Endre Bohem. Director: Arthur Lubin.	Mae Clarke, Phillips Holmes, Fred Walton, Irving Pichel, Hedwiga Reicher, Eugene Broden, Olaf Hytten, Lawrence Grant, Rosita Moreno, Frederick Vogeding, Michael Fitzmaurice, Rafael Storm, Mischa Auer.	Shooting
"Laughing Irish Eyes"	Director: Joseph Santley.	Phil Regan, Walter C. Kelly, Herman Bing, J. M. Kerrigan, Evalyn Knapp, Mary Gordon, Ray Walker, Clarence Muse, Betty Compson, John Indresane.	Shooting
RKO RADIO			
"Dancing Pirate"	Original, Emma-Lindsay Squier. Screen play, Ray Harris, Francis Faragoh. Director: Lloyd Corrigan.	Steffi Duna, Charles Collins, Frank Morgan, Luis Alberni, Julian Rivero, Victor Varconi, Alma Real.	Shooting
"The Puzzle of the Briar Pipe"	Story, Stuart Palmer. Screen play, Dorothy Yost. Directors: Edward Killy and William Hamilton.	Helen Broderick, James Gleason, Willie Best, Leslie Fenton, John Carroll, Sheila Terry, Owen Davis, Jr., Louise Latimer, Christian Rub, John Arledge.	Shooting
20TH CENTURY-FOX			
"Charlie Chan at the Circus"	Original screen play, Robert Ellis, Helen Logan. Based on the character "Charlie Chan" by Earl Derr Biggers. Director: Harry Lachman.	Warner Oland, Keye Luke, George Brasno, Olive Brasno, John McGuire, Maxine Reiner, Shirley Deane, Paul Stanton, Francis Ford, Boothe Howard, Drue Leyton, Wade Boteler, Charles Gemorra.	Shooting
"Under Two Flags"	From the novel by Louise de la Ramee. Screen play, W. P. Lipscomb, Bess Meredyth. Director: Frank Lloyd.	Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell, Nigel Bruce, Herbert Mundin, Gregory Ratoff, C. Henry Gordon, Lumsden Hare, John Carradine, Thomas Beck, Francis McDonald.	Shooting
"The Matron's Report"	Original screen play, Lou Breslow, Paul Berger, Edward Eliscu. Director: John Blystone.	Jane Withers, Ralph Morgan, Sara Haden, Jane Darwell, Harry Carey, Lillian Harmer, Betty Jean Hainey, Clarence Hummell Wilson, Donald Haines.	Shooting
"The Country Beyond"	From the novel by James Oliver Curwood. Screen play, Lamar Trotti. Director: Eugene Forde.	Rochelle Hudson, Paul Kelly, Alan Hale, Alan Dinehart, Robert Kent, Holmes Herbert, Matt McHugh, Paul McVey, Buck the dog.	Shooting
"Zero Hour"	Original story, Joel Sayre. Director: Howard Hawks.	Warner Baxter, Fredric March, June Lang, Lionel Barrymore.	Shooting
UNIVERSAL			
"For the Service"	Story and screen play, Isadore Bernstein. Director: Ray Walker.	Buck Jones, Beth Marion, Fred Kohler, Wally Wales, Niles Welch, Duke York, Jr., Edward Keene, Frank McGlynn, Ben Corbett, Chief Thunderbird.	Shooting
UNITED ARTISTS			
"One Rainy Afternoon"	Adaptation and screen play, Stephen Morehouse Avery. Director: Rowland V. Lee.	Francis Lederer, Ida Lupino, Roland Young, Joseph Cawthorn, Hugh Herbert, Erik Rhodes, Countess Liev de Maigret, Georgia Caine, Donald Meek, Paul Irving, Ferdinand Munier, Eily Malyon, Lucile Ward.	Shooting
VICTORY			
"Taming the Wild"	Story by Peter B. Kyne. Adaptation and screen play, Al Martin. Director: Robert Hill.	Rod LaRocque, Maxine Doyle, Barbara Pepper, Bryant Washburn, Reed Howes, Donald Kerr, Zella Russell.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Hearts Divided"	Story by Rida Johnson Young. Screen play, Laird Doyle, Casey Robinson. Director: Frank Borzage.	Marion Davies, Dick Powell, Edward Everett Horton, Arthur Treacher, Charles Ruggles, Henry Stephenson, Walter Kingsford, Etienne Girardot, Clara Blandick.	Shooting
"The Green Pastures"	From the play by Marc Connelly. Screen play, Marc Connelly. Director: Marc Connelly.	Rex Ingram, Oscar Polk, Ernest Whitman, Frank Wilson. Freddie Archibald, Anna Mae Fritz.	Shooting
"Sons o' Guns"	Screen play, Jerry Wald, Julius Epstein. Director: Lloyd Bacon.	Joe E. Brown, Joan Blondell, Beverly Roberts, Winifred Shaw, Robert Barrat, Eric Blore, Craig Reynolds.	Shooting
"I Married a Doctor"	From the novel by Sinclair Lewis. Screen play, Casey Robinson. Director: Archie Mayo.	Pat O'Brien, Josephine Hutchinson, Ross Alexander, Guy Kibbee.	Editing

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Story by DAVE SILVERSTEIN
Screenplay by
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VOL. 122, NO. 8

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FEB. 22, 1936

NEW YORK
Third week at Capitol and still going strong!

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Day-and-Date State and Orpheum, second week in both!

LOS ANGELES
Additional week at United Artists after sensational Day-and-Date extended run at State and Chinese.

ATLANTA
Second week

HOUSTON
Second week

HARRISBURG
Second week

ST. LOUIS
Second week

TOLEDO
Second week

WILMINGTON
Second week

CLEVELAND
Second week

CINCINNATI
Second week

HARTFORD
Second week

NEW HAVEN
Second week

PHILADELPHIA
Second week

PITTSBURGH, PA.
Extra days

BRIDGEPORT
Extra days

CHATTANOOGA
Extra days

FORT WORTH
Extra days

DENVER
Second week

PORTLAND
Second week

SPOKANE
Second week

NORFOLK
Second week

PROVIDENCE
Second week

PITTSBURGH, KS.
Extra days

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Second week

—and that's just the beginning!

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AMERICA'S SINGING SWEETHEARTS!

Jeanette MacDonald
Nelson Eddy



DID YOU EV
CRITIC



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The New York Critics

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*From the N. Y. Post's second rave review of the same picture within one week!

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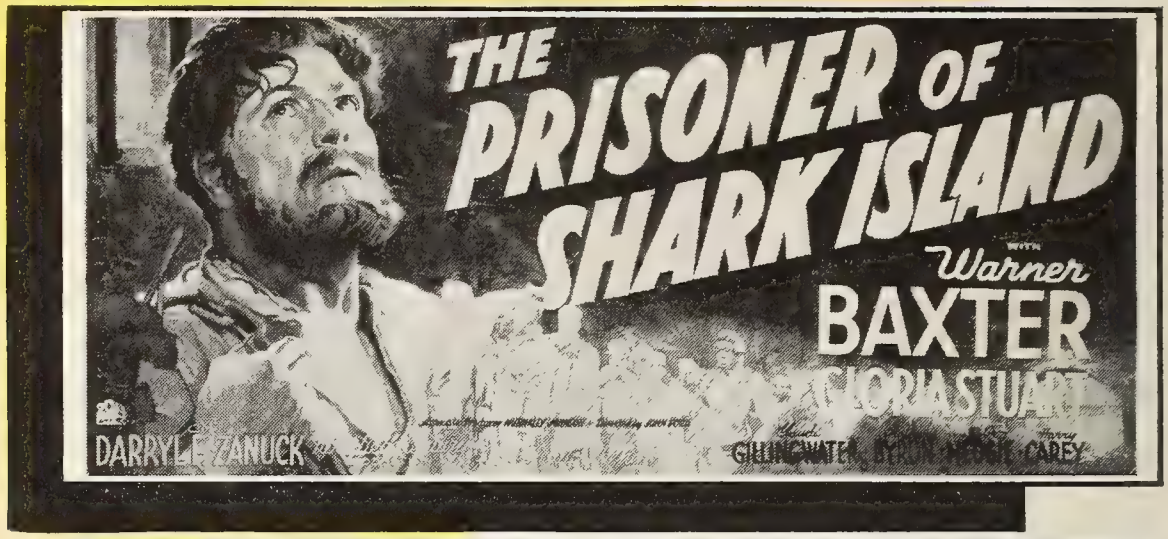
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Sing the Praises of

MARK IN SCREEN
WARNER BROS.

The Close Harmony Starts on Page 29

WHAT A LINE-UP!

The posters tell the story









20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 122, No. 8 February 22, 1936

ESOTERICA

MUCH the funniest thing about Mr. Charles Chaplin's "Modern Times" is the distressing and embarrassing situation in which the more top-lofty critics of the lay press find themselves. Since the opening of the picture on Broadway there has been more space devoted to discussion, defense and apology for prior expressions than has been given to the picture itself. They are blaming each other and themselves for not having adequately appreciated the picture and its nuances of philosophy, social significance, kinetic artistry.

All this becomes more important than the subject in hand because it denotes the vast yearnings of the intelligentsia division for some movie pabulum of their very own.

The dramatic critics of the ancient and once honorable "legitimate" stage have been unable to stay their pens with Mr. Chaplin's shadow on Broadway. Mr. Brooks Atkinson of the New York *Times,* with apologies to Mr. Frank S. Nugent for invasion of movie precincts, had to have a say about "Modern Times." Mr. Burns Mantle was moved to set down his notions, and Mr. John Anderson of the New York *Evening Journal,* after recording his enthusiasms, directly upbraided the movie critics for their lack of intoxication.

The plain and simple fact is that "Modern Times" is just exactly another Chaplin comedy, not more, not less. In this picture Mr. Chaplin is as funny as he ever was, not funnier. Also "Modern Times" carries about the same intellectual content as "Dough and Dynamite" and about the same social import as "The Immigrant".

The agonies of the intelligentsia, trying to read esoteric significance into the picture, are tremendous, continuous.

The result is much satisfactory publicity for the release, which is reported doing rather well. The manifestations are meanwhile of peculiar interest to the writer of this page who was in 1915-16 occupied with the launching of a wave of attention for Chaplin from the cognoscenti, the literati and the illuminati, for the special purpose of justifying a new high price to the exhibitor of $50 a day first-run for his new series of two-part comedies. The highbrow appreciation movement, running on its own for years, is out of control.

New Theatre, periodical of the very left, calls "Modern Times" "Charlie's most serious comment on our times. . . . "

One can agree—without considering it very serious. In fact, Mr. Chaplin himself thought maybe it would be funny.

Mr. Richard Watts, Jr., of *The Herald Tribune,* is very sure that Mr. Chaplin " . . . has intended his film as an earnest comment in slapstick form on the state of capitalistic industrialism. Its suggestion of ideas is intermittent and rather vague, but they are definitely Left Wing in sympathy."

"Vague" is violent understatement.

Mr. Watts, and probably others less articulate, read meaning for instance in the episode where the screen Chaplin becomes involved in a riot by the misunderstanding of the police discovering him in the act of retreiving a red warning flag dropped by a truck.

This is called "a bitterly satirical cartoon on red scares."

To some others it may more poignantly suggest that Mr. Chaplin or some of his gag men at some time read or clipped a story by Mr. Irvin Cobb about 1917 on the significance of a red flag, beginning with "If an Italian gentleman is carrying if it means there is shortly to be a blast in the subway excavation . . . ", etc., leading also to the subject of confusion between the red flag of warning and the red flag of revolution.

Further, the assembly line sequences depicting Chaplin as the flighty factory hand driven mad by the speed-up pressure, the most vital element of his slight plot, represent a recrudescence of his fascination in the repetitive type of phenomena, the Keystone chase translated into squirrel cage continuities to be played upon with variations. The assembly line belt of "Modern Times" is the escalator of "The Floorwalker", the revolving table top of that strange "One A.M." translated.

Only those who have had interior opportunity to observe the Chaplin technique—and it is too slightly organized to be called that—can be aware of his hunger and thirst after "business", his well near miserly treasuring of "gags", collected over the years, his infinite labour of experiment in the refurbishing of each potential bit of material. He has literally gestated for years over the merest moments of action.

What our young critics are regarding as evidence of "comment" on the state of society by Mr. Chaplin may perhaps be that, too, but only in the sense that for his twenty-three years of the screen he has played underdog—the very same underdog. Primarily his basic theme of persecution was born to the screen through Mr. Mack Sennett's hatred of "cops" before Mr. Chaplin ever faced a camera. In truth, Mr. Sennett bedevilled Mr. D. W. Griffith for a year or so trying to get a chance to make a picture making fun of the police back yonder in the golden age of Biograph.

If "Modern Times" has a message it is that with luck even the damnedest fool in the world can get by—and get the girl. And that, sirs, is quite a "comment on our times".

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Recording Savings

Substantial savings are accruing to producers in royalty revisions for sound recording made by RCA and in contract modifications being effected by Erpi (Western Electric). The combined economies are estimated at $1,000,000 a year.

Indirect benefits in the due course of business events may result to exhibitors, possibly in the form of score charge adjustments.

RCA's new rate schedule, the company hopes, will open a field from which it has been virtually excluded by Erpi dominance. Small producers will be particular beneficiaries. See page 13 for explanatory story and for complete text of RCA's new rate policy announcement.

Theatres Available

There is one motion picture theatre operating for every 20,716 persons in the world.

Despite Europe's greater population density, motion pictures in the United States provide far greater theatre facilities, running a theatre for every 8,234 inhabitants, as against Europe's one theatre per 9,270.

The motion picture in the first 40 years of its existence has dotted the world with 87,299 theatres, to serve 1,808,705,017, an average of one theatre for each 20,718 persons.

Story and tables of comparisons are found on pages 39, 40 and 41.

Atlas Holdings

The investments of the Atlas Corporation in Paramount and Warner Brothers' securities were appreciably reduced during 1935, the annual report of the investment company to its stockholders discloses.

The largest reduction in the Atlas Paramount holdings resulted from the sale by Atlas of its controlling interest in the Blue Ridge Corporation to Harrison Williams, investment operator. Blue Ridge Corporation held 300,000 shares of Paramount stock. Certificates of deposit for $454,000 of additional Paramount securities which were listed by Atlas at the end of 1934 were exchanged for securities of the reorganized Paramount during 1935. The new Paramount securities are still held by the company. Atlas disposed of $800,000 of Warner Brothers Pictures debentures during 1935. It is reported that this practically eliminates Atlas as a Warner investor.

The most appreciable Atlas gain in film securities during the year was its purchase of 50 per cent of the RCA holdings in RKO. This comprises $2,128,597 of RKO debentures and 263,493 shares of common stock. At the time of the purchase Atlas also acquired a three-year option to purchase the remaining 50 per cent of RCA's holdings in RKO. This investment, the report states, is regarded by the Atlas management as being in the nature of a "special, temporary investment." The description is purely technical, conforming with SEC requirements for distinguishing between "investments" and "speculation."

The Atlas report showed consolidated assets of $103,928,679 at the end of the year as compared with $110,517,809 the year before. The company reported net income of $1,148,052 for 1935, as compared with $1,250,245 for 1934.

Appeal for Duals

The United States circuit court of appeals, Philadelphia, was asked this week by large distributors to rehear the Perelman double featuring case, which the majors lost when the Philadelphia court ruled that clauses in contracts prohibiting the double bill practice were illegal. Complete text of the distributors' petition appears on page 53.

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Test of "Freedom"

Sentinels of the Rupublic, campaigning against the New Deal, are fighting the Ohio state film censors in a legal test of their powers in suppressing an animated cartoon ridiculing the President and the administration.

A total of 34,000 persons attended the Sentinels' showings in Chicago last week, and competition is feared as the exhibition tours the smaller communities. See page 33.

Bernerd's Plans

Jeffrey Bernerd is now in charge of all G-B sales, he said Wednesday on his arrival from London. Heretofore his distribution activities were limited to England, but the new duties include the United States as well. This does not change the American organization, he explained.

On his four to five weeks' visit he will look over production and talent possibilities on the coast and will discuss new product with Arthur Lee, head of the American company. Although G-B announced 35 this season, 26 will be released, but an increase is expected next season, he said.

Five of the features Max Schach will produce for Capitol will be distributed in the United States by G-B, Mr. Bernerd said.

Military Actors

Miffed by the work lost by actors and studio personnel by the participation of United States army and navy forces in military pictures, the American Federation of Labor, prompted by the Los Angeles Central Labor Council, is asking the Roosevelt Administration to legislate the practice out of existence, thus ending the figurative timely rescue of the heroine by the marines. See page 22.

French Market

While the total of features released in France has shown a steady increase in the last three years, the number of domestically produced subjects has fallen off. There were 463 feature releases altogether last year, compared with 436 in 1934 and 419 the year previous. French producers turned out 109 features in 1935, as against 114 a year before and 157 in 1933.

Box-offices indicate that dubbed pictures are not as well accepted by the general French public as original product, writes Pierre Autré, HERALD correspondent at Paris. He analyzes the French market as particularly favorable to socalled action product, with a minimum of dialogue.

NEWS SUMMARY COVERING THE SCREEN WORLD

Chinese Peace

At last a settlement—an armistice settlement—of the local censor fee issue in Canton, China, has been reached, the terms being practically the same as the eight large American distributors offered last August.

Theatres are permitted to pay the fee, which is in addition to the national charge paid at Nanking, and the distributors are to receive full payment for all such fees deducted prior to the settlement date. The distributors have agreed to allow the exhibitors 50 per cent of all Canton censor fees paid as temporary relief until a definite ruling has been made by Nanking. Whether distributors will receive an allowance on fees paid at Nanking equal to the amount paid at Canton is still to be determined.

While American film offices have reason for some cheer over the arrangements just made, both exhibitors and distributors have suffered severe losses in the three months' "holiday," and a hundred pictures are behind schedule. The story is on page 47.

After 20 Years

Having twice previously filmed "The Trail of the Lonesome Pine," in 1916 and in 1923, Paramount Pictures was surprised this week to have its right to produce the story questioned after these 20 years.

The Trail Company, admittedly a defunct corporation, has asked Justice Aaron Levy in New York to order Paramount to show cause why a stay should not be issued to halt exhibition of Paramount's latest and third version of the production. Plaintiff claims ownership of certain motion picture and dramatic rights which it alleges have not been obtained by Paramount.

The Trail Company sought the stay on Monday, two days before Paramount's elaborately prepared "Lonesome Pine" Broadway premiere at the Paramount theatre in Times Square. Then, on Tuesday afternoon, on the eve of the opening, one Gustave Simon, a New York lawyer, of 60 East 42nd Street, made vigorous personal efforts to get trade press attention for the action.

Efforts to learn the who and why of the Trail Company found Paramount without any knowledge other than the admission made in the complaint of its defunctness and that a "Miss Lolley" had owned 50 per cent of the stock, the remaining 50 per cent having been owned at one time by "Mrs. Norris," who had transferred her half share to a religious sect. Mr. Simon explained that the Trail Company was organized in 1910 by William Norris, when he bought certain dramatic rights to the story, and John Fox, Jr., the author. Mr. Norris in 1911 turned over the stock to his wife, Mabel, and to Geraldine Lolley. The Trail Company was formed by Mr. Norris to further dramatic presentation of the story. Mr. Simon also explained that the story was involved in similar litigation in 1915 and that the various rights have been considerably involved.

Meanwhile Paramount considered the situation lightly, declaring that it held undisputed motion picture rights to the story.

New Minor Bill

Another bill regulating the attendance of minors at theatres in New York state was introduced in the legislature at Albany Wednesday by Senator Lazarus Joseph. The measure would permit cities to license motion picture theatres where children between 10 and 15 years may be admitted to segregated sections under certain conditions imposed by law.

Authors Demand

The music authors and composers this week demanded, among other things, that Warner return to affiliation in the American Society of Composers, Authors and Publishers, that they be given equal voice with Warner in direction of its licensing agency, and assailed the company as a film producer which maintains music publishing as an "adjunct." They also blasted Warner's failure to impose music taxes on exhibitors. See page 18.

MGM Policy

Motion Picture Daily said on Thursday, in a dispatch from Hollywood:

A new Metro-Goldwyn-Mayer sales policy under which the company's obligations in deliveries to exhibitors will be what it actually releases will swing into effect for the new season.

The change, credited to Al Lichtman, is designed to eliminate hangover product and keep MGM output complete within each season. In paving the way for the change, the company is revamping its releasing program for the remainder of this season and is asking exhibitors to conform. Mr. Lichtman said the changes are slight and exhibitors generally are agreeing to them.

For years MGM has fallen behind on releases, although it occasionally has regained ground. Mr. Lichtman pointed out that 57, or the company's greatest number in any one year, are on the schedule for the period from last July to next August. Changes in star values and material, thereby necessitating changes in plans, plus the intention of clearing the decks from now on, are background reasons for the new setup.

Of the 50 sold this season, MGM sales forces are asking theatre owners to cancel the following 10: one Clark Gable, two Joan Crawfords, two Jean Harlows, one Grace Moore, one musical ("The Great Ziegfeld"), "The Forty Days of Musa Dagh" and one Jeanette MacDonald.

In place of this group, the company is offering: "Captain Courageous," with Freddie Bartholomew; "The Unguarded Hour" and "His Brother's Wife," with Franchot Tone; "The Lady Comes to Town," with Joan Crawford and Clark Gable; "Piccadilly Jim," with Robert Taylor and Rosalind Russell; Madge Evans, Roland Young, Chester Morris and Ted Healy in "Speed"; Myrna Loy and Robert Montgomery in "Love on the Run," and "Night in Glengyle."

Tax Suits Settled

With the simultaneous filing of stipulations by the board of tax appeals, it was announced in Washington Wednesday that the Government had settled its tax suits against Harry M., Jack L. and Albert Warner. The Government had claimed fractions of the alleged deficiencies on their 1930 incomes.

The three had each inherited 13,333 shares of capital stock in Warner Bros. Pictures, Inc., from the estate of Sam Warner, a brother. The Government sought to assess them for profits allegedly received in sales of these securities.

A deficiency of $229,517 was levied against Jack L. Warner and settled by agreement for $35,000. He paid a federal income tax of $155,014 in 1930.

Harry M. Warner was assessed $229,997, but the Government settled for $30,000 in stipulation. He already had paid a tax of $161,103 for that year.

A similar settlement of $30,000 was agreed to by Albert Warner, against whom a claim for $222,325 had been levied. He previously had paid a federal tax of $177,690 on his 1930 income.

Damage Clause

The Illinois appellate court on Wednesday handed down a sweeping decision in favor of Paramount, upholding the damage clause in the standard exhibition contract, in an action by Paramount against George and Jean T. Gehring, operators of the Rosewood theatre, Chicago.

The tribunal reversed the municipal court's ruling of Feb. 8, 1934, in favor of the Gehrings and gave Paramount judgment for $3,073.

This Week in Pictures



STUDIO FIRE. View of the Elstree plant of British & Dominions after fire had wrecked stage buildings occupied jointly by B. & D. and British International. The main BIP studio, to the left of this area, was not affected. Insurance covered all losses, officials said.



REUNION. Thirty years after William L. Sherry first sold product to Ackerman J. Gill. Now Mr. Gill (left) is about to open his Happy Hour theatre in Schenectady, and here is Mr. Sherry back again, representing MGM.



FEATURED. Maxine Reiner, one of the screen's newcomers, whom Twentieth Century-Fox has cast in support of Warner Oland in "Charlie Chan at the Circus."



BRITISH EPIC GIVEN PREMIERE. Gaumont-British executives and others snapped at the new Lincoln theatre in Miami, Fla., for the world premiere of GB's "Rhodes, the Empire Builder." Second from left is Arthur Lee, vice-president of GB; at extreme left, his father. The others are (left to right) Sonny Shepherd, manager of the Lincoln; George Weeks, general sales manager of GB; and Abe Waxman, GB advertising head.



MARRIED. Nat Ross, manager for Jack Holt and an associate producer at Universal, and his bride, Audrene Brier, until recently a Paramount contract player. They met while both were working on a Columbia picture four years ago.







GLORIFIED. Three American beauties who add to the Ziegfeldian mood of MGM's "The Great Ziegfeld." Immediately above, exhibiting a tendency toward piracy, is Maxine Cantway. The adjoining portraits are of (top) Vanita Vardon, a Georgian, and Jane Halsey, Milwaukee.



PRODUCTION UNIT ADDED. As a ten-year contract was signed between Walter Wanger and United Artists, calling for the distribution of Wanger productions through UA. In front: Charles Chaplin, Mary Pickford, Wanger and Roy Disney. Rear: Douglas Fairbanks, Jr., Samuel Goldwyn, John Hay Whitney, David O. Selznick, Jesse L. Lasky and Douglas Fairbanks, Sr. The contract goes into effect about July 1.



WON BY SCREEN. Jean Sennett, late of "Valley Forge," New York stage play, pictured on her arrival in Hollywood. She is a new Warner player.



TO MAKE PICTURE IN ENGLAND. Boris Karloff, exponent of the stark and eerie in screen entertainment, looking quite different indeed from the way the public knows him as he sailed from New York, bound for the Gaumont British studio to star in "The Man Who Lived Again."



WEATHER ZERO. Or thereabouts, when Wallace Beery landed in Chicago en route East. The MGM star, who is a licensed transport pilot himself, is shown congratulating Capt. Wayne C. Williams, TWA pilot, on a happy landing. Beery is scheduled to make personal appearances in a number of cities for three weeks.



DOUBLE CHOICE. Maurice Chevalier as Paragot in the Toeplitz production, "The Beloved Vagabond." At his right is Margaret Lockwood, who portrays Blanquette in the English version, to be released in America by Gaumont-British. At his left is Helene Robert, who is Blanquette in the French version.



TO STUDY HOLLYWOOD METHODS. Harcourt Templeman and Sinclair Hill of Grosvenor Sound Films, British producing company, who are planning to come to America the last of March to study production and conditions on this side. Their latest picture is "The Cardinal," starring Matheson Lang.

MILLION SAVING TO STUDIO IN SOUND MAY AID THEATRE

RCA's New Schedule Provides for Generally Lower Rates; Erpi Soon Making New Cost Agreement with MGM

Revision of recording royalties by RCA Photophone and progressive contract modifications by Electrical Research Products, Inc., will mean a saving of a minimum of $1,000,000 a year to motion picture producers. The new RCA charges, which became effective February 15, are outright to all licensees, while those by Erpi have been granted to two large companies and are being negotiated with others.

To exhibitors, the significance of the modifications is that they may at least be made the basis for elimination or sharp revision of the score charge which theatres have been paying and protesting since the beginning of talking pictures.

RCA's revisions, given in full in the acompanying text of the notice issued to licensees, mark the company's first major move since 1928 to become a principal factor in sound recording in Hollywood, where its activity had been limited by the fact that Erpi, a subsidiary of Western Electric and sub-subsidiary of American Telephone and Telegraph Company, at the very outset of audible films obtained the recording business of all large companies except RCA's affiliate, RKO.

Revision also in the foreign field is presaged by the forthcoming visit to America of Dr. H. Henkel of Tobis Klangfilm, Berlin. An agreement made some years ago allocating the recording and reproducing and patent rights in some European countries has not been altogether satisfactory to the German factors, American sound companies have heard.

RCA's new rates, generally lower than those heretofore in effect, come at a time when Erpi has been making changes in contracts which will amount to substantial reductions in recording costs for each major company licensee.

While Erpi officials emphasized that those modifications are not the result of RCA's threats to sue Erpi over its alleged monopoly, Erpi's rates are now more nearly competitive but higher in some categories than those of its competitor, it was said. The legal department of a large film company, an Erpi licensee, estimated RCA's new royalties equal a saving of 25 per cent, after Erpi's annual minimum of $100,000 per company is deducted.

Investigated Erpi Contracts

RCA's line of attack against Erpi's virtual control of motion picture sound recording early last autumn took the form of a "private" investigation by its representatives of the Erpi contracts with the studios. They sought to determine if any restrictive clauses existed in Erpi licenses which barred or restrained competition in the licensing of recording equipment. Instead of resorting to any such course, however, RCA's rate revisions apparently are the means by which the company hopes to obtain its share of the recording business.

The possible effect of RCA's new schedule and further refinements in quality of sound, according to a member of the producers' committee dealing with the situation, will be that some corporations may limit the use of Erpi recording equipment to contractual requirements and use RCA recording in addition. A reduction in Erpi's royalty rates is also possible, he said.

However, Erpi this week said that its "basic royalty rates and patent protection have not been changed" and added that "no changes are contemplated."

For the last 12 months Erpi has been revamping its license contracts effected in 1928, and while it is resulting in substantial economies to the producers, the company described these savings as "theoretical" and the changes as merely clarifying, in the light of experience, legal points and ambiguities which have been accumulating through the years, with the basic agreement remaining the same.

Erpi progressively is granting all producers modifications in harmony with the concessions extended to Warner Brothers in settlement of its long disputed $50,000,000 claim against Erpi over royalties and given to Paramount a year

(Continued on following page)

RCA's New Recording Rates Based on Film Running Time

Text of a notice issued by RCA relating to the new schedule of rates for RCA recording and received by customers and prospective customers follows:

All sound pictures recorded on RCA equipment and released on and after February 15th, 1936, will be subject to the following revised distribution charges:

The per reel royalty charge will be replaced by a distribution charge based upon the number of minutes running time, at normal speed, represented in the negative as cut for release printing.

The distribution charge will vary in accordance with the classification of the particular picture. This charge will be as follows:

ORIGINAL ENGLISH LANGUAGE VERSION MADE IN THE UNITED STATES

(All quotations on a per minute basis)

1. Feature pictures having a negative cost of more than $50,000	$54.00
2. Feature pictures having a negative cost of less than $50,000	27.00
Or 10 per cent of the negative cost with a minimum charge of $1,000	
3. Short subjects	27.00
Or 10 per cent of the negative cost with a minimum charge of $20.00 per minute	
4. Serials	13.50
5. Newsreels	10.80
6. Intermediate purpose picture (i.e., industrial, educational, etc., where not used for motion picture audience purposes)	9.00

NOTE: *Under the above method of figuring distribution charges, Producer is not limited to former maximum of 1,000 feet per reel. Any footage over this amount may be used by paying the additional normal running time rate represented by such additional footage. Conversely, if a reel does not contain the usual 1,000 feet, distribution charges will be figured only on the running time per minute represented by the actual footage, at normal running speed, contained thereon.*

Distribution charges shall be calculated by the following formula:

Running time per minute or major fraction thereof multiplied by the applicable rate per minute.

Example: Eight minutes and thirty seconds shall be considered to be eight minutes running time.

Eight minutes and thirty-one seconds shall be considered nine minutes running time.

All distribution charges are due and payable to RCA upon release of picture.

Upon payment of this one distribution charge, the producer will be entitled to the following:

1. To use, distribute, lease and sell sound pictures recorded on RCA equipment in all countries of the world except Germany, Danzig, Saar Basin, Memel, Austria, Hungary, Switzerland, Czecho-Slovakia, Holland, Dutch East Indies, Denmark, Sweden, Norway, Finland, Jugoslavia, Roumania and Bulgaria (herein called the German Territory), the Dominion of Canada and Newfoundland. In so far as it is in a position to assent, RCA assents to the use, distribution, lease and sale by the Producer in German Territory and in Canada and Newfoundland of sound pictures produced with RCA equipment, provided that Producer obtains from those having the right to grant the same a license or an authorization to use, distribute, lease and sell such sound pictures in German Territory and in Canada and Newfoundland.

2. The privilege of making dubbed versions of sound pictures without additional distribution charges provided the total of the distribution charges for the original version thereof is paid to RCA.

3. The privilege of making trailers when such trailers are used solely for the purpose of advertising a sound picture on which the total of the distribution charge is paid to RCA.

GENERAL

The distribution charge for original versions of sound pictures in which any language other than the English language shall predominate shall be 50 per cent of the above rates.

The distribution charge shall be paid on the running time represented in the negative of each complete sound picture released in any case where the whole or any part of the sound track accompanying or used in connection with any such sound picture as cut for release printing is a record of sound recorded by RCA equipment.

Suitable screen credit in accordance with the methods generally used in the industry shall be given in the form approved by RCA for sound pictures in connection with which RCA equipment is used.

The producer shall pay in addition to any distribution charge which shall become due and payable upon release of any sound picture, the current facility rates for the hire and use of RCA's mobile or studio recording facilities and personnel.

SOUND RECORDING ROYALTIES PARED

(*Continued from preceding page*)

ago in compromise of Erpi's $1,875,000 claim in the Paramount bankruptcy proceedings. It is contemplated that all contracts will be uniform, it was said.

A new recording license agreement soon will be entered into with Metro-Goldwyn-Mayer, incorporating the uniform changes which include reduced rates for the domestic recording of dubbed and foreign versions and trailers. The new contract, which will amend or supersede MGM's 15-year agreement expiring in 1945, has been in negotiation for the past year. The changes also will be made available to other Erpi licensees as soon as negotiations are concluded. These include Columbia, Universal, United Artists, Twentieth Century-Fox and Educational.

Retroactive to 1934

All new agreements will be retroactive to the time of the settlement with Warner late in 1934 and will be consummated upon adjustment of the royalties paid to Erpi in the interim.

The amended licenses are regarded by the producers as generally broader in their terms, and are understood to incorporate these provisions:

1. Modification permitting the royalty minimum of $100,000 annually for domestic recording to include also foreign distribution royalties (which would permit domestic recording to some extent with non-Erpi equipment).

2. Waiving of double royalties which have been demanded in the event of recording with other equipment based on the Erpi patents.

3. Erpi licensees may now use non-Erpi equipment in test rooms.

4. Elimination of the requirement of a separate Erpi recording unit for each sound stage.

RCA's new rate policy replaces the reel royalty charge with a distribution charge based on the running time of the negative. The new charges vary according to classification of the feature and the negative cost, with a division at $50,000. Companies making features costing less than that amount will benefit largely. The royalty ranges from $54 a minute for films costing more than $50,000 to $9 a minute for serials, newsreels and educational and industrial films.

Designed to take advantage of the Erpi modifications and to widen RCA's market among the producers, the new schedule immediately will apply to the company's licensees, including RKO, Republic, Pathe, Walt Disney, Darmour Productions and several smaller independents. The new rates particularly effect economies for the small producers.

RCA Rates Contrasted

RCA's new rate is equal to $599 a reel for world distribution, as against the former royalty of $500 a reel for domestic distribution plus 20 per cent for world distribution, or a total of $600.

While RCA's new basic rate is slightly higher for domestic distribution only, the producers do not have to pay extra for dubbing versions or trailers. There is, however, a charge of 50 per cent of the standard rate for original versions of foreign language films.

The large producers now are awaiting a move by Erpi to meet some of RCA's economies on a competitive basis.

Under the contract adjustments, Erpi's recording charge for features remains $500 a reel, and there have been no changes in the basic rate for short subjects and newsreels. The foreign distribution royalty, however, was revised from $500 for world rights to a proportionate fraction thereof on the basis of a breakdown of world distribution into 48 foreign territories.

Agreements Liberalized

RCA also has liberalized its license agreements for exhibitors in recent years, both as to installation and service, with the result that Erpi's theatre accounts have been demanding similar adjustments.

With a view to revision of the Paris agreement covering distribution of recording and reproducing royalties as between American and German companies in Germany and Austria chiefly, Doctor Henkel of Tobis Klangfilm is due in New York in about two weeks to conduct negotiations with the American sound companies. The agreement, which involves underlying American and German sound patents, has not been fully carried out, the companies say, with a complicated situation as a result.

Whitford Drake, vice-president of Erpi in charge of such matters, is due to return next week from London where he has been conferring at the company's European headquarters.

NO NEW SETTLEMENT MOVE, SAYS ERPI

Reports that a settlement is likely in Vocafilm's $65,000,000 *damage action against AT&T, Western Electric and Erpi brought comment of the Erpi legal department that Vocafilm had suggested a settlement from time to time but has made no overtures recently. The case was scheduled for trial this winter.*

In this action David R. Hochreich contends the defendants prevented consummation of an equipment contract with Educational Pictures involving $21,000,000.

Other small equipment firms are suing Erpi and its corporate affiliates for damages aggregating $67,000,000, *involving control of sound patents.*

Hodgson Sues Over Rights To "Music Going Round"

William Harold (Red) Hodgson, composer and musician, of Chicago, filed suit in the United States district court this week against Eddie Farley and Mike Riley, alleging that "The Music Goes 'Round and Around," which has been attributed to them, is identical in every respect, except in title, with his original composition, "Orange Number."

Defendants in the suit, in addition to Mr. Farley and Mr. Riley, are the Columbia Pictures Corporation, Rockwell O'Keefe, Inc., distributor of the song, and Select Music Publications, Inc., publisher of the song.

Date Copyright, Booking Hearings

Dates for hearings on copyright and block booking measures were announced in Washington this week. Apparently spurred to action by the petition to discharge his committee from further consideration of copyright legislation, Representative Sirovich of New York, chairman of the House patents committee, announced that hearings on copyright would open February 25th.

While Representative Zioncheck of Washington, who introduced the petition, is not expected to secure sufficient support to make his move good, his action served to center attention upon the tactics pursued by Sirovich and appear to have brought about an entire change of plan, whereby the full committee will hold the hearing instead of a subcommittee as originally contemplated.

The hearings will be open to discussion of all copyright legislation, including the Duffy bill which was passed by the Senate last session and which it seemed the House committee was prepared to ignore in favor of the bill introduced last month by Representative Daly of Pennsylvania, a member of the committee.

Advocates and opponents of block booking will be given an opportunity to present their arguments on the practice before a Senate group headed by Senator Neely of West Virginia on February 27th.

Announcement that hearings would be held on that date on the Neely bill prohibiting block booking and blind booking was made Tuesday.

Efforts of Administration leaders to bring the Congressional session to a close about April 15th are seen as threatening either copyright or block booking legislation enactment at this session, as it is unlikely hearings scheduled could be completed and agreement reached before that time.

Net of A T & T Up $1,352,530

The net operating income of the American Telephone and Telegraph Company for the year ended December 31 showed an increase of $1,352,530 over 1934, according to the report to the Federal Communications Commission. The gross income for the year showed an increase of $4,801,535.

The report to the Federal Communications Commission follows:

	1935	1934
December gross.....	$8,475,473	$7,577,284
Net operating income.	1,515,374	1,696,065
12 months' gross.....	94,249,443	89,447,908
Net operating income.	15,862,436	14,509,906

While December grosses showed an increase of $898,189 over a year ago, the net operating income was $180,691 lower.

SHELVING SINCLAIR LEWIS FILM EXPLODES CHARGES AND DENIALS

Author Says Hays Barred Picture; MPPDA Head Says MGM Made Decision Alone; Mayer Says Cost Was Reason

Sinclair Lewis, author of best-selling "Main Street," bulky "Babbit" and the current "It Can't Happen Here," made Page One of last Sunday's newspapers when he issued to the press in Washington, D. C., a flint-studded statement to the effect that production by MGM of a motion picture version of his novel by Playwright Sidney Howard had been banned by the Motion Picture Producers and Distributors of America on the eve of actual shooting following expenditure of $200,000 in preliminary preparation.

Will H. Hays, en route from Hollywood to New York, promptly issued outspoken denial, described the Lewis statement as "full of inaccuracies."

Cabled dispatches quickly quoted unnamed spokesmen for the German and Italian governments as "pleased" with the reported abandonment of production.

Doubleday, Doran, publishers of the book, were into the newspapers overnight with advertising matter exploiting sale of the novel at $2.50 the copy.

Ann Watkins, Inc., New York, literary agent for Mr. Lewis, said that rights for stage production of the work have not been sold, and declined to amplify the statement.

As early as January 30th, according to Victor Knox, writing in the Buffalo (N. Y.) *News*, "Will Hays 'politely but firmly' requested that Metro table indefinitely its plans for filming Sinclair Lewis' recent and important contribution to political thought, 'It Can't Happen Here' . . . the situation described in the novel 'might tend to incite mob uprisings'."

Citing as information sources reports purported to have geen received from Playwright Howard, Agent Watkins and his publishers, Arthur Lewis' statement proceeded at characteristic, wordy length to assert:

"Any film version of 'It Can't Happen Here' has been categorically forbidden by Will Hays. The final action follows several weeks of negotiation. Metro-Goldwyn-Mayer bought the film rights to the book outright in early autumn, actually on the strength of the manuscript and before the book appeared. I am therefore financially uninterested in this decision.

"Today I have heard from my agent in New York, Miss Ann Watkins, Mr. Howard, and from my publishers, Doubleday, Doran, that the final decision has been made to shelve the whole business. The reason officially given to Miss Watkins, as contained in her telegram to me, is ' "Can't Happen Here" definitely shelved in fear of international politics and threat of boycott abroad.' Mr. Howard confirms this,

(*Continued on page* 16, *column* 1)

Whose Business Is The Motion Picture?

by TERRY RAMSAYE

This week's furore about the sacred cause of freedom and the screen, beginning with a statement from Mr. Sinclair Lewis to the effect that his novel, "It Can't Happen Here," is being suppressed as motion picture material, will be reverberating around the editorial pages and in the international press for months to come. Because of the fame of the novel and the eminence of its author there is considerable probability that the matter will be permanently preserved as a specimen of citation in the tradition of screen criticism—along with all of the erroneous concepts of comments involved.

In essence Mr. Lewis' statement says that Mr. Will Hays has forbidden the making of the proposed picture, after Metro-Goldwyn-Mayer had it ready for the camera, for "fear of international politics and boycotts abroad," also incidentally as possibly offensive to the Republican party here. The New York *Herald Tribune* presented a statement from an unnamed M-G-M official saying that the picture had been indefinitely postponed. The New York *Times* quoted an assistant to Mr. Hays, three thousand miles from Mr. Hays and Hollywood, who said the report of suppression by Mr. Hays was "untrue." The same paper also presented a quotation from Mr. Lucien Hubbard, M-G-M associate producer, saying he had heard of no ban and that unless it was otherwise ordered the picture would go into work this week. Someone is considerably mistaken.

Meanwhile the denials are substantially irrelevant, and the story has gone around the world. Anyway, obviously somebody in Hollywood said something.

"It Can't Happen Here" is a best seller—which means that it has been sold to about enough people to make a good week's attendance at the Music Hall. Mr. Lewis describes his book as propaganda for American Democracy. He sees the decision to shelve the project to put it on the screen as "a fantastic exhibition of folly and cowardice." **Mr. Lewis is a notably sincere person. Like many, and perhaps most, vigorous writers he often sees issues and persons in the violent contrast of silhouette depiction, solid blacks, pure whites, no halftones. In the more real world of fact it is often the halftones that make the picture.**

Mr. Lewis sees Art, Expression, Thought, grabbed by the neck and throttled by a czar, a William-the-Terrific, no less. Human rights are crushed under heel. A great medium is hamstrung. Democratic America cringes before the influence of Herr Hitler and the Duce.

There are, however, a number of seemingly relevant facts, some of which do not precisely support that view.

The motion picture as made in America depends for its prosperity on being international merchandise. There are several foreign markets where Mr. Lewis' novel is not likely to enjoy a very wide circulation. Mr. Lewis can afford, and profitably afford, to write for minorities. The screen has not gone into that business, yet.

Mr. Hays is the head of a trade association of which M-G-M is a member. That association concerns itself with the problems of the manufacturing business with which it is occupied. There is frequent occasion for attention to policies and product which may prove to have adverse influence on the business. This is typical of trade associations.

The producing corporation concerned has nothing in its charter pertaining to social, political or propaganda service. Its stockholders have entrusted its officers with a job of making profitable return on investment by the making and purveying of motion pictures for amusement. It chances, incidentally, that they had been doing rather well at that for a number of years. They have paid Mr. Lewis for the screen rights to his novel, and, it is reported, have invested a total of something like $200,000 in the project thus far, including scripts, casting and sets. The figure sounds conservative. The sum is not devastatingly important. Hollywood junks items of that size

[*Continued on following page*]

BAN "PLEASES" GERMANY AND ITALY

(*Continued from preceding page*)

attributing the ban to these and also to domestic political grounds.

"I think this decision raises an extremely important and critical question concerning free speech and free opinion in the United States.

"Mr. Howard further reports that Mr. Hays told the producers that he didn't know which way the next election might go and that the industry didn't intend to offend the Republicans. Now all of this seems to me a fantastic exhibition of folly and cowardice.

Fascism Target of Story

"'It Can't Happen Here' has been read precisely because it deals with something that is very much in the public mind.

"It is strongly non-political in the sense of being non-partisan. It is a propaganda book, I admit, but it is propaganda for only one thing, American democracy. In describing the forces which eventually rallied against Fascism in my imaginative picture, I made the anti-Fascist leader a Republican supported by many Democrats.

"Democracy is certainly on the defensive when two European dictators, without opening their mouths or knowing anything about the issue, can shut down an American film, causing a loss of $200,000 to the producer."

Says Company Made Decision

In a formal statement issued in Chicago on Monday Mr. Hays said:

"The association took no action to prevent this picture. The decision in respect to the production of the picture was made by the company—Metro-Goldwyn-Mayer.

"The statement reported to have been made by Mr. Lewis is full of inaccuracies. If he was quoted correctly, he must have been misinformed.

"There never was any question of this story affecting the Republican party in any way, and no one, including myself, ever made any statement to that effect."

Also on Monday, Louis B. Mayer, vice-president in charge of production, said: "Will Hays has not banned production of the Lewis picture. We are not planning to make the picture at the present time because it would cost too much. The Hays office has not said a thing about it, one way or the other. If all this talk continues perhaps we will find it profitable to make the picture at once."

Precedents Cited

Screen precedent in conflict with the Lewis theories on large producers' attitude toward use of the screen for what he calls controversial politics is present in the case of "Gabriel Over the White House," released by MGM on March 31, 1933, and "The President Vanishes," a Paramount production released Jan. 11, 1935. There is, likewise, the record of frankly stated cause and effect in the withdrawal of "The Devil Is a Woman," at request of the Spanish government, and in the decision to abandon production of "The Forty Days of Musa Dagh" on receipt of official protest from Turkey.

Whose Business Is The Motion Picture?

(*Continued from preceding page*)

regularly. They are part of normal cost in creative operation. If now, whether or not by official or unofficial advice of Mr. Hays or any other person, it has been decided to abandon the project it has all of the vast significance that would attach to a decision by Mr. Henry Ford not to make an eighteen cylinder car, or of Armour and Company to discontinue a brand of ham.

Mr. Lewis and his ideas are not being suppressed. His book is widely circulated—and will gain not a little additional attention by reason of his current expression. The world is still his.

It is probable that Mr. Lewis, and many, many others, do not understand the status of the motion picture, in the eyes, or even minds, of his and our beloved and so infernally democratic public. If a reader of his works, for instance, takes violent exception to the content, that reader is merely annoyed with Mr. Lewis. He is not outraged at Doubleday, Doran & Company, or at the whole art of the printed word. But the motion picture spectator, when he is annoyed, is annoyed with "the damned movies" and likely as not the theatre where he saw the annoying picture.

Some recent experiences of the newsreels, leading to a demand from Pennsylvania's exhibitors that the producers eliminate all political and controversial material, are relevant.

Also Mr. Lewis might try to take the position of an executive trying to operate a business in the face of continuous menace of politicians and those who make instruments of politicians. If his publishers were continuously on a battlefront defending the book business from attempts at punitive taxation, from measures of censorship, from measures addressed at nationalization of their industry, they would perhaps at times weigh the possible effect of product of political implication and influence. The motion picture business, it chances, is vulnerable to, and on occasion menaced by, all the governments there are, abroad and at home, including national, state and city legislators.

When the screen shall have achieved the status and rights of the printed word it may be assumed to have then acquired the same responsibilities that are assumed to go with what is loosely called "the freedom of the press." That "freedom of the press," however, seems to consist considerably in enabling a publisher to say a lot of things that some people do not like in order to interest the customers who want it said.

Mr. Lewis also makes quite a point of observing that there is much propaganda film abroad, pro-Fascist and pro-Communist. That, it must be admitted, has nothing whatever to do with the amusement industry. The films concerned are available in the American market but the picture public, as proven at the box office, is not amused thereby.

Since Mr. Lewis is himself a manufacturer of amusement merchandise it would be proper enough for him to hold and promulgate opinion about the business judgment involved in the decision to put aside a screen version of his wares. If he thinks that Mr. Hays and M-G-M are mistaken on the ground that "It Can't Happen Here" would be so profitable a screen success that the risks and consequences they are said to foresee are negligible, he is entitled to say so, with as much authority as a novelist may expect to have in industry. It is just possible that a headline "Lewis Says Movies Do Not Know How to Make Money" might get attention, but not on page one. Mr. Lewis' theme of "crushed by czar" is, as demonstrated, the old hookum sure fire material. It is, however, rather more in the pattern of Upton Sinclair than of Sinclair Lewis.

Meanwhile the screen is not closed to anybody who has anything to say. A motion picture does not require the seal and certification of the Production Code Administration to go into circulation, as there is ample evidence to be had in any community. Any person who is so moved can make and present to the public a motion picture. If the public likes it the picture will do very well.

Years ago there used to be a much worn phrase of derision: "Go hire a hall." It may now be paraphrased: "Go buy a camera."

Koplar-Warner Testimony Ends

Sam Morris, Warner Brothers director, and Thomas Garrett, New York attorney, were the last witnesses to testify as the Harry Koplar action against the Warner brothers and their organization's directorate came to a close in the United States district court in Wilmington Monday afternoon. Mr. Koplar is seeking to have the directors of the company, including the three Warner brothers, Harry M., Albert and Jack L., return some of the $14,000,000, said by Mr. Koplar to have been given the value of the stock given in 1928 by the company, part to Renraw, Inc., a family holding corporation of the Brothers Warner, and part to Goldman-Sachs and Company, investment brokers.

Mr. Morris, who testified just before the trial closed, told of a promise made to pay Waddill Catchings, another Warner director, a sum of money in addition to the commission due him for his services to the organization.

Mr. Garrett testified as to the fairness of the compromise that was ratified at the annual stockholders' meeting of the company last December. His testimony centered upon the employment contract between Renraw and the company. The stockholders at their last annual meeting approved a settlement of the controversy between the company and Renraw, Inc., over remuneration for services of the three Warner brothers. Under the terms of the settlement approved, the Warner company was to receive from Renraw 100,000 shares of Warner Pictures stock and agree to pay the legal fees and expenses of Max Goldberg who brought the suit against the company as stockholders.

Late last week, Harry M. Warner, president of the company, took the stand and his testimony was practically the history of the business lives of his brothers and himself from the time when they were "peddling" America's earliest films until the present. He also characterized the $30,000 fee to Mr. Catchings as "fair compensation for what was furnished."

Stanleigh P. Freedman, another director of the company, also testified and substantiated the Warners' claim that there had been no tampering with the directorate.

Following the testimony of Mr. Morris and Mr. Garrett, Judge John P. Nields set May 5 as the date for argument. The motion for dismissal, which was made by Joseph L. Proskauer Monday, will also be heard on that date.

Supply Theme Music for Early Motion Pictures

Theme music written and adapted by the music department of the Museum of Modern Art Film Library, New York, is being supplied for early motion pictures such as "Gertie the Dinosaur," 1909; "A Fool There Was," which brought Theda Bara into prominence, and Mary Pickford's "The New York Hat," 1908. Miss Alden Beach, composer, who recently returned from a study of music in relation to emotion in Hollywood, is assisted by Theodore Huff in arranging the scores.

SHEEHAN TO PRODUCE TEN FOR PARAMOUNT



WINFIELD SHEEHAN

RKO Claim Hearing Delayed to Feb. 25

Negotiations for the settlement of the $9,000,000 Rockefeller Center claim against RKO are being continued, necessitating another postponement of the federal court hearing on the exceptions of the RKO trustees to the allowance of the claim at that amount. The hearing, which was scheduled for this week before Federal Judge William Bondy, has been set back until February 25.

Indications are that the hearing of the trustee's exceptions will not proceed while the settlement negotiations remain active enough to promise an early agreement between Rockefeller Center and RKO. The huge claim is based on the default of RKO's leases on the Music Hall, Center and office space in the RKO Building.

FWC Hearing Ends; Decision Reserved

Federal Judge James Alger Fee in Los Angeles late last week reserved decision on the petition of T. L. Tally and Corbar Corporation to have the Fox West Coast Bankruptcy adjudication set aside. Judge Fee, who has been hearing argument of counsel for the past two weeks, stated while his mind is clear on a great many points he will need time to investigate the voluminous records of the original proceedings.

In the concluding arguments, William H. Neblett, counsel for the petitioners, claimed that the bankruptcy has never closed because of the fact that the government has a tax lien of $1,000,000 against the bankrupt.

Announcement Follows Naming of Gabe Yorke as Studio Publicity Head; Unit Pro'd'n Trend

Winfield Sheehan has reached an agreement with John E. Otterson, president of Paramount, to produce 10 pictures annually for Paramount over a period of years. Word of the arrangements came out of Hollywood this week following weeks of reports and rumors, contradictory at times, that Mr. Sheehan would join Paramount as a producer or as head of all production at that studio, following his resignation from Fox when the Joseph M. Schenck-Darryl F. Zanuck combination moved in to form Twentieth Century-Fox.

Mr. Sheehan has been inactive for several months now, having been away in Europe on a honeymoon and vacationing on his California ranch.

Gabe Yorke, formerly associated with Mr. Sheehan at the Fox Studio, this week was appointed advertising and publicity director of the Paramount studios to succeed William Pine, who had resigned to become an executive aide to Cecil B. DeMille. Mr. De Mille is scheduled to produce six or nine pictures annually under the studio units system. It also had been variously reported for months that Mr. Yorke would join Paramount as an aide to Mr. Sheehan, if and when he joined that company.

Under the terms of his new contract with Paramount, Mr. Sheehan will have an independent unit and will produce at the General Service Studios in Hollywood under the title of Winfield Sheehan Productions. By the terms of the agreement, four pictures will be handled personally by the producer, while the remaining six will have his supervision.

The appointment of Mr. Sheehan follows closely on the naming of William LeBaron as temporary head of production at the Paramount plant to succeed Ernst Lubitsch, who returns to active production himself in charge of a unit.

All of these moves point to the carrying out of Mr. Otterson's plans in the direction of unit production instead of mass production under a single head.

Mr. Sheehan, long a prominent figure in the industry, was born in Buffalo, N. Y., Sept. 24, 1883. He was educated at St. Canisius College there and joined the *Buffalo Courier* as a reporter. He was later employed in the same capacity in New York on the *World* and the *Evening World,* until he left the field of journalism to become secretary to the Fire Commissioner of New York in 1910. He later held the same position with the Police Commissioner of New York until 1914, when he organized the studios of Fox Film Corporation in Hollywood. He then organized the American, European and other foreign distribution branches of the company along with the organization's newsreel.

In 1921 Mr. Sheehan was made vice-president and general manager of the company and remained in that capacity until his resignation last year.

SONG WRITERS LAUNCH ATTACKS UPON WARNER MUSIC LICENSING

Irving Caesar Demands Company Return to ASCAP, Protests Failure to Tax Exhibitors and Warner Prod'n Interests

Warner Brothers' failure so far to impose music taxes on exhibitors and the company's interest in music as motion picture producers were among the main targets of a blast against Warner discharged this week by the authors and composers, through Irving Caesar, a recognized spokesman, who demanded that Warner immediately return to membership in the American Society of Composers, Authors and Publishers. Mr. Caesar said he spoke for 99 per cent of the song writers.

ASCAP expressed itself in sympathy with this attack and also with a protest of the Song Writers' Protective Association censuring Warner and demanding for its members a partnership interest not only in the royalties but also in the policies of the music licensing agency.

Apparently nearing the exploding point, the many-sided dispute resulting from Warner's secession from ASCAP eight weeks ago also produced these developments:

1. The attacks of the forces fighting Warner were accepted as a prelude to court actions to block the company's independent music licensing agency. This would open the entire music copyright situation, which involves exhibitors and motion picture producers.

2. Warner's campaign of litigation against the radio networks and individual broadcasters has halted temporarily, no infringement suits having been filed in more than a week. Those already filed are not expected to come to trial for many months.

3. Warner plans to put into effect the rate policies which the broadcasters have long been demanding from ASCAP.

Mr. Caesar protested the suits "for absurdly large damages" Warner has brought against broadcasters and charged that Warner seeks amounts it does "not hope or expect to recover, and in order to make headlines you subject the whole principle of copyright to the hazard of drastic regulation by Congress."

Sees Law Change

"You know and your legal department knows," he informed Warner, "that it is unheard of and never happened that a court awarded damages of $5,000 for a single act of infringement by illegal public performance of the small rights in a copyright. . . .

He charged Warner has brought these suits not as music publishers but as film producers, which, he said, and particularly Warner, have been the beneficiaries of "millions of dollars worth of free advertising given their motion picture productions as a result of the music written for those productions by your composers and authors." He said Warner disregarded that value "and the service of the men who made it possible for you to get it."

Mr. Caesar's tirade and the protest of the song writers' organizations were in the form of letters to Herman Starr, Warner vice-president, in reply to one he sent to song writers which recounted the company's "efforts and progress" in connection with the licensing of the performing rights.

Among other things, Mr. Starr informed them that as of February 5 a total of 216 stations had signed Warner contracts, exclusive of those controlled by Columbia and National Broadcasting networks but including 24 stations on the National network and 20 in the Columbia chain.

Per Use System

Mr. Starr also said that the present three-month arrangement with radio, expiring April 1, will be followed, if possible, by a per-use (or per piece) basis of charging which is being worked out. The result of such a system would be that the composer, author and publisher would receive the proper share for each use of a composition, Mr. Starr explained.

Pursuant to a resolution of the Council of the Song Writers' Protective Association and over the signature of Sigmund Romberg, president, the organization criticized Warner's efforts to dispose of performing rights to radio without consulting the authors or composers.

"While your letter recognizes the interest of the song writers in 50 per cent of the proceeds derived from the use of their songs in radio," the association's letter declared, "yet we resent the implication, both from your letter and your recent activities, that the rights in question belong to you or your subsidiaries to handle in any way you see fit.

Mr. Caesar's letter went fully into the various composer-Warner issues which have been raised, and brought up some new ones. Besides being a noted composer, Mr. Caesar has his own music publishing company, but many of his hit songs such as "I Want to Be Happy" and "Lady, Play Your Mandolin" are controlled by Warner. He is a member of the ASCAP board and of the song writers' association council.

Warner "decided on a course of action and pursued it regardless of our (composers') interests or wishes and the result" is "very substantial damages upon many of us," he charged.

Legal Action Hinted

Mr. Caesar served notice that none of the contracts with radio have been "assented to by me, or, as far as I know, by any other of your 'writers,'" and that if any are in violation of his legal rights, "all rights of action are hereby reserved."

After saying he had been informed that Warner does not intend to tax motion picture theatres, Mr. Caesar demanded: "By what right do you waive my rights to compensation from this source when you very well know that motion picture producers are the present owners of your company and this announcement plainly and obviously is a use of these properties for the purpose of producing goodwill for your motion picture producing companies. In other words, you very apparently purpose to utilize a channel which has heretofore been the source of substantial income to composers and authors for your entirely selfish purpose without regard to their interests or their rights, and in a manner which will deprive the composers and authors of this income."

In complete disregard of their rights, he charged, Warner has disrupted a trade custom of more than 20 years' standing in the licensing of the small performing rights and has subjected them to loss of revenue from ASCAP. He demanded that the authors and composers be given a voice, as they have in ASCAP, in determining to whom, for how much and the conditions upon which Warner music will be licensed.

Denies Ownership

Declaring that Warner's music properties are "not wholly yours—either morally or legally," he went on: "As a matter of fact, the nature of your business, utilizing music publishing firms as a mere adjunct to your film producing enterprise changes almost entirely the character of the firms with whom your composers and authors in good faith placed their compositions for publication according to the long prevailing practice of the business. From the legal point of view I need hardly point out to you that authors own a 50 per cent interest in the rights."

He charged Warner had "intimidated" hotels, dance halls and other establishments and had subjected the leading broadcasting stations to a "campaign of terrorization," and that even the 216 stations which signed for Warner music are not broadcasting it. He attacked Warner's plan to charge radio on a "per-use" basis as "wasteful."

"You have created the impression by inference and suggestion that you are the owners of small performing rights in a much greater repertoire than is actually yours," he continued. "One purpose of this letter . . . is to urge that you immediately abandon the position you have taken and even at this late date re-establish, if you can, your affiliation with ASCAP."

LOWER MUSIC TAXES UNDER DISCUSSION

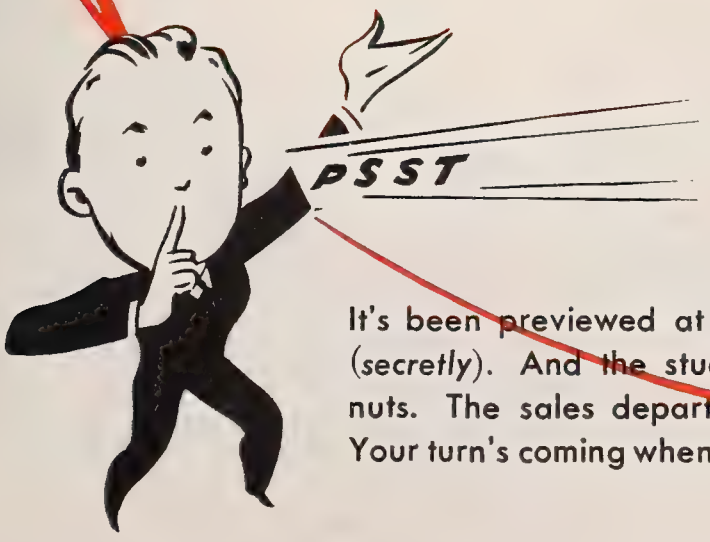
Discussions that may lead to negotiations for lower music taxes for exhibitors were begun over the week end between E. C. Mills, general manager of ASCAP, and a committee consisting of Walter Vincent, circuit head; Y. Frank Freeman, Paramount vice-president in charge of theatre operations, and Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce in New York.

Mr. Vincent reported that the discussion was left "in a fluid state." He said there was no assurance from ASCAP that a reduction might be made as a result of the loss to its repertoire of the Warner music, but the delegation "left with the assurance that there would be no hardship on the exhibitor."

Gentlemen!

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THE PICTURE OF THE YEAR!



It's been previewed at the Coast (*secretly*). And the studio's gone nuts. The sales department, too! Your turn's coming when *you* see it!



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Annette • Emelie *in*
DOCTOR

with JEAN HERSHOLT

JUNE LANG — SLIM SUMMERVILLE

MICHAEL WHALEN — DOROTHY PETERSON

Photographed under the technical supervision of **DR. ALLAN ROY DAFOE**

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

Associate Producer Nunnally Johnson

Directed by Henry King

Screen play by Sonya Levien Story idea suggested by Charles E. Blake

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20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

xchange you plan to double (*or triple*) your playing time!
xtend even that!)

LABOR PROTESTS RESCUE OF HEROINE BY MARINES

But Executives of Military Departments See Publicity and Morale Values in Troops' Act

The motion picture stands to lose the authenticity of official army and navy participation in production as extended cooperatively by the United States Government without charge.

Charges that the use of army and navy units of equipment and personnel in the making of pictures is depriving a large number of actors and technicians of work, and a plea for legislation which would confine the services of soldiers, sailors and marines to military duty, thus restraining them from motion picture appearances, have been laid upon the desk of the Administration at Washington by the American Federation of Labor. Sponsoring the complaint is the Central Labor Council of Los Angeles, to which belong Hollywood studio crafts and actors' organizations.

Apparently all other factions involved have benefited through the cooperation except the workers who complain of losing employment thereby. The producers received from the army and navy forces valuable authentic atmosphere, equipment and personnel; exhibitors presumably benefited accordingly in the higher exploitation standards accruing thereby; the government's forces received considerable favorable propaganda publicity extolling their efficiencies and such.

The outcome of the new move to prevent the figurative timely march of the United States Marines to the rescue of the screen hero and heroine will be made known in the near future when the Senate takes up the Army appropriation bill, passed by the House of Representatives February 14th, and it is seen whether the desired provision prohibiting the War Department from using any of its money to pay personnel or finance loans of equipment for participation in the making of pictures.

Laid Before Department Heads

Complaints regarding the situation were last week laid before the acting heads of the War and Navy Departments at Washington and submitted to Senator Trammel, of Florida, chairman of the naval affairs committee of the Senate. These complaints alleged that the producers were saved vast sums of money through Army and Navy cooperation in the making of films through the loan of equipment and costumes and the use of enlisted and officer personnel. Through the use of military and navy personnel, it was charged, the companies have saved more than $1,000,000 in wages and thousands of actors and extras were deprived of work.

Possibilities of a small "scandal" which may lead some time to a Congressional investigation were seen by Washington observers in the labor men's charges that in the making of at least one picture, Army men were dressed in German uniforms and Army planes repainted in German colors, and that in another the Army wrecked several planes.

The use of military units is not necessary, it was contended, the briefs declaring that nearly 100 pictures were made in the last five years in which naval and military matters were treated, with the use of civilians, while at the same time nearly a score of more or less similar films were produced with government cooperation. If films can be made without government participation, it was argued, there is no need for that participation in the production of any in which anything less than a fleet is required.

Cite Publicity Benefits

Army and Naval officials always have considered participation in the picture making good publicity for their services, and contend that public sentiment regarding military service has been entirely changed by the pictures which have been made from time to time. Before the use of films, it was pointed out, it was difficult to get enlistments from young men of education or culture; in recent years, the educational and cultural level of both Army and Navy have been raised materially, largely because the public generally has been given a new slant on what the service is, does and represents.

In view of the Administration's plans to build up the Army and Navy to new peacetime peaks, it is not likely that anything will be done which would tend to change this attitude, although it is possible somewhat stricter regulations will be imposed, barring the use of military or naval units where they are not absolutely necessary to the stories.

A major argument of the service officials for cooperation with the producers is that it insures the accuracy of representations of military life and prevents misrepresentations which occurred in early movie days and which originally was the primary reason for participation.

Menches Again Heads Akron Exhibitor Unit

Robert C. Menches of the Liberty Theatre has been re-elected president of the Akron Independent Theatre Owners and W. P. Hart was named first vice-president, Charles Stalder second vice-president, J. G. Deetjen, secretary; Robert Paulus, assistant secretary, and Al Ploenes, treasurer. Members of the board of directors picked are Mr. Menches, chairman; Mr. Deetjen, Mr. Ploenes and Mr. Stalder.

The cooperative booking plan presented by Mr. Menches was temporarily tabled as being impractical because of the limited number of independent theatres located in the Akron district.

Warner Offices Moved

The Warner theatre offices in Boston have been moved from the company's exchange to the Statler Hotel.

SIROVICH ATTACKS FOREIGN RESTRICTIONS

Congressman William I. Sirovich of New York, chairman of the House patents committee, is preparing an attack on foreign governments for their restrictions on American films, which he said he would launch on the floor of the House within two weeks.

Hiss address will be in connection with legislation sponsored by the State Department providing for entry of the United States into the international copyright convention. This provision is in the Duffy bill.

While he did not believe that affiliation with the Berne convention would "do us a lot of good," he said he favored entry provided the legislation took into consideration the discrimination by dictatorial countries such as Germany against American authors, composers, publishers and producers.

Insisting that the State Department has been "ineffectual" to protect American producers and artists, Congressman Sirovich said his plan would be to amend the copyright law to give the President the right to promulgate reciprocal restrictions against governments who harass American interests.

"Modern Times" Animates Theatres and Courts

While Charles Chaplin's "Modern Times" was reported hanging up new records at the Rivoli in New York and at Loew's State in Miami, and while the Motion Picture Division of the League of Nations was awarding its star-producer-author-director a gold medal in recognition of his activities as an international screen figure, Judge Alfred C. Baldwin in Superior Court at New Haven, Conn., denied a mandatory injunction sought by Vuono Operating Company, Stamford, against United Artists asking that a print be provided for immediate playdate. The plaintiff said that notice of the film's availability had been received January 31st and the picture had been advertised for exhibition February 14th. United Artists set up that the notice had been sent out in error and corrected by a second notice on February 4th.

The picture is scheduled to open in thirteen Loew houses on February 27th.

Meanwhile, Mr. Chaplin set sail February 17th on the *President Coolidge* for a rest. He was accompanied by Paulette Goddard and her mother, Mrs. Alta Goddard. "We'll stop at Honolulu. Maybe we'll take a boat there to the South Seas, perhaps Tahiti," said Chaplin. "I want to do some fishing."

Aids Actors' Fund

Jeanette MacDonald, screen and stage star, has been made a life member of the Actors' Fund, following a $500 contribution to the charity organization of which Walter W. Vincent is vice-president and finance chairman.

Arrival of the Screen Operetta Found Confirmed in "Rose Marie"

Play Made Fluent and Entertaining in Film, After "Naughty Marietta" Manner

by JOSEPH O'SULLIVAN

The screen operetta has definitely arrived. "Naughty Marietta" showed the way, and now Jeanette MacDonald and Nelson Eddy have again united their distinguished talents to make "Rose Marie" memorable in the annals of screen musical productions. The music of Rudolf Friml and Herbert Stothart again enchants as it did when "Rose Marie" was produced on the stage more than a decade ago, enhanced by the inspired screen treatment accorded it by the producers.

If there were any doubt that real stage operetta could be enriched through the media of the screen, the Hunt Stromberg production directed by W. S. Van Dyke has confounded the skeptics. "Rose Marie," following the standard set by "Naughty Marietta," is further evidence that film operetta can be made fluent, un-self-conscious, spontaneous and splendidly entertaining. And that is something to be acclaimed by those who purvey pictures as well as by those who survey them.

Like "Naughty Marietta," so too "Rose Marie" was a "natural" for the sound screen. Musically, both operettas had proved sure fire, with melodies that age did not wither nor repetition stale. Visually, they offered a wide range for the camera.

"Rose Marie" carries on where "Naughty Marietta" left off; but to "Naughty Marietta" goes the prerogative of the first born. If it had proved nothing more than the power of pictures to dramatize music, it would have pointed the way to an essential liaison of the visual and the audible. It is because that function is further emphasized and amplified in "Rose Marie" that these comparisons are made.

In what might be called the Prologue to the romantic story, Marie De Flor (Jeanette MacDonald) is presented as a glamorous and pampered prima donna scoring a triumph in Gounod's "Romeo and Juliet" in Montreal. The Waltz Song scene and rapid transitions leading to the finale of the last act reveal Miss MacDonald as an operatic artist of unusual charm and artistry. These scenes are expertly done and authentically staged by William Von Wymetal.

The musical sequence in the hotel immediately following, when Marie sings Herbert Stothart's piquant chanson, "Pardon Me, Madame," gives opportunity for one of those delightful ubiquitous camera musical ensembles which the sound screen has developed as its own unique medium.

Into this sparkling ensemble creeps a tragic note when Boniface, a half-breed. arrives to tell Marie that her brother, Jack Flower, who was in prison in the north woods country, has escaped and killed a Mountie, and is in hilding at the home of the half-breed's mother. Marie decides to go at once with Boniface to aid her brother.

INDIAN LOVE CALL



Recurrent theme in Metro-Goldwyn-Mayer's picturization of the stage play "Rose Marie". The two songs reproduced in part on this page are copyright Harms, Inc. The music of "Indian Love Call" is by Rudolf Friml, with words by Otto Harbach and Oscar Hammerstein II.

The transition from civilization to the wilderness is something more than geographic. It is an escape from the artificialities of civilization to the very raw realities of the primitive; from the perfumed arias of opera to the aboriginal motif of the Indian Love Call, the savage rhythmic beat of the grotesque Totem Pole Dance, the ruthless marching song of the Mounties.

The stirring song of the men who never fail to "get their man," is sung on horseback, with Sergeant Bruce riding at the head of his column in a mountain canyon. It serves both as a dramatic introduction of the heroic Mountie (Nelson Eddy), and as a musical identification of character and locale.

THE MOUNTIES



Male ensemble, led by Nelson Eddy. Music by Rudolf Friml and Herbert Stothart, words by Otto Harbach and Oscar Hammerstein II.

As the scene shifts from the metropolis to the wilderness, in the heart of the lady of caprice is wrought a corresponding change, and the subtle lyricism of convention is deepened into elemental tone-cries. The first shock to the sensibilities of the orchid lady of opera is also a jolt to her artistic pride. In a honky-tonk where she has applied for a job as a singer after being robbed by the half-breed, Marie tries to sing a "hot" number; but a hip-swinging blonde with a gin-and-cigaret voice cuts in on her song and steals the show with an anatomical rendition of a "Colored Man's Itch." Marie tries vainly to out-shout the wiggler, but her voice isn't hoarse enough, and she slips out of the dance-hall, crestfallen. This ironical musical sequence, with its undercurrent of pathos to the hilarious comedy, is a significant and effective incident.

It is in the long trek up the mountains to the great north woods, with Marie and the half-breed trailed by the Mountie, that the music becomes a genuine integer of the romantic drama—a symphonette that affords full play to the scope of the audible screen. The opera star and the Mountie become involuntary companions in an extraordinary dramatic adventure.

"The Indian Love Call" is heard across the hills and Marie learns the meaning of the old legend, that when a lover calls with this refrain the loved one will answer in kind. The significance of this motif, with its ever-present reminder of the love-drama being enacted by these two so strangely thrown together, is developed in idyllic situations and reaches a poignant dramatic climax when the Mountie captures her brother and rides down the mountain, while Marie vainly calls to him in the old refrain.

In the final scene, when Marie returns to the opera in Montreal and is shown in the last act of "Tosca," the parallel in the drama of La Tosca's beloved, Cavaradossi, who has been condemned to be shot, and Marie's own real life tragedy, is utilized in a finely wrought musical and dramatic conception. In the opera when La Tosca discovers that her plans to save her sweetheart have miscarried, she sings a dramatic lamentoso and then plunges over the parapet.

But the motif of "The Indian Love Call" haunts Marie in this scene, and she cannot shut it out. Insistently the refrain keeps recurring as a tragic realistic counterpoint to the music of "Tosca," and finally overwhelms the music of the opera. Unable to overcome the hallucination, Marie breaks down, collapsing on the stage.

Herbert Stothart has done a very fine and very effective piece of music adaptation.

In the denouement, when Bruce returns to Montreal, the legend of "The Indian Love Call" is fulfilled and the lovers are reunited.

IT'S OFF ON ITS CROSS-



THE PRISONER OF

AND HOW THE CRITICS ARE SENDING IT OFF!

N. Y. Mirror: "Gripping, impressive, distinguished film. Magnificently stirring. Baxter plays the best role of his career!" *N. Y. Herald Tribune:* "Dramatic and sensational. Engrossing story!" *N. Y. American:* "Stark and gripping drama. One of the finest characters in Mr. Baxter's brilliant career." *N. Y. Sun:* "Intensely dramatic . . . wildly exciting. The Center Theatre is doing right by its audiences." *N. Y. World-Telegram:* "Dramatic, stirring, powerful. Must command attention and wring your heart!" *Variety Daily:* "Outstanding picture. Should score solidly at the box office." *Hollywood Reporter:* "Magnificent picture! An artistic triumph and a great money attraction!"

COUNTRY HOLD-OVER MARCH!

SET for 2nd whopping week at New York's Center Theatre ...after smashing every opening day record! And crowds continue to push through slush and snow heaps to give the house one of its greatest runs. Nobody can make money-makers like 20th Century-Fox.



starring

WARNER BAXTER

with

GLORIA STUART

CLAUDE GILLINGWATER

ARTHUR BYRON • HARRY CAREY

•and a cast of 1000

a

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer and Screen Play...Nunnally Johnson

Directed by John Ford

Based on the life of Dr. Samuel A. Mudd

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

CHANCE GAME DISPUTES WAGED IN SEVEN STATES

Colorado Court Rules Practice Is Not Lottery; Iowa Labor Commission Hints Action

The chance game form of enticing theatre patronage appears unable to extricate itself from legal controversy, figuring this week in disputes in Colorado, where a court ruled it was not a lottery; in Iowa, where the state labor commission threatened action against the crowding of theatre aisles with Bank Night participants; and in Maine, where one county banned all kinds of giveaways. Too, Detroit courts upheld a legal ban against the practice, Missouri leveled a second legal barrage, but reconsidered. New York circuit owners were preparing for further court defense, and a jury in Ohio declared Bank Night to be legal.

A victory for Bank Night was won in Denver when District Judge Samuel W. Johnson denied the district attorney an injunction against the Rex theatre, Brighton, Col., to prohibit the use of Bank Night by the theatre. The district attorney claimed that Bank Night and Div-vy, which the theatre also was using, were in violation of the state's lottery laws.

Frank E. Wenig, Iowa labor commissioner, warned theatres conducting chance games to keep their aisles and lobbies open, and issued a ruling which declared:

"No seats shall be placed in the aisles, nor shall persons be allowed to stand in the aisles or foyers. Persons waiting to enter the theatre shall not occupy more than half the lobby, thus leaving the other half open for exit."

The commissioner's bulletin further called attention to a state law making it the duty of mayors, building inspectors and fire chiefs to inspect buildings and enforce safety regulations against overcrowding.

All cash giveaways have been barred in Cumberland county, Maine, by order of County Attorney Walter M. Tapley, the action coming as an aftermath of the convention of three former employees of the Keith's Theatre in Portland of conspiring to deliver a cash award in the theatre's Greyhound Derby.

Detroit Injunction Sustained

In Detroit, Judge Merriam of the circuit court last week sustained a permanent injunction forbidding cash nights and giveaways in the cases against Jacob Schreiber and his Majestic and Colonial theatres. It is understood Mr. Schreiber will appeal to the supreme court.

In Kansas City, Attorney General Roy McKittrick termed premature his department's ruling that Bank Night is contrary to Missouri statutes. The opinion will be reconsidered.

Mr. McKittrick has written Franklin Miller, circuit attorney of St. Louis, who asked for the opinion and had threatened to bring charges against St. Louis theatres if they continued to use Bank Night, that in view of information that theatres would take the question of legality of the promotion to the Missouri supreme court, he will withhold an opinion until such time as that body has ruled. He also pointed out that the New Hampshire supreme court, as well as that of Iowa, had held the plan legal.

In the premature opinion issued in Missouri by Franklin E. Reagan, assistant attorney general, the Iowa statute governing lottery was explained as more technical and narrow than Missouri's. Mr. Reagan expressed the belief that Missouri courts, under the broader statute, would hold "consideration" to be any definite form of consideration recognized in the law of contract.

Mr. McKittrick's department held Bank Night a lottery last March.

In New York, attorneys for Loew's will ask for a month's postponement of the hearing scheduled for Friday against the Elsmere and Grand theatres in Bronx special sessions court in connection with giveaways. If the delay is granted, a similar request will be made on February 28 when a like complaint is set for hearing in the same court, but involving the Paradise.

One of the reasons for the continuance will be that an appeal from a decision in the appellate division of the Brooklyn supreme court on the Winthrop, Brooklyn, will come up for hearing about the middle of March in the court of appeals, Albany. In view of this, Loew's legal representatives will try to have their cases put over until the decision of the three judges in Albany.

Bank Night Wins in Ohio

In Ohio, Bank Night won a signal victory when it was declared to be legal and not in violation of the Ohio state statute laws by a jury of eight women and four men in the court of Municipal Judge Charles P. Baker in Painesville.

Dan C. Stearns of the Willoby Theatre at Willoby, Ohio, arrested for operating a scheme of chance, was acquitted in the first court decision in the state on the legal status of Bank Night. A similar charge against Jules Schwartz, Utopia theatre, Painesville, probably will be dropped, according to Prosecutor Harold U. Daniels.

In Indianapolis, Affiliated Enterprises, Inc., of Denver has filed suit in federal court to enjoin N. C. Weinberg and the management of 13 theatres from operating Cash Nights. In the suit damages of $10,000 are asked.

Mr. Weinberg has arranged Cash Night for several neighborhood houses and in a number of smaller Indiana cities. It is contended in the suit that despite the change in name, Cash Night is an infringement.

Pathe Overassessed

Determination of an over-assessment of $22,036 in the 1926 income tax of Pathe Exchange, Inc., New York, as a result of allowance of an additional deduction for debts ascertained to be worthless and charged off within the taxable year, has been approved by the Bureau of Internal Revenue in Washington. The company is to be credited with $10,886, refunded $8,054 and $3,095 will be withheld in connection with deficiencies for the Producers' International Corporation for 1927 and Pathe International Corporation for the period of January 1 to August 19, 1928.

Leigh Jason Promoted

Leigh Jason, short subject director for RKO Radio in Hollywood, has been made a full-fledged director and assigned to "With Love on a Bet," starring Gene Raymond.

RCA Claims New Improvement in Sound Recording

"The lisping and hissing effects which have marred screen voices of many stars have been completely eliminated, and the quality of musical reproduction immensely improved, by means of a new sound recording and printing method which utilizes ultra-violet light, in a narrow range above visibility, instead of ordinary white light." Such was the announcement this week by RCA Photophone.

The new development, which was described as "an important step toward bringing greater realism to sound motion pictures," was presented in a paper read Wednesday night before the Society of Motion Picture Engineers, by Glenn L. Dimmick, RCA Photophone engineer, New York.

"Recording with the new ultra-violet system is a good deal like improving the details of a photograph," said RCA, adding. "In this case the photograph is the picture of the sound on the film. Acknowledging some earlier research along similar lines by Carl Louis Oswald, the RCA Photophone engineers, working in the research laboratories of the Radio Corporation of America at Camden, discovered that by restricting the light focused on the film negative, during recording, to a narrow band in the ultra-violet range, sharper focusing of the lenses in the optical system and controlled penetration of the light on the negative emulsion made it possible to photograph the sound patterns with a sharpness and delineation which corresponds more closely to the characteristics of the original sound than ever before.

"The tendency for the high-pitched voices of some screen celebrities to sound sharp-edged, especially in the sibilants, has long presented a difficult problem to motion picture sound engineers. The technical reason for these harsh sounding effects, which ruined the chances of many former screen luminaries when the talkies came into being, is that by ordinary recording and printing methods the finely graded variations in amplitude of which the upper frequency tones are composed become blurred or distorted on the sound track, so that instead of an exact pattern of the speech characteristics there is merely an approximation. The upper frequencies are the tones which make possible realistic reproduction.

"Ordinary white light," RCA explained, "is composed of a great many different wavelengths. Since it is impracticable to focus all of these wavelengths exactly at one time, those of them that are even slightly out of focus blur the edges of the sound pattern on the negative and introduce distortion in the reproduction.

"The new ultra-violet method involves only a few simple adjustments in existing RCA sound recording systems, consisting in the main of an adjustment of the lenses in the optical system for sharper focusing, and in the use of a light filter over an ordinary incandescent lamp, which limits the radiant light energy focused on the film to a narrow band, invisible to the unaided eye. The same method permits a much wider latitude in the process of making accurate positive prints for the theatres.

"Heretofore, when a high-pitched voice reached the neighborhood of 9,000 cycles, it was necessary to cut off the top range of frequencies or depend on extremely critical and laborious printing of the final track to remove the objectionable rasping effects. The new ultra-violet method gives such a sharp and clear definition of the peaks and valleys of the high frequency waves, the engineers said, that there are no practicable limitations in recording and reproducing all the frequencies necessary for faithful reproduction from film."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A very generous sense of humor indeed has the Hollywood lady who inserted the following advertisement in Rob Wagner's *Script:*

TITIAN-HAIRED WIDOW, fond of luxury and gorgeous presents, wishes extremely wealthy husband. Must be white, over 35, very generous and have a sense of humor. Substantial settlement imperative. Box H.

▽

Archie Mayo, Warner director of "Petrified Forest," got so close to following the career of shirt salesman that every time he thinks of it he gets petrified. When Archie first went to Hollywood he was unable to keep his enormous bulk supplied in food and such on his earnings as an extra and so became a salesman for custom-made shirts. He drummed up such a business that he was offered an interest in the firm. The secret of his success lay in the fact that he was quite adept at concocting gags and traded them with directors and writers for shirt orders—one gag for three shirts. That eventually got him a job as gag writer at one of the large studios, so he dropped his shirts.

▽

Gert Merriam, whose musical capabilities never extended further than the shoe horn, and her sister, Cora Cowen, inserted, as a gag, a little advertisement in Billboard, under the name Cora Merriam Orchestra, listing their home address at 200 West 54th Street, New York. Then came the howl, in the form of a fan letter, as follows:

DEAR CORA:
I have listened to your fine band many times and I like it very much! Would you please send me an autographed photo of yourself and the band, please. I remain a very ardent admirer and listener!
(Signed) WALTER VUKIN,
Lorain, Ohio.

The only band that either Cora or Gert ever had was rubber. Mr. Vukin's fan letter, therefore, proves that not all of the bull is in Chicago's stockyards.

▽

For want of something better to do, the Warner studio management at Burbank, Cal., is racking its collective brain trying to determine in what order the "animals two-by-two" marched aboard Noah's Ark when that famed craft shoved off on its 40-day voyage. And so it looks like they'll have them file into the Ark in "Green Pastures," now in the making, in strict alphabetical order, starting with the aardvark and ending with the zebra. There will be two bedbugs and two angleworms.

Marc Connelly's really difficult job is trying to stop the burly Negro angels in "Green Pastures" from chewing gum the while they strut around Stage Eight—which is "Heaven"—sporting wide white wings.

▽

One of Rockefeller Center's most dignified movie executive inhabitants suffered a slight injury to his right knee not long ago and for a time went into walking partnership with a cane. Now the knee is once again sound as a fiddle (a Stradivarius fiddle) but he never leaves his Rockefeller Center office without the cane. It's too useful for crossing streets. He just leans heavily on it, walks slowly and affects pain and lameness. All the taxis stop to let him pass. If a taxi makes a move in that dangerously congested area to dart out at him, he doubles way over and trembles, and there's an immediate screeching of breaks. He hasn't been scored as yet. Not a hit.

▽

"Hollywood is the only place on earth where Gracie Allen can't embarrass me."—George (Burns and Allen) Burns.

CRIPPLES IN WHEEL CHAIRS SANCTIONED

Crippled persons have the right to attend theatres in the state of Oklahoma in their wheel chairs, if they wish, insofar as the state is concerned, the attorney general there has ruled in an opinion to W. C. Theimer, Oklahoma fire marshal.

Mr. Theimer wrote the attorney general that a Bristow theatre operator wanted him to take action to prevent a crippled person from attending his theatre in a wheel chair, on the grounds that the chair might constitute a hazard by blocking the exit in case of fire. The attorney general further ruled that it was up to the theatre manager to refuse to sell the crippled person a ticket if he wished to keep him out.

H. O. Stechan, writing for Rob Wagner's *Script,* relates a most interesting tale as to the real origin of Sam Clemen's pen-name, Mark Twain—which, as far as he is aware, never before found its way into print. He received it first hand from Judge Robert Lindsay, who passed on in Seattle a few years ago.

In his youth, Mr. Lindsay had been a lawyer in Virginia City, during the glamorous Comstock days. The judge knew Mr. Clemens well and had a wealth of reminiscences of their unique friendship and the newspaper risibilities which they perpetrated.

The judge and Sam Clemens were frequent patrons of Virginia City bars, as they made their daily rounds in quest of news items. Paydays were irregular in those days, and cash money equally scarce; but that never interfered with the consumption of liquid refreshments. To simplify the matter of keeping credit accounts, accommodating saloon hosts maintained large blackboards behind their bars, on which the names of regular customers were listed. Prominent among them were those of the reportorial Damon and Pythias—Wright and Clemens.

"Whenever Dan Wright and Sam Clemens would drop in for a drink," Judge Lindsay reported, "and Sam was standing treat, he'd say to the bartender: 'Mark twain!'—meaning chalk up two drinks on the board, in the picturesque lingo of the river days. That charge account was settled when the ghost on the newspaper *Enterprise* walked. But, so often was the 'mark twain' order heard in the primitive barrooms of Virginia City that, before long, people began to refer to Sam Clemens as the 'mark twain' feller, and eventually it became his nickname."

▽

Speaking on the new Cinematograph Bill in the Indian Legislative Assembly at Bombay—a bill to empower censors to supervise posters and advertising of motion pictures as well as the films themselves—Mr. Sri Prakasa waxed eloquent. He wanted to abolish cinemas altogether, charging that kissing, particularly in public, was beginning to appeal to the Hindus, and blamed the influence of the film. Seems that 90 per cent of Hindu husbands among the masses never kiss their wives.

Odd McIntyre is the discoverer of Broadway's newest racket on the street of rackets and racketeers: Coatroom attendants at theatres and night clubs, working in cahoots with second-hand clothing dealers, are paid a price for labels snipped from coats and cloaks fashioned by reputable tailors. In most cases the labels are cut out with scissors, a piece of the lining included. The price, depending on the fame of the tailor, ranges from 50 cents to one dollar. The second-hand dealers sew them into cheap garments and pass them off as slightly worn fashionables.

▽

Kansans are cool. A motion picture show was progressing in the township hall of Whiting, Kan., the other evening, when the building caught fire. The blaze was a bad one, but there was nary a whimper. Members of the audience calmly picked up a chair apiece and other furniture they could get their hands on readily, and moved out of the flaming building in good order. From the fields they then watched the building burn to the ground, for in Whiting there are no water facilities.

▽

Rare event of the times that will not be photographed by any one of the enterprising newsreels: For the seventh time since America and Great Britain adopted the Gregorian calendar in 1752, February this year will have five Saturdays, including the first and last days of the month. Leap year is responsible for the abundance of Saturdays.

This unique situation occurred in 1772, then 40 years later in 1812, again in 1840, 1868, 1896, each 28 years apart, and 12 years later, in 1908. It will not arise again for another 28 years, until 1964—which is something for someone to worry about.

▽

Porter Hall, the New York stage actor who is fast coming to the top on the screen in Hollywood, was first under contract to Warner Brothers, but was always loaned out to other studios, not having appeared in a single production while with that company. Then Paramount signed him, and they farmed him out to Warners, where he made five straight pictures without appearing even in one for Mr. Zukor's studio. Ernst Lubitsch, until last week chief of the Paramount lot, finally saw him in rushes of a new picture and inquired about him, telling his assistants to try and get him. Mr. Lubitsch collapsed when informed Hall had been under contract at his own studio for the past six months and had not been used by Paramount in a single production.

▽

The humor magazine known as Life concludes that motion pictures would reach new artistic heights if the actors could portray grief and rage on the screen as they do when denouncing California taxes.

▽

Duty is a satisfying business—sometimes.

Max Roth, Columbia's district manager for sales in the midwest, attended a very pleasant film party at Des Moines the other day. Came time for his departure to the railroad to catch his train to Omaha. Resisting the appeals of the boys to stay on, he went to the station, and with a feeling of pride for overcoming the temptation to linger at joviality, boarded a sleeper, sighed with thoughts of work to be done on the morrow, and went to sleep.

The next morning he awakened, looked out of the window and found he still was at the railroad siding in Des Moines.

▽

Hollywood has discovered that a sausage takes a better photograph if it is first painted with oil. John Barrymore insists that the cameras shoot at his left profile.

Alex. Pantages, Vaudeville's Best Friend, Is Dead

To Alexander Pantages, fellow countryman and proscenium prototype of elusive, bizarre Gregory Zaharoff, death came in the slow, small hours of February 17th at his home in Hollywood, closing forever the thumbed and dimming pages of the vest-pocket notebook that held, safe against friend or foe, all secret and statistical record of a variety empire that rose, thrived and vanished in a quarter-century colored by his personality. With him died the last lean major defender of vaudeville, the entertainment medium that gave him a fortune and to which he gave a form. Recently under treatment for a heart ailment, cardiac failure was given as cause of death. Mrs. Lois Pantages, the widow; Mrs. John C. Considine, a daughter, and two sons, Lloyd and Rodney, survive.

Burial services were held Wednesday at the Wee Kirk of the Heather in Forest Lawn, with interment at the Forest Lawn Mausoleum.

Began in Klondike

The story of Alexander Pantages begins in obscurity, emerges brilliantly into the realm of recorded fact, retreats now and again into the shadows of hearsay and report, often beclouded by his own conflicting statements. He believed he was born on an island off the coast of Greece, on a date he could reckon only by conjecture. He was 72 by these calculations. When about nine years old he was taken on a voyage by his father, whom he deserted in Cairo to make his way in and about the world by his own devices, which brought him some nine years later to Dawson City, when the gold rush was at its height, and to the beginning of his theatre career.

Like all stories brought back from the Klondike, the doings of the youthful Pantages are of nebulous record. His name is associated with those of Wilson Mizner, Jack London, Tex Rickard, but more definitely with that of "Klondike Kate" Rockwell, loosely described as a queen of the Dawson dance halls, whose manager he became on a percentage basis and whose stage performances under his auspices were profitable in a degree sufficient to determine his course of activity on returning to the States.

Amassed Fortune

With a capital estimated at $4,000 he opened a variety theatre in Seattle. Business was good. Expansion followed. Overlords of the all-powerful Orpheum Circuit felt his presence in the West. Conflict was inevitable. The battle raged for years. Despite the persistent and uncontradicted rumor that he never learned to read or write, Mr. Pantages' fortune ran up to a peak estimated at $50,000,000. As to the kind of competitor he was, Martin Beck, Orpheum head during the struggle, said this week: "We were merely competitors; I barely knew the man, never spoke ten words to him in my life."

But vaudeville knew him. Oldsters remember a day when hoofers, dumb acts and duos, assured of "thirty weeks on the Pan time," bought new wardrobe, married or divorced, shaped personal affairs years in advance on the basis of this security. Lesser circuit bookings would follow automatically. They're talking about it all, in bedraggled swagger coat and spats, as they loiter this week and always along the curb in front of the Palace on Broadway.

Neither did lack of book l'arnin' handicap his knowledge of values, whether of real estate or entertainment. He may or may not have known how smart it was to sell his theatres in July, 1929, but he did, at a price quoted from $15,000,000 to $24,000,000. Withdrawing, then, from major participation in the theatre field, he became identified as a figurante in a series of widely headlined incidents said to have represented a substantial financial expenditure for defense purposes and to have impaired his health materially. When these were cleared up he announced plans for re-entering the business on a large scale. Little came of this. His only theatre property at the time of his death was the Pantages in Los Angeles, operated by his son, Rodney.

Friends Comment

Louie Charninsky, Dallas showman whose association with Mr. Pantages dates back to Klondike days, said on hearing of his passing: "I feel that I have lost one of my dearest and most beloved friends. Mr. Pantages loved the theatre and all the people associated with it, whether stage hands or stars. He was not a publicity seeker but preferred to remain in the background. Having been his personal representative, I can recall numerous instances when he had me contribute to the welfare of those in financial difficulties. He took great pride in seeing young men and women develop into box office attractions. He has never been happy since disposing of his major holdings in the industry. Only a few months ago he wrote me that he had dedicated his life to the profession and would never be happy until he became active again in the theatre. He requested me to try and locate for him a number of large theatres in Texas. The theatrical world has lost one of its greatest men."

Said John Royal, now of NBC, then of the Keith office, with which the Pantages Circuit did not conflict, "He carried his circuit in his vest pocket. He had a little book that everything went into. I don't know whether he could read or write, but he must have put something in that book, because his whole business hinged on it. He had a marvelous sense of entertainment values, could size up an act, even in its rough, uncompleted form, and tell whether it would do the business."

National Executives Gather on the Coast

The divisional operating heads of National Theatres are meeting this week in Los Angeles for a three-day annual meeting with Spyros and George Skouras. The men will make their annual report on business. No changes in personnel are anticipated.

Kent on Vacation

Sidney R. Kent left New York Wednesday for a vacation at Boca Raton, Fla. He returned to New York last week from the coast.

Wanger Signs UA Contract For Ten Years

The board of directors of United Artists, following a meeting late last week in Hollywood, announced that Walter Wanger "has been granted a franchise to release the future products of Walter Wanger Productions through the United Artists distributing organization." The announcement also said that "associated financially with Mr. Wanger in his future production activities will be Mary Pickford, Charles Chaplin, Douglas Fairbanks, Nathan Burkan and Samuel Goldwyn."

The contract signed by Mr. Wanger calls for the handling of his pictures by United Artists for the next ten years. He will start on his new affiliation about July 1, for his present Paramount contract calls for four more pictures. "Palm Springs," "The Moon's Our Home" and "Brazen" are already in work. Following these will be "Big Brown Eyes," starring Joan Bennett; "The Case Against Mrs. Ames," featuring Madeleine Carroll; "Spendthrift," a musical to be directed by Alfred Santell, and "Sahara."

The United Artist deal calls for four pictures yearly from Mr. Wanger.

Among those under personal contract to Mr. Wanger, and who will go with him to United Artists, are Sylvia Sidney, Charles Boyer, Joan Bennett, Henry Fonda, Madeleine Carroll and Francis Langford. The writers under contract to him include Dorothy Parker, Alan Campbell, Gene Towne, Graham Baker, Edward Chodorov and Lynn Starling.

RKO Building Group Meet At Luncheon

About 30 employes and executives of Quigley Publications, RKO Radio and Republic met Tuesday at Jack Lyons' restaurant and moved to make this eatery a central gathering place for motion picture and theatre companies located in Rockefeller Center.

Among those attending were W. Ray Johnston, E. H. Goldstein, Budd Rogers, Barret McCormick, A-Mike Vogel, Sam Hacker, Ed Finney, Robert Griffith, Robert Socas, Paul Radin, Will Murphy, Dennis J. Shea, Morris Kinzler, Bill Ornstein, Ted Sullivan, Gertrude Merriam, Robert Harrison, Dan Halperin, Al Friedlander, Ray Gallo, Ray Gallagher, M. Freise, Sam Kestenbaum, William Pierce, Fred Schaefer, Dave Stumpf, Lou Chapman, Herbert Fecke, Tim Leahy and others.

Hanson, Barrett AMPA Speakers

Joseph E. Hanson, vice-president of the Frank Presbrey advertising agency, and Wilton A. Barrett, secretary of the National Board of Review, were scheduled to deliver brief addresses at the regular luncheon meeting of the AMPA at the Hotel Astor February 20th. Entertainment features listed were to be provided by Peggy Fields, child radio singer, and Roy Smeck, guitarist.

THOUSANDS UPON THOUSANDS OF WORDS OF UNDILUTED AND UNPARALLELED PRAISE IN TEN GREAT NEW YORK DAILIES FOR

PAUL MUNI in "THE STORY OF LOUIS PASTEUR"

plus

plus

N. Y. STRAND HOLDOVER as Second Week-End Gross Matches First 2 Days!

BIGGEST OPENING IN MONTHS AT BOSTON MET With First 3 Days Actually Topping Such Shows As 'Ceiling Zero' and 'The Petrified Forest'!

Put them all together and you've got indisputable proof of another great

WARNER BROS. HIT.

HERE IS EVERY SYLLABLE from every review from every New York paper, unedited and unexpurgated! The keynotes with

"Certain to take its place on everybody's best-ten lists for the year!" —*Post*

"A cinemati —thrilling, g ces—must be

"The most distinguished drama of the season. A picture you must see!"—*Journal*

Intensely thrilling story made into a vital motion picture —deeply moving! —*News*

ROSE PELSWICK REVIEWS 'PASTEUR' FILM

Muni's Acting Brilliant in Fine Pictu

By ROSE PELSWI

Intensely impressive stirring is "The Story Pasteur." A, powerfu

the time that he tried to convince Napoleon 3d of the importance of antisepsis in the practice of medicine until the day when, paralyzed as the result of overwork,

SCREEN VIEWS AND NEWS

Muni's "Louis Pasteur" Superb Screen Tribute

Powerful, Poignant and Enlightening Picture Inspires Strand Audiences; Supporting Cast Splendid

By IRENE THIRER

A POWERFUL, poignant and enlightening tribute to the memory of the eminent chemist Louis Pasteur is Paul Muni's portrait of him in the Warner Brothers' vehicle current at the

Hutchinson, with believable make-up, does beautifully as the patient Mme. Pasteur. Fritz Leiber's Dr. Charbonnet—Pasteur's arch enemy until he is eventually convinced—is magnificent. Halliwell Hobbes makes the British Dr. Lister a truly fine person. Donald Woods lends youth and vitality to the role of Pasteur's assistant who weds the chemist's daughter. Porter Hall, Akim Tamiroff, Herbert Heywood, Brenda Fowler, Henry O'Neill, Niles Welch, Frank Reicher, Dickie Moore, Ruth Robinson and Leonard Mudie are seen to advantage in lesser roles. And there are flashes of

Iphigente Castiglioni as the Empress Eugenie, who believed in Pasteur; of Walter Kingsford as Napoleon III, who laughed him out of court as a witch doctor, and of Herbert Corthell, as President Thiers of the new French Republic, who decorated the chemist, for the people of France, when he was finally accepted by the Academy of Medicine.

There are countless stirring sequences—especially that where Pasteur vaccinates fifty sheep with anthrax germ.

Among the countless stirring quences is one wherein Past first proves to an astonished wo that a herd of sheep vaccinated w Anthrax germs live and th whereas another herd, throwr infested pastures without being oculated, die off like flies.

episode is thrilling beyond des tion—as is another, wherein teur inoculates a small boy a rabies, contracted by a mac bite. As the days elapse, the gradually gains in his batt life, and the audience actually with Mr. Muni's Pasteur ov lad's recovery. So many oth sages are fascinating and e that the film will linger long memory of the picture perus when 1936 comes to a hal Story of Louis Pasteur" is to take its place on eve best-ten lists for the year.

'Story of Louis Pasteur' Is Tensely Gripping Drama Muni Powerful as Its St

By REGINA CREWE,
Motion Picture Editor N. Y. American.

"THE STORY OF LOUIS PASTEUR," a Warner Brothers Picture produced by Cosmopolitan Productions from a story and adaptation by Sheridan Gibney and Pierre Collings directed by William Dieterle and presented at the Strand Theatre.

THE CAST:

Louis Pasteur ..... Paul Muni
Mme. Pasteur ..... Josephine Hutchinson
Annette ..... Anita Louise
Jean Martel ..... Donald Woods
Dr. Charbonnet ..... Fritz Leiber
Joseph Meister ..... Dickie Moore

Ripped from the record of vital statistics, rich in the pulsing drama of life and vivid with the threatening menace of death's dark wings, the immortal story of Louis Pasteur greets you in graphic limning on the screen of the Strand Theatre. No more tensely dramatic truth is phrased in history's exciting pages than this struggle of a gentle hero against the allied forces of ignorance, pride and prejudice in a pitched battle to save mankind from monstrous unseen death.

Less than fifty years ago the blessing of motherhood was a

theory that disease was ca by minute life, bacteria wh swarmed murderously in milli waging eternal war on all m kind.

But their laughter faded w his prophecy was fulfilled in death of the Empress' kins man after motherhood. Ign ance accused him of black ma Envy persecuted him. Preju hated him. Then from the q countryside of Arbois, where had taken refuge, came w that in all of France only sheep of this pleasant va were free from the disastr plague of anthrax. A commit of medicos was dispatched investigate and found Lo Pasteur inoculating the heal herds with a germ-destroyi serum. He met their challen and won when untreated she died while his lived.

Back in his laboratories t dread disease of rabies takes scientist's attention. Before tetanus anti-toxin is perfec Russia sends a score of wo bitten victims who implore



"We have won," gone on without you back to life by the Pasteur, played on Also in this picture

curse. In giving life woman walked in the the shadow. The percen mortality from a m fever that followed was ing. Less than fifty ye France, already impover the burdens imposed tonic conquerors, faced tion with the sudden her herds. Less than fi ago the bite of a rabi was fatal as the sting of

Then came Louis Pas made the world safe for hood. He practically w war debt of his native rescued the world from scene death that once the venom of maddene Such is the man, and story as unfolded in Brothers' mighty motion

They—the learned p and scientists of the Ac laughed at Pasteur a down at his microscope laughed so long and l the Emperor, himself, little chemist into virt when he dared propo

"THE STOR PASTEUR IMPRES

Scientist's Rol Played Well By Muni.

By BLAND JOHANESON,

"The Story of Louis Pasteur" a the Strand.

A really fine picture: as excit ing as it it impressive.

Produced by Cosmopolitan: di rected by William Dieterle.

THE CAST.

Louis Pasteur ..... Paul M
Annette Pasteur ..... Anita Lou
Dr. Radisse ..... Raymond Bro
Napoleon, the third ..... Walter Kingsf
Dr. Lister ..... Halliwell Hob
Dr. Charbonnet ..... Fritz Lei
One of Pasteur's assist. Andre Beranz
Dr. Zaranoff ..... Akim Tamir
Boncourt ..... Herbert Hey
Mme. Thiers ..... Herbert Corth
Midwife ..... Brenda Fow
Madame Pasteur.. Josephine Hutchin
Dr. Jossignol ..... Porter H
Jean Martell ..... Donald Woo
Empress Eugenie ..Iphigente Castigli
Dr. Roux ..... Henry O'N
Joseph Meister ..... Dickie Mo
Courier ..... Niles Wel
Dr. Pfeiffer ..... Frank Reic
Mrs. Meister ..... Ruth Robins
Coachman ..... Leonard Mu

STIRRING, dramatic an exciting, this is the fi film drama close to ou times and vital to our pro lems. Handsomely produce splendidly acted and deft directed, it is a film to thri and excite all the thoughtfu

Beginning with Pasteur's ear life, it pursues his vivid career its conclusion. Paul Muni, assu ing the colorful role does the mo exhilarating work of his career

ON THE SCREEN

By Richard Watts Jr.

'*The Story of Louis Pasteur*'—*Strand*

"THE STORY OF LOUIS PASTEUR," a screen drama by Sheridan Gibney and Pierre Collings, directed by William Dieterle and presented by Warner Brothers at the Strand Theater with the following cast.

Louis Pasteur	Paul Muni
Madame Pasteur	Josephine Hutchinson
Annette Pasteur	Anita Louise
Jean Martell	Donald Woods
Dr Charbonnet	Fritz Leiber
Dr Roux	Henry O'Neill
Dr Rossignol	Porter Hall
Dr Radisse	Raymond Brown
Dr Zarnoff	Akim Tamiroff
Dr Lister	Halliwell Hobbes
Dr Pfeiffer	Frank Reicher
Joseph Meister	Dickie Moore
Mrs. Meister	Ruth Robinson
Napoleon III	Walter Kingsford
President Thiers	Herbert Corthell
Empress Eugenie	Iphigente Castiglioni
Midwife	Brenda Fowler
Coachman	Leonard Mudie
Boncourt	Herbert Heywood
One of Pasteur's assistants	Andre Beranger
Courier	Niles Welch

The cinema is concerned with the pursuits of the germs of anthrax and hydrophobia in the new picture at the Strand Theater. Its big scene is not the customary encounter of a juvenile and an ingenue, but the first meeting between two great scientists. It is when the discovery is made that the sheep treated with a new serum have lived that the photoplay's first climax is reached. The battles are fought out in laboratories and in sessions of grave scientific associations. Its villains are not sinister bandits or treacherous seducers, but merely the reactionary habits of eminent and well meaning pillars of medical community. I could go on for some length suggesting to you the lack of presumable box-office delights in the new film, but if I continued to do any such thing I would deceive you miserably. For "The Story of Louis Pasteur," written and directed with honesty and tenderness, and stirringly played by Paul Muni, is not only an exciting and beautiful screen drama, but possesses a quality of heroism and nobility that actually makes you proud of the petty, hapless and bewildered human race.

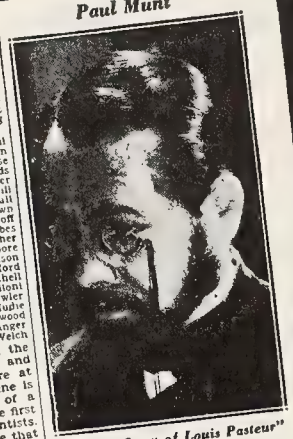
If by any unfortunate chance the idea should get about that "The Story of Louis Pasteur," because it deals with adventure in science, was a more than in romantic homicide, was a pedantic and laborious work that deserved merely a polite admiration and was to be applauded because it was a fine educational thing for the children to see, then a great error will be made by criticism and publicity. For the truth of the matter is that the picture is far more exciting and heart-warming than the run of films celebrating presumably less cerebral topics. The romance between the juvenile and the great Pasteur's daughter is conventional enough, but it is soon forgotten when the great French chemist begins the creation of modern medicine. His battle against obscurantism in the Academy of Medicine and his fight against disease and death becomes one of the epic struggles of humanity.

In "Yellow Jack," Sidney Howard proved the possibility of getting a quality of heroism and great drama into the somewhat similar story of a great American microbe hunter, Dr Walter Reed. For some ridiculous reason, the play was not vastly successful at the box office. It is pleasant to think that perhaps the much abused cinema audiences will change the verdict against the scientific play by a hearty approval of "The Story of Louis Pasteur." The producers of the film certainly have not cheapened it, but they have given it a certain dynamic quality that should help to make it popular at the box office.

Perhaps it should be reported that the work is a straightforward account of the struggle of Pasteur against the superstition and backwardness of the Second Empire and the early days of the Third Republic. It begins with the great scientist held in scorn by his colleagues as a mountebank and ends with his acceptance by his grudging fellow scientists as one of the true heroes of mankind.

All of the slightly episodic story is not only well planned, but is extremely well played. Mr. Muni, one of the screen's most intelligent and resourceful actors, is splendid in his difficult role and I know that you will not see a more stirring moment of playing in the drama all year than the instant when Pasteur realizes that he has saved the life of the sheep and that his cure for anthrax is a success.

Miss Josephine Hutchinson as the wife and the pretty Miss Anita Louise as the daughter have little to do, but there are exceptionally fine performances by Fritz Leiber as the most relentless of Pasteur's enemies (a really first-rate portrayal), by Henry O'Neill as a loyal follower of the great man, and by Porter Hall as a dubious, but eventually convinced, doctor. There is a good impersonation of Napoleon III by Walter Kingsford.



Paul Muni

In "The Story of Louis Pasteur"



ROSE PELSWICK

LIFE OF PASTEUR THRILLING FILM



Paul Muni, Josephine Hutchinson and Anita Louise as they appear in "The Story of Louis Pasteur," which had its premiere showing at the Strand Theatre yesterday.

By KATE CAMERON.

"The Story of Louis Pasteur," a Cosmopolitan production, story and screen play by Sheridan Gibney and Pierre Collings, directed by William Dieterle and presented at the Strand Theatre.

THE CAST

Louis Pasteur	Paul Muni
Madame Pasteur	Josephine Hutchinson
Annette Pasteur	Anita Louise
Dr. Rossignol	Porter Hall
Dr. Radisse	Raymond Brown
Jean Martell	Donald Woods
Napoleon III	Walter Kingsford
Empress Eugenie	Iphigenie Castiglioni
Dr. Lister	Halliwell Hobbes
Dr. Roux	Henry O'Neill
Dr Charbonnet	Fritz Leiber
Joseph Meister	Dickie Moore
Dr Zaranoff	Akim Tamiroff

The intensely thrilling story of the enormously important discoveries of Louis Pasteur, the great French scientist who had either direct or indirect effect on the lives of all of us, has been made into a vital motion picture by Warner Brothers. With Paul Muni in the role of Pasteur, the film is now being shown at the Strand Theatre.

Muni's characterization of the scientific Titan is impressive and sometimes deeply moving, as the story of his hunt for the microbe and his battle with the reactionary members of the French Academy of Medicine to have his discoveries acknowledged and his anti-toxin cure for rabies approved, is unreeled on the screen. There is the same throbbing under-current of excitement in the Pasteur drama, as written originally for the screen by Sheridan Gibney and Pierre Collings, that one felt in Sidney Howard's play "Yellow Jack," while watching the historic drama of Dr. Walter Reed and his co-workers of the army in Cuba tracking down the elusive mosquito, which was killing off thousands of people every year by infecting them with the deadly virus which resulted in yellow fever.

The Muni picture has been more dramatically written and has been given a more fluid and actionable treatment than the French language film which Sacha Guitry wrote, produced, directed, and starred in, and which is now being shown at the World Theatre on 49th Street. The latter film is devoted to lengthy arguments before the Academy, while the Cosmopolitan production gives us a more intimate man race, the Cosm oduction at the Stra takes its place as stinguished screen dra ason.

Emotionally as well a lly exciting, the pictur hing new in screen writ a biography entirely the artificialities of a nagination. Simply, a ttempt to color facts novies' conventional lo or manufactured mel he film tells the story cience and his battle a teria, and succeeds in m arresting document with suspense and buil mendous climax.

Paul Muni portrays H his characterization is piece of realism and st ways a conscientious ac submerges himself so in the role that the sp gets Muni and sees o scure country chemist himself tirelessly to the betterment of man

and personal view on the great chemist.

We see Pasteur surrounded by his devoted family, with his wife always at hand to share vicariously in his triumphs and to hearten and encourage him in his defeats. His assistants, too, are loyal and faithful men, who dedicate their knowledge and their patient lives to his service in the furthering of medical science.

Pasteur's banishment from Paris by the Emperor of France, for predicting the death of the Empress' sister in childbirth, when he knew the young Marquise was to be attended by a midwife who carried germs in her equipment, is followed by his successful application of anthrax anti-toxin to the afflicted sheep in his district. This triumph leads to his experiments with rabies anti-toxin and his application of it, in the face of possible prison sentence or death to a child who had been bitten by a mad dog.

Another dramatic climax is Pasteur's saving of about twenty Russians, who'd been bitten by wolves, and who were doomed to die of hydrophobia. Having suffered a stroke, he arrives at the hospital to administer the anti-toxin to the suffering Russians himself.

An excellent cast supports Mr Muni in the presentation of this interesting historical drama. Josephine Hutchinson is a sympathetic, understanding wife, and Anita Louise is lovely as the daughter who marries one of her father's assistants.

Fritz Leiber, one of the Shakespearean stage actor, gives an impressive performance as one of the reactionary members of the Academy, and the performances of Donald Woods, Henry O'Neill, Dickie Moore, Halliwell Hobbes and Walter Kingsford stand out from a large and helpful cast.

William Dieterle, who directed the picture, has extracted as much of dramatic action from the story as this historic document contained.

Life-Long Figh

With Pasteur's life against disease as its Picture follows the c

"Exciting and beautiful—far more exciting than the run of films!" —*Herald-Tribune*

"One of those pictures you s – vastly exciti

each clipping will give you the general idea. But if you have time, read every line and see if you can find a *single* word of blame!

masterpiece
ping sequen-
n!" *American*

"Breathless and stirring—deeply moving—decidedly on the must list!" —*Sun*

"As exciting and thrilling in its own way as 'G-Men'!" —*World-Telegram*

"A notable film—a subject that should speak personally to every audience!" —*Times*

CREEN
VIEWER SEES
E NEW FILM

CLIMACTIC SCENES FROM FILM ON LIFE OF GREAT SCIENTIST, LOUIS PASTEUR



"And now, Joseph," says Pasteur (Paul Muni) as he esses Joseph Meister (Dickie Moore), "You go down story as the first person to be cured of rabies."



Donald Cook. There is conflict galore—the heart-break of Pasteur which must be shared by the audience, and then the final magnificent, though tear-stained triumph in which the world acknowledges his sublime victory. These things must be seen. At the Strand. Now.

Paul Muni, in the title role, has never given a more vivid, a more impressive, a more vital portrayal than he offers in his powerful, ever discerning characterization of Louis Pasteur. He looks the part, and the dignity of the character has descended upon his shoulders. He keeps the man always warm, always always simple, ever lov-asteur is re-created in ml.

or carefully chosen ear in his support. inson is a sweetly ng wife, Anita Louise daughter, Donald pright lover. Halli-

scores as the great Fritz Leiber is per-

OF LOUIS
ROVES
E FILM

uis Pasteur.
story introduces the star a
ruggling young man whose
theories on microbes con
the austere academy. It de
his risky experiments on
and livestock. It builds to
hty climax as the young
t risks the guillotine to min-
o a small boy infected with
hobia. Never shallow, never
it presents a stirring pic-
f the eternal battle between
ss and tradition.

E YOUNG MAN who dared
hing to give the world clean
ure meat, aseptic childbirth,
all the medical profession
hobia. Never shallow, never
and ridiculed him, makes a
g and unusual figure for a
His story introduces scenes
rilling drama and heart-
ng loveliness.
i, sincere, intelligent, im-
e as ever, has a role he
enjoys. Dr. Pasteur be-
to our immediate history.
luni plays him with becom-
verence and restraint. He
once lapses into the shabby
ical mood. He makes the
id character resoundingly

HIS SUPPORT, Muni is for-
. He has winning Josephine
inson to play his wife, such
players as Fritz Lieber, Ray-
Brown, Porter Hall to repre-
is opponents. A mellow and
ful romantic theme is intro-
by the sweet Anita Louise
y Donald Woods.
matic, exciting, impressive
rilling, "The Story of Louis
r" is one of those excep-
pictures you should not
It is deeply moving, an un-
and vastly exciting picture
and humane contempo-



y forbidden," said
nce."

e sneering doubter,
young Dickie
s appeal as the boy-
while others, too
name, contribute to
's excellence. Will-
e's direction breathes
into history's pages.
y of Louis Pasteur"
tic masterpiece.

xceptional
uld not miss
!" —*Mirror*

The New Talkie

Paul Muni in an Exciting and Noble Film, 'The Story of Louis Pasteur.'

By EILEEN CREELMAN.

Those amazing Warners, having successfully revived the gangster melodrama this season, have now jumped a long way in the other direction. Their current presentation at the Strand, as exciting in its own way as any tale of G-Men, is a drama of scientific research, "The Story of Louis Pasteur." The wily Warners have used their knowledge of showmanship to make the discovery of a new germ a breathless and stirring business even to audiences more used to machine-gun antics on the Strand screen.

"The Story of Louis Pasteur" is worth of his anthrax vaccine, is f course a picture that should be deeply moving.
en by every one, from disillusioned
ults to children eager for adven-
re. It is a drama of adventure,
illusions too, and high courage
the face of ridicule and skepti-
n. Scientific data have been sim-
ed so that any layman, even a
g child, could follow the theo-
without effort. The suspense
unding each experiment has
heightened and high lighted
its success becomes a matter
-onal concern to each spec
And Louis Pasteur, frascible,
s, absorbed in his work, and
nt of ignorance, becomes,
Paul Muni's interpretation,
an as well as a dignified

Warners have a daring all
n. This time they have
out the usual movie plot,
dramatized biographical
books rather than center-
film about one incident,
omance, the love story of
daughter and a young
both unimportant and
The drama is that of
men fighting to break
nbelief and ignorance of
d; and its telling here
Pasteur from his early
when he fled from
e jeers of the medical
that final triumphant
all the great scien-
country met to honor
an old and very
That last scene, like
Pasteur proves the

Science, one may here learn, proceeds by devious means, by trial and error as much as by persistent experimentation. It was the scoffing of his principal adversary, the eminent Dr. Charbonnet, who injected the supposedly deadly rabies serum into his arm to disprove Pasteur's theory, who thus accidentally brought about a discovery of the cure for hydrophobia. He became, Pasteur later exclaimed de-

Laughed Out of Paris

It is Pasteur's preoccupation with germs and microbes that provide the chief basis for the story of the film. In the beginning he seeks to prove that 'childbed fever" is caused by uncleanliness in obstetrics and is laughed out of Paris for his pains. Taking up residence in Arbois, the chemist saves the sheep of the countryside from the plague of anthrax that is sweeping the rest of France, but still he is doubted. Only when a test is devised, by members of the French Academy of Medicine does he come through with his victory.

Naturally, his experiments with rabies, or hydrophobia constitute the climax of the film. First he experiments on dogs and then his experiments almost come to failure when the great Dr Charbonnet, one of the head skeptics, injects the virus into his own arm and dares Pasteur to do the same. It develops that the great Dr Charbonnet had so well

Muni Startlingly Real

Mr. Muni, in a startlingly real makeup, plays the role of the chemist with his customary ability, giving evidence once more of being a sincere and honest performer. Josephine Hutchinson is a shy and somewhat indolent wife, overwhelmed by the greatness of her husband, and the necessary romance is supplied by Donald Woods, as an assistant to Pasteur, and Anita Louise, as his daughter. In the minor roles, some bouquets may be tossed at Fritz Leiber for his characterization of Dr Charbonnet, the skeptic, to Henry O'Neill, as another assistant in the Pasteur laboratories, to Akim Tamiroff as the Russian doctor who brought the rabies-ridden peasants to Paris, and to Halliwell Hobbes, as the great Lister of England.

It is fine and occasionally really great photoplay, this "The Story of Louis Pasteur." It merits lie in both the material it has to present and the way in which it is presented. It is a matter of credit to the Warner studios and to the whole motion picture industry that it has been made at all and that it has come out

'Story of Louis Pasteur' Opens at the Strand

Life of Great Researcher Is Told Dramatically in Paul Muni's New Picture.

By WILLIAM BOEHNEL.

BELIEVING that sometimes the public tires of run-mill screen entertainment and is willing—even eage accept films about something that matters, the W Brothers have screened impressively and excitingly Pasteur's gallant and eventually successful struggle to vince prejudiced and stubborn scientists of the 1860s germs were mankind's greatest enemies and his discovery of serums successfully checked anthrax and hydrophobia, in "The Story of Pasteur," at the Strand.

A thrilling chronicle film founded on fact, it commemorates a g man in simple, human, and natural terms. Without once becoming hyste about its lofty theme and its epochal character, the film tells its story in its own way as "G-Men," and I hope that it w

Story of Pasteur.
their film in 1860 in Pa
thing attack upon medical men
refusing to admit that germs are
patients and openly accusing
ble for the many deaths among
rth because of the unclean in-
ing. Ridiculed by the medical
lan, Pasteur almost wins the
ss Eugenie, who becomes in-
nents, but instead, because of
werful members of the medical
ally exiled from Paris.
ce faced with the problem of
orious Germany, the new gov-
at the sheep in a small village
try are dying from anthrax.
y its indemnity to Germany
f doctors is sent to the little

sheep are alive and well be-
sistants have administered to
ghts of the medical society
sts that if he inoculates fifty
will all die, regardless of them.
to vaccinate half of them.
ates with the anti-anthrax

rophobia.
dread hydrophobia. Again
ed of being a charlatan by
he is broken physically by
l and he is acclaimed by

berb, while the part of his
ely Josephine Hutchinson.
Fritz Lieber, Henry O'Neill,
bbes and Frank Reicher
as the young lovers, whose
purpose of the narrative,
one of the world's greatest
ty and power.

SCREEN PRESENTS

'Story of Louis Pasteur,' With Muni, Is Credit to Warners and Industry

by Leo Mishkin

At one fell swoop the screen goes in for the contemplation of science and some really distinguished biography in "The Story of Louis Pasteur," which opened at the Strand Theater on Saturday. With Paul Muni playing the title role, and with the adaptation and direction handled in a reverential and reasonably faithful manner, the film stands forth as honestly moving epic, treated in the grand manner, and to be viewed with profound respect and deference.

How close this photoplay actually comes to depicting the life of the father of modern antisepsis this department is unprepared to say. Undoubtedly there are touches of theatrical values, undoubtedly there are highlights dramatized solely for their merits as highlights. To quibble at such things would be to find fault with the whole subject of motion picture biography. It is enough that "The Story of Louis Pasteur" does its touching up and dramatizing in a highly capable manner. It makes for good, sound cinema, and this department has always been found on the side of good, sound cinema.

THE SCREEN

'The Story of Louis Pasteur,' at the Strand, Is Notable, if Freehand, Portrait.

THE STORY OF LOUIS PASTEUR, based on a story and screen play by Sheridan Gibney and Pierre Collings, directed by William Dieterle; a Warner Brothers production. At the Strand.

Louis Pasteur	Paul Muni
Marie Pasteur	Josephine Hutchinson
Annette Pasteur	Anita Louise
Dr. Jean Martel	Donald Woods
Dr. Charbonnet	Fritz Leiber
Dr. Emile Roux	Henry O'Neill
Dr. Rosignol	Porter Hall
Dr. Radisse	Akim Tamiroff
Dr. Zaranoff	Raymond Brown
Dr. Lister	Halliwell Hobbes
Dr. Pfeiffer	Frank Reicher
Joseph Meister	Dickie Moore
Mrs. Meister	Ruth Robinson
Emperor	Walter Kingsford
President Thiers	Herbert Corthell
Empress	Iphigenie Castiglioni

By FRANK S. NUGENT.

There are times when even a film reviewer feels the need of a preamble and today is one of them. With your permission, then, before speaking of "The Story of Louis Pasteur," which moved into the Strand over the week-end, the department will confess that it is guilty of heresy. It believes that accuracy is not the most important part of biography. It will accept errors of time and place cheerfully, and it will condone the addition of known fiction to known fact provided these untruths are committed in the interests of a greater truth, which would be the preservation of spirit—not the chronological letter—of a man's life.

"The Story of Louis Pasteur" telescopes the French scientist's years and highlights his achievements. It embroils him in a prolonged feud with the French Academy of Sciences and its president. It has him incur Napoleon III's displeasure and virtual banishment from Paris. It delays his recognition until the evening of his life. It portrays him as a model of scientific detachment, the laboratory method personified, a modest, academic, self-effacing man.

Most, if not all, of this is against the weight of such biographical evidence as one might encounter in staid Britannica or in the more lively pages of Paul De Kruif. And yet, possibly because we have heretical notions, we believe that Warners' "The Story of Louis Pasteur" is an excellent biography, just as it is a notable photoplay, dignified in subject, dramatic in treatment and brilliantly played by Paul Muni, Fritz Leiber, Josephine Hutchinson and many other members of the cast.

To what purpose would you quarrel with the screen biographer's premise that in 1860, when the film picks up the life of Pasteur, his was the only voice crying out in a wilderness of medical ignorance for physicians to wash their hands, boil their instruments and so avoid infecting their patients with puerperal fever? Because it ignores the work of Lister, Koch and Leeuwenhoek? To what end would you deny that the French Academy and the Emperor Napoleon III were so deaf to his pleas that the one ridiculed him and the other expelled him? Because these were exaggerated reactions, or because nothing of the sort happened?

Off hand, the answers would have merit, yet ignorance was the menace of the time and it had to be personified—even at the expense of the Academy. Once you accept the essential accuracy of the conflict between crusading science on the one hand and entrenched medical stupidity on the other, you should be willing to condone every factual sin the film commits.

Thus Pasteur's discovery of the anthrax vaccine, which saved the cattle of France from the black plague, may not have been the instrument which restored him from exile and to a certain measure of honor; but its importance as a scientific discovery is no less because the film pretends so. In fact, it is vastly more dramatic to tell it that way.

The same argument would apply to the film's next dramatic episode, his finding of the toxin anti-toxin to cure rabies. The picture involves this, somehow, with Pasteur's bitter feud with Dr. Charbonnet of the French Academy, and with the need of his daughter for medical care when only Charbonnet is available. Charbonnet—says the script writers—offers to tend the girl if Pasteur will admit in writing that his cure for hydrophobia is worthless. He signs the paper, his daughter is attended but even the French Academy has a conscience and Pasteur, no longer regarded as a dangerous charlatan, receives at last the recognition and homage he so richly deserved.

The biographical film can be a cold thing, and it generally is. Its most usual manifestations are the costume and period photoplays—the revived dramas of Disraeli, Napoleon, Barnum or Diamond Jim Brady—which have little relation to modern life and depend for their appeal upon one's interest in antiquities. In the life of Pasteur, a scientist who died forty-one years ago but left a vibrant footprint to mark his passing, the Warners have chosen a subject that should speak personally to every audience and should receive, in return, something more than the transient attention accorded the ordinary photoplay.

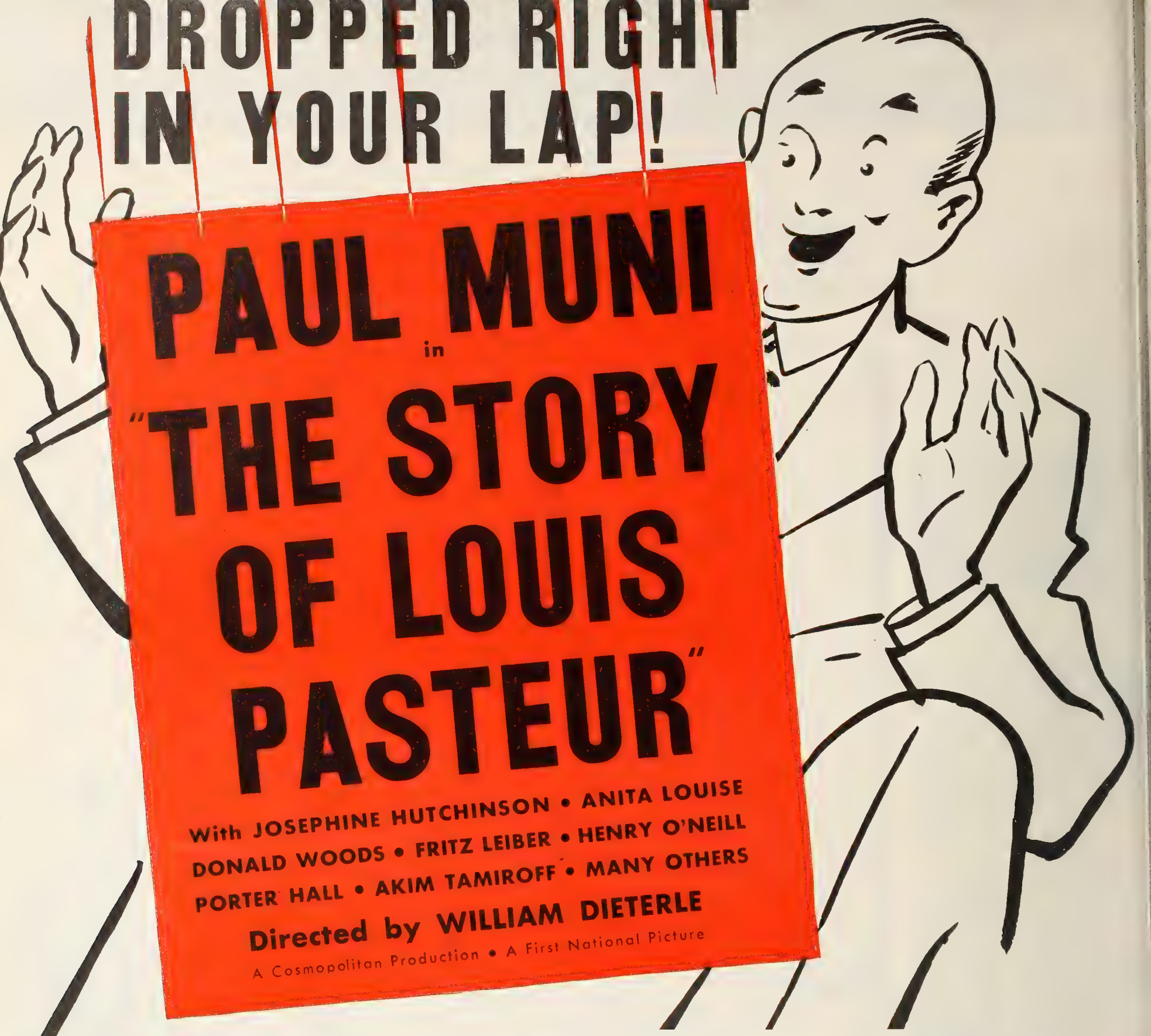
Pasteur's life is warm and vital, of itself. It has lost none of that warmth through Mr. Muni's sensitive characterization, through the gifted direction of William Dieterle and the talents of a perfect cast. It may not be the province—and probably it was not the primary motive—of a Hollywood studio to create a film which is, at the same time, a monument to the life of a man. But "The Story of Louis Pasteur" is truly that.



Paul Muni, who has rôle in "The Story of Louis Pasteur."

"A credit to Warner Bros. and to the whole picture industry!" —*Morning Telegraph*

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—And it's another 'STORY' at Radio City Music Hall with a second week for 'The Petrified Forest'—still another in the sensational succession of holdover hits that started with 'Captain Blood' and 'Ceiling Zero' and will continue with 'Road Gang', 'The Walking Dead', 'Colleen', 'The Singing Kid'—all coming from

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SENTINELS TO PUSH "FREE SCREEN" ISSUE IN BAN ON NEW DEAL SATIRE

Small Town Exhibitors Face Competition in Plan to Cover Country with Trailer and Speaker Shows

The issue of a "free screen" will be fought by the Sentinels of the Republic, Inc., which announced this week it had retained legal counsel to test the action of the Ohio division of film censorship in barring "The Amateur Fire Brigade: A Parable of the New Deal," animated cartoon depicting President Roosevelt in caricature.

At the same time, the threat of competition to small town theatres arose in plans revealed for nationwide showings of the Sentinels' film program, in connection with a "Save the Constitution" exhibition, of which the New Deal satire is a unit. The Sentinels are seeking $400,000 to finance the production and distribution of the films, to rent theatres and pay transportation and publicity costs. The shows, publicized as "entertaining and educational," are free to the public.

Raymond Pitcairn of Philadelphia, national chairman of the Sentinels, announced at one of the showings at the Grand Opera House in Chicago late last week that the organization will resist the Ohio censors.

"We have secured Ohio counsel to handle this situation," he declared, "and we have confidence that we will win approval because public opinion will not stand for suppression of the story this film has to tell the American people.

Denies One-Party Interest

"One feature of the Ohio situation has aroused our indignation," Mr. Pitcairn told the audience. "There is an attempt to represent us as the agency of one particular political party, and to allege that we were formed to campaign against the New Deal. That is absolutely untrue. We were founded in 1922 and have fought consistently to sustain the Constitution."

From Ohio came word that the Sentinels have appealed the Ohio censors' ban, and the case is said to be headed for a court test.

The only comment came from Roy Reichelderfer, censor chief, who said he felt the board acted wisely, because the film "encourages disrespect for the President of the United States." The board reviewed the film four times before finally rejecting it, but passed "America's Bulwark of Liberty," a companion picture which was reviewed simultaneously.

Substitute Version in Making

To obviate further censor disapproval, the Ted Eshbaugh studio in New York, which produced the cartoon, is making a substitute version of the portion ridiculing the President, who is depicted as a "fire chief." In the alternate film this figure will be a composite representative of "the head brain truster," Mr. Eshbaugh said.

With the exception of the Sentinels' showings, no political effort has been made to direct public opinion through the screen, it was said at the capital.

At the Sentinels' headquarters in Washington there was apparent a feeling that censor action against "The Amateur Fire Brigade" was probably as valuable to the organization as its showing. However, it was indicated, censorship is a state matter and the general sentiment appeared to be that almost anything may be expected from the censors.

Pointing out that they had not yet financed the campaign, officials of both parties explained no motion pictures can be planned until they know what they are going to have to work with. If any pictures are made, they will come after the conventions.

The Democrats in all probability will not have to worry about screen publicity for their candidate, since every action of the President is a subject for the newsreels. Further, they can use newsreels to show the progress made on some of the more sensational public works which have been undertaken as part of the recovery program.

The Republicans, also, will be able to depend upon the generosity of the newsreel companies for much publicity, because the issues of the coming campaign will be of such national interest as to make necessary complete coverage of the minority candidate's activities, according to the Washington view.

At the close of the week's run of the Sentinels' show in Chicago last Saturday, Mr. Pitcairn said 34,000 persons had attended. The next playdates for what he termed "the big show" are Akron, New York, Boston and Detroit. Other selected cities are scheduled to see the complete presentation of the exhibits and films in theatres or auditoriums. Here funds will be raised to meet expenses and to carry out other phases of what Mr. Pitcairn called "the coordinated national program."

Philadelphia's citizens, independently of officials of the Sentinels, have contributed approximately $40,000 as their share of carrying on the exhibition program, the chief Sentinel said. New York is asked to contribute $125,000 as its share. Mr. Pitcairn emphasized that all funds so collected will be used for promoting the shows.

A phase of the program which appears to hold potentialities of competition to motion picture exhibitors is the plan to invade the towns, villages and crossroads by truck and trailer, manned by a crew of two projectionists and a paid speaker. Four such motor units are now touring the South, and there will be more.

In the rural sections the plan is for "exhibitions in parking lots, indoors or on the street by caravan shows." The motor units use 16mm. rear projection.

Friendly Newspapers Generous

What gives the show a strong aspect of competition to film houses is the manner in which it is being publicized by the newspapers friendly to the anti-New Deal cause. In Chicago the crowds were swelled by the stories in the dailies, four or five of which are emphatically Republican. Headlines in the *Daily News*, whose publisher, Colonel Frank Knox, is a candidate for the Republican nomination as standard bearer, told of the "packed houses" and emphasized the "free shows, day and night." Prominent speakers such as former Senator Hiram Bingham were part of the week's program.

The Sentinels' own advertising is intended to make the public aware of the "free showing of the famous motion picture cartoon and added attractions."

While some industry quarters are apprehensive over the competitive phase, as far as can be learned there was no exhibitor protest against the shows in Chicago. An observer who attended one of the showings reported he heard more "booing" of the films than cheering of the scenes they attempted to depict. A newsreel shot of the President taking the oath of office received a great ovation, it was reported, although the intention was to show him swearing allegiance to the Constitution as a prelude to later films showing the New Deal "subverting" it. People leaving the theatre were heard to comment on how "dull" the pictures were.

Mr. Pitcairn financed the entire project personally, he said, but refused to give the cost. Don Rose, columnist of the Philadelphia *Public Ledger*, wrote the continuity for "The Amateur Fire Brigade," which broadly caricatures the Roosevelt administration. Among the other reels are the "Sentinels' Scrap Book," consisting of still cartoons and reprinted editorial comment, and talks by Mr. Pitcairn and Colonel Henry Breckinridge, Assistant Secretary of War under Woodrow Wilson and personal attorney for Colonel Charles A. Lindbergh.

Rented from Pathe News

The film, "America's Bulwark of Liberty," was rented from Pathe News for several showings. It is understood Pathe hesitated to supply the picture because it appeared to have been intended for a political purpose, but Jack Connolly, general manager of Pathe News, said on Tuesday that it was leased as a patriotic subject for a kindred purpose. The film, made in 1935, originally was titled "Constitution Day" and depicts Washington, Jefferson and others.

Mr. Connolly added he had heard that "Washington was strongly protesting the cartoon."

Ted Eshbaugh, who has a certificate from the Los Angeles Museum to show that he produced the first complete cartoon in color, said this is the first time an animated cartoon has been used in a political campaign. He conceived the idea of "the little brain truster" figures in the subject, said Mr. Eshbaugh, and newspaper cartoons have been featuring the symbol. He said that important Republican leaders have been contacting him with a view to producing a similar film.

Sound for the cartoon and two of the other reels was recorded at the Fox Movietone studio, Mr. Eshbaugh said.

MASEFIELD SEES BETTER STAGE DUE TO FILMS

The legitimate theatre has greatly improved under the competitive influence of the motion picture, John Masefield, poet laureate of England, declared on his recent arrival in New York following a visit to Hollywood. The noted British writer found the industry had made rapid strides since his last visit twenty years ago and was now "enormous."

"The theatre has set about reforming itself because of its competitor, the motion picture, and has made strenuous efforts to recover. Plays today are much better done than when I was a boy," Mr. Masefield explained.

Goldwyn Invades FWC's Preserves

With the frank objective of breaking down Fox West Coast's sales resistance to Goldwyn pictures, released through United Artists, the company on Wednesday contracted with Earl Collins, giving him the exhibition rights of "Strike Me Pink," "Splendor" and "These Three" in all Fox West Coast, Fox Rocky Mountain and Wisconsin division towns where these pictures have not been bought, and where theatres are available.

Mr. Collins, who was said to represent Samuel Goldwyn, "apparently has full control over making exhibitors' contracts with the exhibitors in these situations," United Artists said.

Mr. Goldwyn seeks a showdown in the refusal of Fox West Coast to purchase his pictures on the ground his terms are excessive, which has been causing a fight for years.

United Artists is spending $100,000 to equip a ballyhoo train to make a tour of the towns where the Goldwyn-sponsored showings will be staged. The train will be equipped with a projection unit, public address system and other features.

Mr. Goldwyn announced in New York on Wednesday that United Artists in 1936-37 will "definitely" release 32 features and perhaps more. This is the largest release scheduled in the company's history.

He listed next season's productions as follows: Goldwyn, 8. Pickford-Lasky, 4; Selznick International, 5; Walter Wanger, 4; Pioneer, 4, while Douglas Fairbanks will supply "Marco Polo," and Alexander Korda will send six from England.

Mr. Goldwyn said that John Hay Whitney's Pioneer Pictures had signed a contract with United Artists, that the unit will start production upon Merian C. Cooper's return from Europe and that all productions will be in Technicolor. It was learned later that Pioneer probably will make 8 or 12 for United Artists next season.

There is a possibility that eight of those enumerated will be in Technicolor, said Mr. Goldwyn, among these his own "Goldwyn Follies" and Korda's "Revolt in the Desert." Another color possibility is Goldwyn's "Hurricane," which will be made in the South Seas.

Criterion Pictures, in which Douglas Fairbanks, Jr., is a factor, will produce four in England, but United Artists is not bound to distribute then in America, Mr. Goldwyn added, saying "United Artists' doors are wide open to any picture of merit."

Mr. Goldwyn said he himself will make besides those mentioned, Edna Ferber's "Come and Get It"; "The Princess and the Pauper," with Miriam Hopkins; "Dodsworth," with Ruth Chatterton and Walter Huston; one additional Hopkins vehicle, another featuring Cantor and one Merle Oberon.

He said there is a possibility of another from Chaplin, for which Chaplin has a story in which he wants to feature Paulette Goddard.

"In independent production activity under a set-up such as United Artists lies the future of the industry," he observed. "The big mass production factory is on the verge. Let the big companies be distributors. That's all they are anyway."

Mr. Goldwyn leaves March 5 for Europe, returning in April. He will study stories and plays and may bring back a new screen personality.

First Division's New Plans Ready March 21

Harry H. Thomas, president of First Division, home from a tour with Robert M. McKinney, a director of the company, said "final arrangements on several deals pending will be consummated by March 21st, at which time our future production program will also be announced."

Business improvement in all sections, he reported, is reflected by personnel additions at Atlanta, Charlotte, New Orleans and Boston, as well as the New Haven office to be opened February 25th.

First Division releases product of Alliance, Chesterfield, Invincible, Associated Talking Pictures, Normandy and Diversion.

SEC Cites Pay of Harry, Jack Cohn

Contracts made by the Columbia Pictures Corporation for remuneration of some of its executives were among the data filed as confidential that were made public this week in Washington by the Securities and Exchange Commission. Harry Cohn, president, and Jack Cohn, vice-president, hold three-year contracts, the commission revealed, with Harry Cohn drawing a weekly salary of $3,500 and his brother $2,000.

Abraham Schneider, treasurer, held a two-year contract from April 17, 1933, for $650 a week with options for the next three years at $800 for the first, $1,000 for the second and $1,250 for the third. J. Freidman, director, Columbia Pictures Export, S.A., received $33,884 in the last fiscal year, and E. Zana, director, Columbia Films, S.A., $13,699. Approximately $120,000 was paid to 16 other officers and directors. A total of $1,173,093 was reported paid to 29 other employes, of which $1,045,977 went for the salaries of production managers, writers, players, etc.

Details of an underwriting contract with Hemphill, Noyes and Company for the floating of 75,000 shares of $2.75 preference convertible no par stock were also made public, showing the company was to receive $46.50 a share and the stock was to be sold to the public at $50, the underwriters retaining the difference.

Bill to Bar Alien Actors Opposed

Appearing before the House Immigration Committee on Wednesday, Martin Beck and Brock Pemberton voiced emphatic opposition to the Dickinson bill to bar alien actors, citing the practical and artistic necessity of importing certain players, not necessarily stars, to perform stage or screen roles essential to the success of plays requiring simulation of foreign atmosphere.

Fox District Managers Meeting in Chicago

The season's sales activities and the Kent sales drive will be reviewed Saturday and Sunday at a Twentieth Century-Fox district managers' meeting in the Congress hotel, Chicago. The home office group will be headed by John D. Clark, general sales manager.

New Playwright Pact Advanced

The contract committee of the Dramatists' Guild has completed discussions with the League of New York Theatres, the producing managers, on terms of the new playwright-manager basic agreement which is to go into effect March 1.

The revised agreement will incorporate provisions for the control of sale of screen rights to stage plays, and indications are that the playwrights' royalty will be increased and the film companies' proportionately decreased.

On its completion the draft will be submitted to the managers next week. The dramatists may hold another meeting with the managers.

The authors have complained that competitive bidding for film rights has been greatly restricted by heavy Hollywood financing on Broadway in the last two seasons, and they have demanded a larger share in the screen rights. There is considerable sentiment for 100 per cent collections of the royalties, but it was said this probably will be compromised.

Reports that film companies will set up their own stage producing organizations to obviate paying larger royalties were not credited in New York film and stage circles.

Customs Revises Newsreel Rules

Clarification of regulations governing the duty-free admission of newsreels made abroad was sought this month by the Bureau of Customs through the issuance of a ruling holding that travel and scenic films are not to be considered as news unless definitely tied in to news events.

The ruling was issued, it was explained at the Bureau, to dissolve confusion which has arisen as to the classification of news pictures because of loose interpretation of previous regulations under which at some ports all pictures classified as newsreel film were admitted without question.

The effect of the ruling will be to take out of the category of newsreels, scenic and travel films where the former deals merely with scenery as such and the latter depicts merely the customs or scenery of a foreign land.

It was held at the Bureau that the new ruling will not affect the newsreel producers in the importation of pictures of news.

Bureau of Mines Adds 702 Reels

Motion pictures produced by the Bureau of Mines, United States Department of the Interior, were shown on 67,183 occasions to an attendance of 5,842,112 persons for the calendar year ending December 31, 1935.

During this period 702 additional reels were added to the Bureau's library. Owing to the demand for these industrial educational motion pictures it was necessary to turn down 1,377 requests for the films.

what this country needs is a good LOVE STORY....

and here it is!

Paramount's




The Siren of "Morocco"


and the dashing "Bengal Lancer"

Don't sell romance short, Mr. Exhibitor!



Read these latest Market Reports on "DESIRE"..and get ready for the boom!

A Natural . . .

"The Marlene Dietrich and Gary Cooper combination, under production guidance of Ernst Lubitsch, *clicks impressively.* Neither player has given so excellent account in any previous screen venture, on the light, humorous dramatic side with which this picture mainly concerns itself. *For the ace houses it's a natural, and it will fare well on down the line* as far as sophisticated comedy and sex spell entertainment . . . Sexy it is . . . more sexy than any recent picture" . . .

—Daily Variety

Big Box-Office . . .

"With Gary Cooper and Marlene Dietrich in it, this *delightful comedy drama* should play to big box-office returns especially where they go for things with a little continental flavor. The same type of audiences that enjoyed 'Hands Across the Table' are going to like this number. It is *grand entertainment.* It is so well played and handled that it *should please in a big way.*"

—Film Daily

MARLENE DIETRICH and GARY COOPER in "DESIRE"

A Paramount Picture • Directed by Frank Borzage • From a comedy by Hans Szekely and R. A. Stemmle

Paramount Pictures

ONE THEATRE FOR EVERY 20,716 PERSONS IN WORLD

There's Film Theatre per 8,234 Inhabitants in U. S., 9,270 in Europe; but It's One to Every 1,202 in South Africa

Despite Europe's greater density of population and relatively older cultural position, the motion picture industry in the United States provides far greater and more modern facilities for entertaining and educating its people through the medium of the screen, operating a motion picture theatre for every 8,234 inhabitants, whereas Europe has only one theatre for each 9,270.

Likewise the theatre facilities in this country far exceed those of all other large geographical divisions of the world, comparing with one theatre in Canada for every 11,466 persons, one in Latin and Central America for each 23,051, one in Africa and the Near East for every 67,188 and only one in the Far East for every 184,118.

The ratio of populations of all of the world's countries to the number of theatres operating, both silent-and-sound and all-sound, is shown on the following pages.

The motion picture in the first 40 years of its commercial existence has dotted the world with some 87,299 theatres, to serve 1,808,705,017 in the countries where they are located, or an average of one theatre for every 20,716 persons.

There still, however, is much ground to be covered in extending theatre facilities abroad.

The conclusions already set forth are based on both silent and sound theatres, the silent motion picture abroad being far from a dead issue, judging from the 35,602 silent theatres still in operation.

Virtually all of the United States' theatres are wired; thus the average in this country remains at one sound theatre for every 8,234 persons. But elsewhere sound theatre facilities are less abundant, Europe having only one wired house for every 19,945, Canada one for each 12,457.

Although the United States stands far in the lead of all other large geographical divisions, it does not lead as an individual country, South Africa having one sound theatre for every 1,202 inhabitants; New Zealand, one for every 3,560; Sweden, one per 3,915; Australia, one for every 5,005, and England, with one for every 7,927 persons.

All of Europe's 60,150 theatres serve 557,608,190 inhabitants, while the United States has 15,378 for its 127,000,000. Far East countries, having a combined population of 954,654,019, boast of only 5,185 theatres.

Some extent of the inadequate motion picture exhibition facilities in other parts of the world may be gleaned from a study of China with its 300 theatres serving 474,787,386 persons, averaging one theatre per 1,582,624 inhabitants.

Extension of Exhibitor Savings On Power Seen in TVA Vote

When the United States supreme court on Monday upheld TVA and the Government's activity as an operator of electric distribution systems to consumers, continuance of rates 40 to 50 per cent below those charged by private power companies was assured hundreds of exhibitors in Alabama, Georgia, Kentucky, Mississippi and Tennessee.

Those states are supplied by the Tennessee Valley Authority, which was validated by the court's decision ruling the project constitutional. Wholesale extension of these facilities to other sections of the South are now expected.

Washington dispatches said plans are going forward for setting up additional power authorities similar to the TVA in three sections of the country, with resultant economies to theatres and other users of power. Plans call for a Mississippi Valley Authority to serve parts of Ohio, Indiana and Kentucky, and extending South; a Red River Authority to "electrify" parts of Texas and Louisiana, while another project would centre in the Bonneville and Grand Coulee Dams to supply power at lower costs to Washington, Oregon and Northern California.

Upturn Is Sighted In South America

Predicting an upturn for the motion picture industry in the South American territory, Walter Gould, general manager for United Artists in Latin America, in a letter to N. Bruski, Buenos Aires correspondent of MOTION PICTURE HERALD: "I am firmly convinced that the industry will be amply rewarded during the coming season, to a far greater extent, perhaps, than during the last few years, for its unceasing 'never-say-die' spirit and attitude.

"Conditions throughout Latin America have not been any too encouraging, as we all know; still, the apparent absence of the wellknown silver lining in the clouds which have obscured the business horizon for quite a while, did not cause us to stand still, or put a stop to our activities.

"There has been a general improvement in the economic conditions throughout Latin America. This has helped us considerably, and I feel that all of us ought to be thankful to such of the powers that be who relieved the tension that existed, and made business, in these parts, anyway, feel that it had not yet lost its rightful place in the scheme of things.

"I know of no American motion picture company which should not show an improvement in its 1936 business over that of the current year, if not all throughout Latin America then at least in almost all of the various countries comprising the territory. The most outstanding advances, however, will be made by those companies who will give the people down this way what they want, and what they desire to the same extent our people do at home, quality product."

Doubt Moving of Offices to Madrid

Further reports from Spain that the American film companies were considering removal of their Spanish headquarters from Barcelona to Madrid met with expressions of doubt at the foreign offices in New York this week.

The reports said that Metro-Goldwyn-Mayer is "seriously contemplating" moving its main office and costly dubbing plant to the Spanish capital, and that other companies planned to follow suit.

MGM's foreign department said this sounded incredible since the company has a large investment in a sound studio at Madrid, the building and land of which it owns outright and which was built by MGM's own architects. Arthur Loew, the company's foreign manager, is now in Europe.

Other American companies have their dubbing done in studios operated by Spanish companies.

Foreign departments of other companies and of the Motion Picture Producers and Distributors of America reported that they had not heard of any removal plan, and were inclined to discredit it, although no definite information was available.

On the other hand, it was pointed out that while Barcelona is the country's chief commercial city and the port of entry for direct shipments from abroad, Madrid is more centrally located and might be a more economical distribution center. The Spanish film company branches now get their supplies through Paris, an arrangement of several years standing.

WORLD'S THEATRE FACILITIES

The United States Government reported on February 1st the existence of 87,299 motion picture theatres throughout the world, an increase of approximately 27,000 over 1934. Using the government's figures, a study was undertaken to determine the relation of theatre facilities to population in all countries of the world; the findings appear herewith, first ratioing populations to combined totals of silent and sound theatres, as follows:

Sound and Silent Theatres Throughout the World

Geographical Division	Total Silent-Sound Theatres	Population	No. of Persons Per Theatre
Europe	60,150	557,608,190	9,270
United States	15,378	127,000,000	8,324
Far East	5,185	954,654,019	184,118
Latin and Central America	5,044	116,267,077	23,051
Canada	905	10,376,766	11,466
Africa and Near East	637	42,798,965	67,188
GRAND TOTALS	87,299	1,808,705,017	Av. 20,716*

* Average persons per theatre.

Europe—Silent and Sound Theatres

Country	Total Silent-Sound Theatres	Population	No. of Persons Per Theatre
Russia	29,691	165,700,000	5,581
England	5,070	37,354,917	7,368
Germany	4,782	65,306,130	13,657
Italy	4,221	41,806,000	9,904
France	4,000	41,834,923	104,587
Spain	3,450	28,719,177	8,322
Czechoslovakia	1,833	14,729,536	8,035
Sweden	1,581	6,190,364	3,915
Belgium	790	8,213,449	1,367
Austria	779	6,732,625	8,642
Poland	498	32,132,936	64,524
Hungary	400	8,688,349	21,671
Denmark	344	3,550,651	10,321
Switzerland	340	4,066,400	11,960
Yugoslavia	336	13,930,918	41,461
Netherlands	305	8,061,571	26,431
Rumania	301	18,025,237	59,884
Finland	242	3,667,067	15,153
Norway	225	2,817,124	12,520
Portugal	210	6,698,345	31,897
Irish Free State	181	2,972,802	16,424
Greece	142	6,480,000	44,930
Turkey	110	17,500,000	159,090
Bulgaria	94	6,067,000	66,670
Latvia	86	1,900,045	22,093
Lithuania	63	2,340,038	37,143
Esthonia	62	1,119,518	180,567
Albania	14	1,003,068	71,648
TOTALS	60,150	557,608,190	Av. 9,270*

* Average number of persons per theatre.

The Far East—Silent and Sound Theatres

Country	Total Silent-Sound Theatres	Population	No. of Persons Per Theatre
Japan	1,634	64,450,005	39,443
Australia	1,334	6,677,168	5,005
India	675	270,561,353	400,832
New Zealand	435	1,548,909	3,561
Philippines	313	13,636,000	43,565
China	300	474,787,386	1,582,624
Neth. India	248	60,731,026	244,883
Siam	77	12,355,000	161,753
British Malaya	57	1,713,096	30,054
Chosen	43	21,058,305	489,728
French Indo-China	40	21,599,582	539,989
Ceylon	18	5,306,871	294,826
Fiji and Society Isles	11	229,318	20,847
TOTALS	5,185	954,654,019	Av. 184,118*

* Average number of persons per theatre.

Latin and Central America—Silent and Sound Theatres

Country	Total Silent-Sound Theatres	Population	No. of Persons Per Theatre
Argentina	1,493	11,846,655	7,934
Brazil	1,351	41,079,000	30,406
Mexico	701	16,552,722	23,646
Cuba	300	3,768,192	12,560
Colombia	200	8,223,000	41,115
Chile	171	4,287,665	25,074
Peru	141	6,237,000	44,234
Uruguay	137	1,941,348	14,171
Porto Rico	100	1,623,814	16,238
Venezuela	88	3,026,878	34,396
Panama	44	467,459	10,624
Costa Rica	35	527,690	15,077
Guatemala	32	2,195,242	68,601
Ecuador	31	1,500,000	48,387
Salvador	30	1,459,578	48,652
Honduras	29	859,761	29,646
Nicaragua	24	750,000	31,250
Bolivia	24	2,974,000	123,916
Dominican Republic	21	1,200,000	57,171
Trinidad	17	386,712	22,747
French West Indies	15	286,000	19,066
Jamaica	14	1,050,667	75,047
Paraguay	11	851,564	77,414
Bermudas	9	27,789	3,087
Haiti	7	2,550,000	364,285
British Guiana	5	310,933	62,186
Neth. West Indies	5	.....	.....
Bahamas	4	59,828	14,957
Barbadoes	3	172,182	57,394
British Honduras	2	51,347	25,674
TOTALS	5,044	116,267,077	Av. 23,051*

* Average persons per theatre.

Africa and the Near East—Silent and Sound Theatres

Country	Total Silent-Sound Theatres	Population	No. of Persons Per Theatre
South Africa	300	240,520	801
Algeria	130	6,553,451	50,411
Egypt	90	14,168,756	157,430
Iran	30	9,000,000	300,000
Tunisia	30	2,410,692	80,356
Palestine	27	1,035,154	38,339
Syria	24	2,831,622	117,984
East Africa	13	.....	.....
Iraq	4	2,857,000	714,250
Madagascar	4	3,701,770	925,442
TOTALS	637	42,798,965	67,188*

* Average persons per theatre.

1 THEATRE PER 8,234 IN U. S.

United States leads all large geographical divisions in the world in sound theatre facilities, making available one wired house for every 8,234 inhabitants, compared with one sound theatre in Canada per 12,457 inhabitants, one in Europe per 19,945, one per 34,779 in Latin and Central America, one per 89,164 inhabitants in Africa and the Near East, and only one for each 257,180 persons in the Far East. The ratio of sound theatres to populations follows:

Sound Theatres Throughout the World

Geographical Division	Total Sound Theatres	Population	No. of Persons Per Theatre
Europe	27,956	557,608,190	19,945
United States	15,378	127,000,000	8,324
Far East	3,712	954,654,019	257,180
Latin and Central America	3,338	116,267,027	34,779
Canada	833	10,376,766	12,457
Africa and Near East	480	42,798,965	89,164
GRAND TOTALS	51,697	1,808,705,017	Av. 34,967*

* Average persons per theatre.

Sound Theatres in Europe

Country	Total Sound Theatres	Population	No. of Persons Per Theatre
Germany	4,780	65,306,130	13,662
England	4,712	37,354,917	7,927
France	3,300	41,834,923	12,677
Russia	3,000	165,700,000	55,233
Italy	2,724	41,806,000	15,347
Sweden	1,581	6,190,364	3,915
Spain	1,550	28,719,177	18,528
Czechoslovakia	1,343	14,729,536	10,967
Belgium	725	8,213,449	11,329
Austria	706	6,732,625	9,536
Poland	467	32,132,936	68,807
Hungary	362	8,688,349	24,001
Switzerland	330	4,066,400	12,322
Denmark	312	3,550,651	11,380
Rumania	298	18,025,237	60,488
Netherlands	291	8,061,571	27,702
Yugoslavia	246	13,930,918	56,629
Finland	214	3,667,067	17,135
Norway	205	2,817,124	13,742
Portugal	170	6,698,345	39,402
Irish Free State	160	2,972,802	18,580
Greece	112	6,480,000	57,857
Bulgaria	89	6,067,000	68,169
Latvia	86	1,900,045	10,466
Turkey	85	17,500,000	205,882
Esthonia	54	1,119,518	20,732
Lithuania	43	2,340,038	52,094
Albania	11	1,003,068	91,188
TOTALS	27,956	557,608,190	Av. 19,945*

* Average persons per theatre.

Sound Theatres in the Far East

Country	Total Sound Theatres	Population	No. of Persons Per Theatre
Australia	1,334	6,677,168	5,005
Japan	827	64,450,005	77,449
India	500	270,561,353	541,123
New Zealand	435	1,548,909	3,560
Neth. India	192	60,731,026	316,307
China	178	474,787,386	2,667,344
Philippines	121	13,636,000	112,653
British Malaya	57	1,713,096	30,054
Chosen	24	21,058,305	877,429
French Indo-China	18	21,599,582	1,199,977
Siam	10	12,355,000	1,235,500
Ceylon	10	5,306,871	530,687
Fiji and Society Isles	6	229,318	38,220
TOTALS	3,712	954,654,019	Av. 257,180*

* Average persons per theatre.

Sound Theatres in Latin and Central America

Country	Total Sound Theatres	Population	No. of Persons Per Theatre
Argentina	1,000	11,846,655	11,847
Brazil	906	41,079,000	45,341
Cuba	225	3,768,192	16,748
Mexico	200	16,552,722	82,764
Chile	150	4,287,665	28,584
Peru	122	6,237,000	51,123
Uruguay	122	1,941,348	15,913
Colombia	120	8,223,000	68,525
Puerto Rico	100	1,623,814	16,238
Venezuela	85	3,026,878	35,610
Panama	44	467,459	10,624
Costa Rica	35	527,690	15,076
Ecuador	31	1,500,000	48,387
Honduras	29	859,761	29,646
Salvador	24	1,459,578	60,815
Nicaragua	23	750,000	32,608
Dominican Republic	21	1,200,000	57,142
Bolivia	19	2,974,000	156,526
Trinidad	17	386,712	22,747
Guatemala	17	2,195,242	129,131
Jamaica	14	1,050,667	75,047
Bermudas	9	27,789	3,087
Paraguay	5	851,564	170,312
Haiti	5	2,550,000	510,000
Neth. West Indies	5	.....	.....
French West Indies	5	286,000	19,066
Bahamas	4	59,828	14,957
Barbadoes	3	172,182	57,394
British Guiana	2	310,933	155,467
British Honduras	1	51,347	51,347
TOTALS	3,343	116,267,027	Av. 34,779*

* Average persons per theatre.

Sound Theatres in Africa and the Near East

Country	Total Sound Theatres	Population	No. of Persons Per Theatre
South Africa	200	240,520	1,202
Egypt	90	14,168,756	157,431
Algeria	60	6,553,451	18,890
Tunisia	27	2,410,692	89,284
Palestine	27	1,035,154	38,339
Iran	25	9,000,000	360,000
Syria	24	2,831,622	117,984
East Africa	12	.....	.....
West Africa	7	.....	.....
Iraq	6	2,857,000	476,167
Madagascar	2	3,701,700	1,850,850
TOTALS	480	42,798,965	Av. 89,164*

* Average persons per theatre.

FURTHER IMPROVEMENT IN RECEIPTS OBSERVED

New Theatre Construction Cited; Larger Earnings Expected by Warner and Twentieth Century-Fox

Wall Street last week took its periodical inventory of the motion picture business, through the medium of the *Wall Street Journal* of Dow, Jones, and reported the following findings:

Theatre receipts are running ahead of last year, despite the bad weather.

New theatre construction is the most encouraging sign.

There is no indication of a general advance in admissions.

Double bills are troubling producers.

Larger proportionate gains in earnings are expected by Warner and Twentieth Century-Fox.

A significant increase in the number and quality of British films shown in the United States was reported, with a stronger bid for American business expected to come from Britain.

Conducting the investigation into present and future conditions in the motion picture business for *Wall Street Journal* was Financial Reporter Sydney B. Self, who said that with producers starting the year with the largest number of promising features in five years, prospects for improved profits in 1936 continue to look bright.

The theatre construction revival was the first to be noticed of any consequence since 1929, Mr. Self learned, with the tendency to supplant old structures with new and modern buildings appearing around the country.

Theatre owners have hopes that there soon will be effected a general advance in admissions, though there is no indication in that direction at present, the investigation disclosed.

Outlook of Large Companies

"There is considerable difference in the immediate outlook for the various large film companies," explained the *Wall Street Journal,* "due to the slightly different situations in which they find themselves after the last four years of reorganizations of one kind or another. Larger proportionate gains in profits in the first half of this year, for example, will probably be shown by Warner Brothers and Twentieth Century-Fox than by the other large companies in the field, although all are on the up grade.

"This is because both Warner and Twentieth Century-Fox have their financial troubles well behind them, but are only now beginning to show the benefits in operations.

"Warner has a better list of films on its program this season than in years, and as a result earnings in the first quarter were slightly over $1,000,000. Business in the current period, ending February 29, is running ahead of the first quarter.

"Twentieth Century-Fox is now getting into its stride with the new releases from the Zanuck-Schenck combination. While no earnings for the final quarter of 1935 are available, the showing is expected to be far ahead of any other period last year.

"Paramount and RKO are still in the throes of the revamping process," continued the *Wall Street Journal.* "Paramount has completed its financial reorganization, but still has a management job to get straightened out. Quality of film productions fell off pretty sharply in the last half last year, and this will be reflected in earnings, notably in the final quarter of 1935 which will be materially lower than the third quarter. Some improvement will probably be shown by Paramount in the first quarter of 1936, but normal earning power may be deferred for some months here. Radio-Keith-Orpheum is still working on its financial reorganization, and until this is completed and approved, the unsettlement may handicap operations.

Other Companies

"Loew's had no financial difficulties, and therefore maintained earnings better through the depression than any of the other first line companies. However, for this very reason its proportionate gains may not be as large as the gains shown by companies that have further to go on the up grade, before reaching something like normal operations.

"Loew's always has concentrated on high cost features. Its current progress includes a larger number of expensive films than ever before. Since roughly 50 per cent of the cost of a film is written off in the first three months after its release, it is obvious that the release of say three more films costing an average of $700,000, than were released a year ago, would jump amortization sharply, and temporarily hold back earnings.

"Columbia Pictures earnings for the six months ended Dec. 31, 1935, are expected to be nearly as large as they were a year ago.

"There has been a significant increase in the number and quality of British films shown in this country this year," *Wall Street Journal* reported. "Gaumont-British has released four features. Alexander Korda, who is affiliated with United Artists in this country, has released 'The Ghost Goes West,' made in England, and has a number of other films coming. Great Britain is having a great revival of interest in film companies and film financing, and a stronger bid for a share of American markets is expected in the near future," the report concluded.

L. A. Brown to Baltimore

Louis A. Brown, for nearly four years chief publicist for Loew theatres in Washington, has been named to a similar position in Baltimore, succeeding Herbert Morgan, promoted to shorts subject manager in the Metro-Goldwyn-Mayer home office. Mr. Brown will handle publicity for Loew's Century, Valencia and Parkway. He is succeeded by J. Raymond Bell, formerly Mr. Brown's assistant.

E. C. Grainger Leaves Fox for Post in Circuit

E. C. Grainger, eastern division sales manager for Twentieth Century-Fox, has resigned to become general manager of the Feiber and Shea circuit in New York. The resignation is effective April 15th.

Mr. Grainger, who has been in high sales executive posts with the Fox organization for the last 10 years, forwarded his resignation to John C. Clark, Twentieth Century-Fox sales manager, who is now on the West Coast for product conferences at the studio. Mr. Clark is expected in New York this week, but probably will not announce a succesor to Mr. Grainger until a later date.

Mr. Grainger's new post with the Shea circuit will be a specially created one in which he will act as a general aid to Mr. Shea, the circuit's operator. While the bulk of the Shea theatres are located in Ohio, it has a number of important houses in upstate New York, at Pittsburgh, Erie and Bradford, Pa.; Manchester and Nashua, N. H., and Westfield, Amherst and Attleboro, Mass. The circuit numbers approximately 50 houses in all. The circuit maintains headquarters in the Loew's State Building in New York.

Merman to Direct for Carewe

Bruce Merman, veteran producer and director of short subjects, has been signed by Edwin Carewe to produce and direct two series of short subjects for the Carewe program of instructional entertainment for schools, churches and civic auditoriums. One of the series is called "Timely Topics," which will reenact current events. The other will be "See America First."

Study Technical Advances

The Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood has scheduled a series of meetings to familiarize studio department executives and technicians with developments in allied fields. The first meeting was held in the National Broadcasting Company's new Hollywood plant.

Halperins Form New Company

Edward and Victor Halperin of Academy Pictures in Los Angeles have announced formation in New England of a producing and distributing organization to be known as Academy Halperin Pictures.

Gardner Succeeds Culbert

Bernard Gardner has been appointed managing director of RCA Photophone, Ltd., at London, succeeding Frederic Paul Culbert.

Film Society Formed

The Modern Film Society of New Orleans, newly formed, will start its showings with the Soviet made "Chapayev" March 3d at the Happy Hour theatre.

The Husband
CLARK GABLE

The Secretary
Jean Harlow

The Wife
MYRNA LOY



WIFE VERSUS SECRETARY

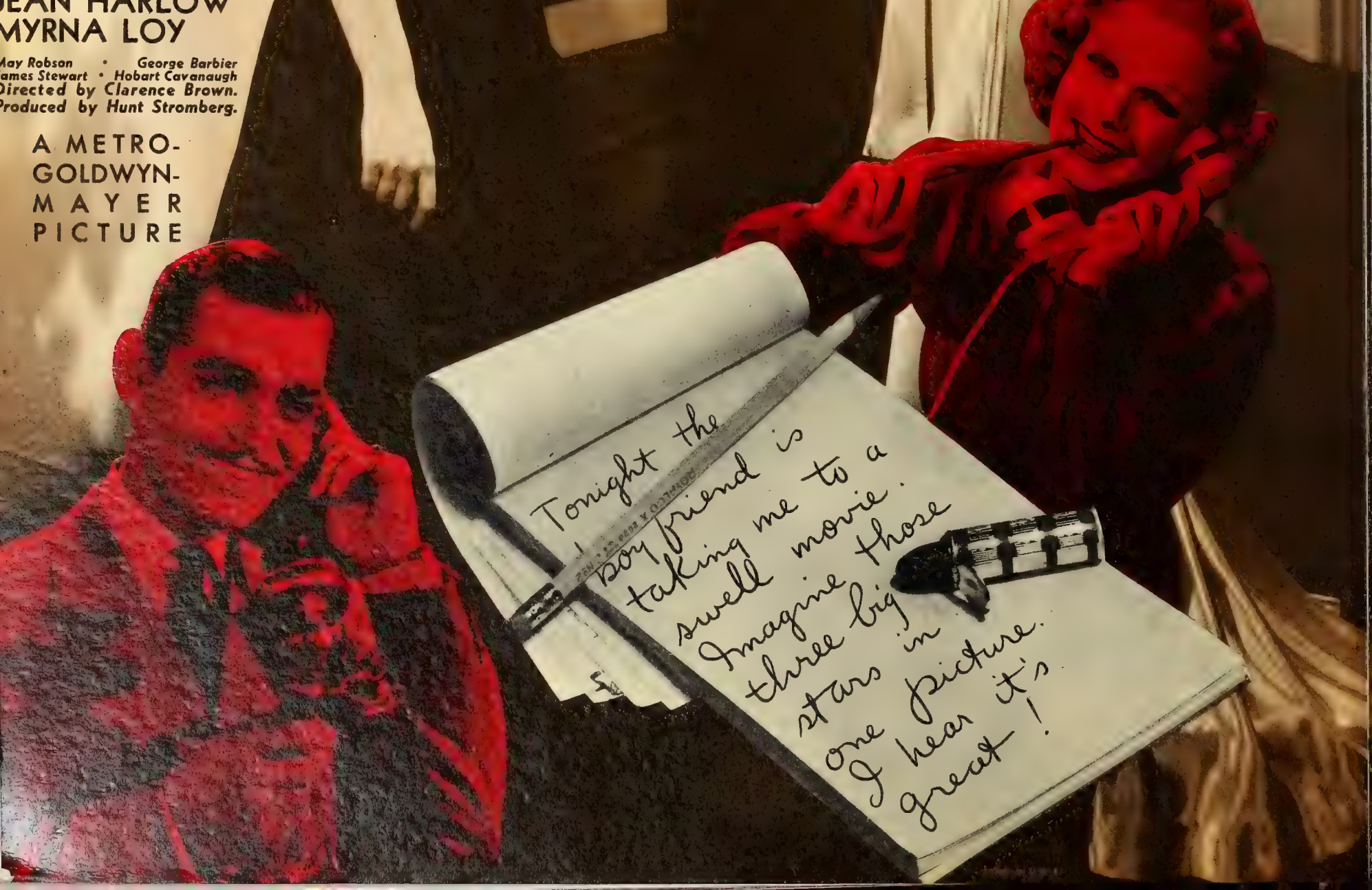
. . . A CLARENCE BROWN Production

THE CAST:

CLARK GABLE
JEAN HARLOW
MYRNA LOY

May Robson • George Barbier
James Stewart • Hobart Cavanaugh
Directed by Clarence Brown.
Produced by Hunt Stromberg.

A METRO-GOLDWYN-MAYER PICTURE



FOREIGN RELEASES GROW IN FRANCE WHILE HOMEMADE PRODUCT DROPS

463 Pictures Shown in Year Compares with 436 in 1934 and 419 in Previous Twelvemonth; Quality Has Improved

by PIERRE AUTRE
Paris Correspondent

Steady increase in the number of feature productions released on the French market, while the French-made fell off, is reflected in a comparison of the last three years. There were 463 released last year in France, as against 436 in 1934 and 419 the year previous.

The 463 pictures released in 1935 included:

I. **383 Pictures Called "Of General Exhibition"** (pictures dialogued or dubbed in the French language):
   (a) **Films with French dialogue and made in French: 132**
      1. 112 made in the French studios.
      2. 20 made in foreign studios as French versions of foreign pictures: Germany, 13; Italy, 5; U.S.A., 2.
   (b) **Foreign talkers dubbed in French: 251**

U.S.A.	193
Germany	25
England	19
Italy	6
U.R.S.S.	3
Miscellaneous	5

II. **237 Foreign Talkers Shown in Their Original Version, Called "Of Limited Exhibition,"** as each of them cannot be shown in more than 15 French theatres:

U.S.A.	177
Germany	34
England	14
U.S.S.R.	5
Italy	2
Miscellaneous	5

Of the 237 foreign talkers, 157 had been shown also in a version "dubbed" in French. As they cannot be counted twice in the general totals, 157 have been subtracted in the general totals.

100 More Dubbings

The statistics show a decline in the number of French pictures. There were 143 French pictures released in 1933 compared with 126 in 1934 and only 112 in 1935. This drop comes mainly from the disappearance of big concerns such as GFFA and Pathé-Natan, whose producing and distributing activities have practically ceased. In 1935 GFFA released one picture, the French dubbed version of British and Dominion's "Nell Gwynn." The distributing company of Pathé-Natan, Pathé Consortium Cinema, which has been left out of the Natan concern, has released 10 French pictures among them five of Natan production.

But if the number of the French productions has fallen down, the quality of the pictures has improved. They have included such box-office successes as "La Bandera," "Les Yeux Noirs," "L'Equipage," "Koenigsmark," "Baccara," "Deuxieme Bureau," "Pasteur," "Crime et Chatiment," "Le Bonheur" and lately "La Kermesse Heroique" and "Veille D'Armes."

Figures of French pictures made in foreign countries are about the same as in previous years: 20 instead of the 24 in 1934.

A big change has been the enormous increase of dubbed pictures: 251 in 1935 compared with 150 in 1934 and 143 in 1933.

This increase comes mainly from the American pictures: there were 105 American dubbed films in 1933, as against 115 in 1934 and 193 in 1935. Leaders in the industry were surprised to see such a large number of dubbed pictures in 1935, as French regulations allow only 188 pictures to be dubbed a year. But the total of 188 is for the dubbed pictures reviewed yearly by the French censorship and, of course, does not correspond with the number of released pictures of the period. Of the 251 dubbed pictures released in France in 1935, at least 100 of them had been reviewed and admitted by the censor in 1934 and even 1933.

The number of dubbed pictures released in 1933 and 1934, which were 143 and 150, was under the 188 yearly allowed. In 1935, dubbed old American pictures included "Melody Cruise," "Black Beauty," "War Correspondent," "Double Harness," "Jungle Killer," "The Last of the Mohicans" (a serial reduced to an eight-reel picture), "Out of Singapore," and so on. It is clear that not all these pictures are included in the pictures submitted to censorship in 1935.

From the business standpoint, it is not so good for the American companies to have released so many dubbed pictures, as dubbed pictures generally do not make much money. All ordinary French cinemas in Paris, as in the provinces, are now showing two feature pictures in their programs. Generally these programs include a foreign dubbed picture as the supporting picture, and the main picture a French one.

American or British films which have been shown in Paris' socalled specializing first-run cinemas are used as supporting pictures when dubbed and generally released.

A few dubbed pictures have been used to headline the program and have made big money, among them "Baby Take a Bow," "Bright Eyes," "Little Colonel" (Shirley Temple pictures), "Dancing Lady," "Sequoia," "Call of the Wild," "Lives of a Bengal Lancer," "Gay Divorcee," "G-Men," "Abdul the Damned," "39 Steps," "Maskarade" (German).

In some Paris cinemas, pictures like "One Night of Love" or "Naughty Marietta" have been shown in the first part of the program with a French film as the chief attraction.

Booking prices of dubbed pictures have come down considerably, especially in the provinces. In some big towns, such as Rouen and Marseilles, an exhibitor of a first-run cinema will not pay more than $50 for a double feature program including two dubbed American pictures of good quality.

Many American pictures which had been great successes in America and England, and also in Paris shown in their original versions, have been terrible flops when shown as dubbings in the Paris and provincial ordinary cinemas.

French audiences now want primarily movement, any film loses about half of its value by dubbing.

Dubbing Less Popular

In a picture like "One Night of Love," which in its original version did marvelous business in Paris in its first-run and stayed five months at the Edouard VII theatre, the dubbing definitely killed all the fun and the spontaneous effects of the dialogue, the provincial box-office indicated. Of course, the songs had not been dubbed and Grace Moore was singing the same as in the American version. But French patrons of the ordinary cinemas did not care so much to come to hear Grace Moore, whom they had never heard before. All the people who were really interested in this picture had seen it in Paris in the original version. And in the provinces, patrons do not want to hear songs in any language but French. A few months ago in Dijon, patrons of the town legitimate theatre refused to hear an Italian tenor singing Tosca in Italian, and there was a big riot.

In any case, say the critics, in a dubbed picture the voices seem "mechanical," however good the synchronization and dialogue may be. In a great picture with much action, as in "Lives of a Bengal Lancer," the film, when dubbed, does not lose so much of its value. But where the value lies in the dialogue, dubbing is unsatisfactory. There are, of course, some exceptions; the dubbed version of "The Private Life of Henry the Eighth" was excellent. But there was interest in the story, and in the actors.

Foreign original talkers are not to be shown in more than 15 French cinemas,

(Continued on following page)

"SUTTER'S GOLD" IS LATEST COLOR SHADE

The creation of a new shade called "Sutter's Gold" has been announced by Margaret Hayden Rorke, managing director of the Textile Color Card Association of the United States. The color, of gleaming gold tone, will be widely promoted throughout the fashion industry, as it interprets one of the outstanding color movements here and in Paris, Mrs. Rorke said.

FRENCH MAKE 109 FILMS

(*Continued from preceding page*)

five in Paris and 10 in the provinces. Of the 237 foreign talkers, 177 are American. Cinemas showing foreign talkers are nearly all in Paris, where there are now about 30. In the provinces, there are three in Nice, two in Marseilles, one in Bordeaux, one in Lyons.

Best successes among foreign talkers in 1935 have been "Curly Top," "Sequoia," "Treasure Island," "David Copperfield," "One Night of Love," "The Whole Town's Talking," "She Married Her Boss," "It's a Gift," "The Gilded Lily," "Lives of a Bengal Lancer" (released at the same time as the dubbed version), "Ruggles of Red Gap," "Big Broadcast of 1936," "Gay Divorcee," "The Lost Patrol," "The Informer," "G-Men," "Oil for the Lamps of China," "Sanders of the River" (London Film), "39 Steps" (Gaumont British), "Episode" (Tobias Sascha, in German).

109 French Films Produced

Last year there were 109 French features produced in the French studios, 114 in 1934, and 157 in 1933. These 109 have been made by 83 producing companies, none, however, with more than five films in the year. Flores Film (Bacos) made five which have been distributed by Paramount. More than ever, with the disappearance of Natan and GFFA as producers, it has been a matter of independent producers. Besides the 109 pictures, the French studios have produced six in foreign languages: three English-speaking versions of French pictures: "La Vie Parisienne," "Tarass Boulba" and "Koenigsmark," and two German speaking versions: "La Kermesse Heroique," "Varieties," and an Egyptian talker, "Love Tears."

The French pictures have been made in 13 studios, as follows:

Studios Pathé Natan: 23 pictures, plus 3 foreign speaking versions—26 pictures.
Paris Studios Cinema: 20 pictures, plus 1 foreign speaking version—21 pictures.
G.F.F.A. (Paris): 13 pictures.
Eclair (Epinay): 12 pictures, plus 1 foreign speaking version—13 pictures.
Paramount Studios: 11 pictures.
Neuilly Studios: 9 pictures.
Photosonor Studios: 5 pictures.
Place Clichy Studios: 4 pictures.
Studio François 1er: 3 pictures.
G.F.F.A. (Nice): 2 pictures.
Tobis (Epinay): 1 picture, plus 1 foreign speaking version—2 pictures.
Pagnol (Marseilles): 2 pictures.
La Garenne: 1 picture.

Usually the independent companies rent sound stages for one or two weeks.

From a quality viewpoint, 1935 was a good year for French pictures. The best and biggest film was "La Kermesse Heroique," directed by Jacques Feyder. This is a Tobis production produced at the Tobis studios at Epinay, in the Paris suburb, and made in both French and German-speaking versions. It is called the most ambitious and artistic picture ever produced in France. A Flemish town was built for it, channels and all. This picture received the "Great Award of the French Cinema for 1935." Performance, cast and story are nearly perfect, but it is a family picture.

Other good French pictures produced in 1935 are "La Bandera," by Julien Duvivier; "L'Equipage," Anatol Litvak; "Crime and Punishment," Pierre Chenal; "Les Beaux Jours," Marc Allégret; "Veille D'Armes," Marcel Lherbier; "Pasteur," Sacha Guitry; "Dark Eyes," Tourjansky; "Baccara," Yves Mirande; "Koenigsmark," Maurice Tourneur; "Deuxieme Bureau," Pierre Billon.

50 Pictures Planned

No less than 50 pictures are planned for this year.

The director of "Crime and Punishment" is just finishing at the Eclair studios his new picture, "Mutiny on the Elsenaure," from Jack London's novel. All outside scenes have been shot on a four-masted schooner on the Atlantic. In Marseilles Marcel Pagnol is making a new version of his "Topaze," which Paramount had produced in its Paris studios about four years ago. January is normally a quiet period, but fifteen French productions are in work.

A new departure of French production has been in two and three-reeler scenic pictures, and the like, among them "Le Mont St. Michel" and "Terre D'Armour" by Maurice Cloche; "Fontainbleau," by Marcel Idzskowsky; "Visages de France," by Kirsanoff; "La Voie Triomphale," by L. Cuni; "Images du Rouergue," by J. C. Bernard.

SHORT PRODUCT PLAYING BROADWAY

Week of February 15

ASTOR
Double or Nothing..... Vitaphone
Alpine Antics ..... Vitaphone

CAPITOL
Run, Sheep, Run..... MGM

CENTER
Dr. Bluebird ..... Columbia
March of Time No. 11.... RKO Radio

MUSIC HALL
Fisherman's Luck ..... Educational
Mickey's Polo Team..... United Artists

PARAMOUNT
A Clean Shaven Man..... Paramount
Winged Champions ..... Paramount
Paramount Pictorial No. 7.. Paramount

RIALTO
Coast Guard ..... Republic

RIVOLI
Mickey's Polo Team..... United Artists

ROXY
Deep Sea Harvest..... First Division
Simple Simon ..... Celebrity
Will Power ..... RKO Radio

STRAND
Between the Lines..... Vitaphone
I Wanna Play House..... Vitaphone

TRAVELERS

Samuel Goldwyn with Mrs. Goldwyn and their son, Samuel, Jr., arrived in New York from the Coast.
Milton C. Weisman is in Miami.
Max A. Cohen left New York for Hollywood.
Anatole Litvak, European director, left New York for the Coast to start work on Walter Wanger's "Sahara."
Louise Stuart, New York model, left for the Coast after signing with Paramount.
Will H. Hays arrived in New York from the Coast.
James Campbell and Irwin Dash of GB Pictures, arrived in New York from London.
Arthur Willi, RKO Radio talent scout, returned to New York from the Coast.
Herman Rifkin, Boston franchise holder for Republic, has returned from a visit to Hollywood.
John D. Clark, general sales manager of 20th Century-Fox, arrived in New York from the Coast. He is expected to return to Hollywood by February 25.
Rick Ricketson, of National Theatres, is in Hollywood.
Edward G. Robinson left New York for the Coast.
Bill Powers is on the Coast.
Leo Spitz, RKO president, left New York for a three weeks visit at the company's Coast studio.
Ned Depinet left Chicago for the Coast.
Neil F. Agnew, general sales manager of Paramount, is in Hollywood from Seattle.
William and Mrs. Wilkerson, Frank Pope, Hugo Bryk, Mrs. Edward G. Robinson, Victor Orsatti and Mack Gordon and Harry Revel sailed on the *Champlain* for Europe.
Harry D. Buckley, vice-president of UA, returned to New York from Boston, where he attended the opening of "Modern Times" at the Majestic.
James R. Grainger left on a 10 day tour of Universal exchanges.
Dave Bader arrived in New York from the Coast. He sails this week on the *Majestic* for London.
Frederick H. Knocke, RKO distributor in the Porto Rico territory, left New York on the *Borinquen* for San Juan.
A. P. Waxman returned to New York from Florida.
Phil Reisman, in charge of the RKO foreign department, sails this week on the *Ile de France* to make a survey of the RKO offices in Europe.
Natalie Kalmus of Technicolor left New York for Hollywood.
Roy Hargrave left New York for the Coast.
Henry King flew his own plane to New York on the first leg of a nation wide tour of 26 leading cities.
Wallace Beery arrived in New York from the Coast.
W. Ray Johnston, president of Republic, returned to New York from Miami.
Phil Regan left New York for Rochester where he will begin a series of personal appearances.
W. C. Fields returned to Hollywood from Soboba Hot Springs.
Ruth Weisberg, vice-president of the Warner Club, returned to New York after a visit to Albany and Cleveland.

Signed by Wanger

Walter Pidgeon will be featured in four Walter Wanger Productions, "Brazen" (with Mary Ellis), "The Case Against Mrs. Ames," "Big Brown Eyes" and "African Intrigue." Norman Foster, Allan Mowbray and John Halliday have been signed for "Brazen." Alexander Toluboff, art director, is preparing sets for "The Moon's Our Home."

CENSOR SETTLEMENT IS REACHED AS NANKING AND CANTON CONFER

U. S. Distributors Agree to Allow Exhibitors 50 Per Cent of All Canton Fees Pending Final Ruling at Canton

by J. P. KOEHLER
Shanghai Correspondent

After a three-months "holiday," occasioned by dispute over the payment of local censor fees in Canton, a period during which no pictures from the eight large American distributors were shown in the city of Canton, a settlement has been reached, practically on the same terms as originally offered by the same distributors last August.

This settlement allows the theatre to pay the censor fees, instead of the distributors, and the distributors receive full payment for all such fees deducted prior to the settlement date.

While the matter still is receiving consideration by the Nanking and Canton authorities, the distributors have agreed to allow the exhibitors 50 per cent of all Canton censor fees paid as a temporary relief until a definite ruling has been made by Nanking.

The situation leaves approximately 100 American films behind schedule and has caused severe losses to both exhibitors and distributors, and, with conditions in China as they are at present, scarcely bodes well for the coming season.

The distributors were quite right in regarding the Canton rule as illegal in respect to the National law which provides for only one censor fee to be paid at Nanking, but at times local conditions arise that must be considered and met. Unfortunately, undue publicity at the beginning of the difficulties led to resentments that left no alternative for either side but to fight it out to an agreement.

Whether the distributors will receive an allowance on fees paid at Nanking equal to the amount paid in Canton remains to be seen. However, it is quite certain that Canton censorship will continue, as the censors there have installed a regular equipped screening room and it is not likely that such an investment will be discarded.

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The unrest in North China, in the cities of Tientsin and Peiping, has seriously affected theatre receipts. A recent survey showed that the evening performances are suffering badly due to the disinclination of the people to go out after dark. Especially does it affect the subsequent-runs, where the audiences are practically all native middle and lower classes easily disturbed by any military displays.

With the long tieup in Canton, and the Northern unrest, theatre receipts will suffer a severe blow this season, and with drop in the value of the Chinese dollar the distributors' expenses are rising steadily and returns to home offices will show a decided drop for the 1935-1936 season, unless exceptional product, suitable for China, is forthcoming.

▽

That Chinese-made productions can and will find a place in the premiere theatres has been proved by a recent showing of the United Photoplay Studio's production "Tien Luan," which had a two-day premiere at Shanghai's largest cinema—the Grand. While by no means up to foreign standard, and a synchronized film with music, it drew well and received favorable criticisms in the native newspapers. The film was transferred to another semi-foreign cinema, and it is now in its third week with prospects for an extended run.

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Student activities centered on the railway line between Shanghai and Nanking resulted in a serious disruption of film service. Distributors were forced to use steamer and bus lines and private motor cars to maintain schedules for Christmas and New Year's releases in Shanghai and other cities affected by the tieup of trains. Martial law having been declared in the cities of Shanghai (Chinese controlled area), Nanking and Hankow, further reduction in box-office receipts may be expected in these cities, though in Shanghai the revenue is practically 98 per cent from theatres located in non-Chinese areas, and, therefore, not affected by the military ruling.

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Changes are to be effected in the constitution of the Chinese Film Censor Committee in Nanking. Whether these changes will have any effect upon the present regulations remains to be seen. Certainly there are enough questions pending settlement, and the foreign distributors are hoping for relief.

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There were 435 foreign features passed in 1935 by the Central Film Censorship Committee at Nanking. Of these some 375 were or will be released by the eight major American distributors in China. The others are British, German, French, USSR, Japanese and Indian films in quantity in the order given. Hollywood product holds preeminence in drawing power, but a few outstanding British films have done well—especially in the larger port cities. German and also French films usually have English subtitles superimposed, while Soviet films superimpose both English and Chinese subtitles, with the Russian dialogue on the film track. Soviet films show only in theatres usually classed as subsequent-run houses, but draw heavily on the Shanghai Russian public due to the desire to hear their native language from the screen.

▽

Few American films were banned in the year by the Nanking censors. Among those rejected were "The Invisible Man" (Universal); "Werewolf of London" (Universal); "The Raven" (Universal) was banned in Canton only. "Camera Thrills," a Universal short, was banned by the International Settlement Authorities in Shanghai. "She" (RKO Radio) was banned by Nanking, as were also "The Battle" (United Artists) and "The Bat Whispers" (UA 1934). "Lives of a Bengal Lancer" (Paramount) has not been passed by Nanking; and "The Girl Friend" (Columbia) was barred by the International Settlement Authorities of Shanghai for its alleged satire on the French Police. "Oil for the Lamps of China" (Warner-First National) has not been approved as yet by Nanking, and "Ben Hur" was shut out after running for a long period under a license issued by a former board at Nanking.

Cutting has been done on many occasions, but on the whole such cutting has been confined to phrases or scenes objectionable to the Chinese people, or in the Settlement or French Concession to such items as might offend the sensibilities of any nationality. Shanghai especially is "touchy" in this respect due to the peculiar political position of the International Settlement. No great complaint has been aroused by any action of the censors, either Chinese or foreign, as regards cuts or bans in China, though restrictions might be more effectively handled were the distributor to do his own cutting after complying with the demands of the censors.

CALLS LEFTHAND PAGE ON PAR WITH RIGHT

Declaring that righthand pages are no better read than those on the left, Harold A. Anderson of the Gallup Research Service, speaking at the Newspaper Representatives Association of Chicago, contended that in many cases the righthand pages are less thoroughly perused.

The amount of attention devoted to any page, he said, depends on the degree of interest focused in the news on that page.

Hundred Pictures Behind Schedule, Causing Losses to Showmen and Sales Offices; North China Unrest Hurts Receipts

GB Names District Manager

William A. V. Mack has been appointed GB Middlewest district manager with headquarters in Chicago and covering Milwaukee, Cincinnati and Chicago and other exchanges to be named later. Mr. Mack was formerly home office representative at New Haven.

Bell in First Division Series

Rex Bell has been signed to appear in the next series of First Division westerns which will be produced by Normandy Pictures. He recently completed series for Paramount, Fox and Monogram release.

VAUDEVILLE RISING AS DUAL BILL RIVAL

Gaumont-British Planning Combination Show Expansion; ABP Offers $5,000,000 Stock Issue

by BRUCE ALLAN

London Correspondent

Possible displacement of the second feature by variety acts or "presentation" spectacles in an increased number of British super-theatres again is being discussed, following an announcement that Gaumont-British definitely is planning an extension of film-variety. Recently, Union Cinema Company was credited with the more drastic intention of going all-variety with some of its houses.

Gaumont-British successfully has combined stage acts with two features at the Dominion, Tottenham Court Road, which runs second pre-releases, and in some of its bigger London neighborhood and provincial houses. Mixed bills also are favored, in London, by Paramount and the Hyams brothers, now associated with Gaumont through a subsidiary.

For a considerable time past the policy has been out of favor with a majority of exhibitors, belief in the all-picture program as a theory having been reinforced by the practical consideration that, the orchestra having disappeared, considerable overheads would have to be incurred to bring the stage again into use.

Factors in Revived Interest

Various factors may be responsible for the revived interest now being shown in the mixed bill. The intensive character of competition in many areas is the most obvious; the heavily capitalized theatre wants to play at something like capacity. Product difficulty is a second powerful reason; it has operated with particular force in some London neighborhoods. Allied to these is the desire to exploit the personalities of screen celebrities.

The Gaumont policy is definitely to feature on the stage "someone of film interest or connected with film production." In catering for the public desire to see screen personalities in the flesh this group is undoubtedly increasing its goodwill as a producing unit. The ninety minutes of "variety" which it proposes, in some theatres, may be a good investment in two senses. In the great bulk of theatres, it is still true to say, the double feature program still holds its own.

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"Out of Date" Theatre Wiring

If Bernhard Gardner, new European chief of RCA, is to be taken literally, British exhibitors are in for a new capital expenditure for sound apparatus which may well make them think twice before incurring other expenses in connection with their stages.

Mr. Gardner, guest at a luncheon to signalize his succession to F. P. Culbert, sent the blunt message to the British industry that a big proportion of the sound equipment with which it purveyed entertainment to the public was out of date to such a degree that it would have to be scrapped.

"Your reproducing equipments," said Mr. Gardner, "are probably producing only fifty per cent of what you could get," and, he added, "there is nothing to be done with the existing equipment." He declared that "there must be a hundred per cent change."

A statement that reproducing equipments were being replaced wholesale in the States and that England was lagging behind in quality of sound reproduction did not appreciably soften the blow to exhibitors. Reginald Crow, an ex-president of the CEA, asked what could be done by exhibitors without capital reserves, but all the reply he obtained was that they must do what they did when chairs and other equipment wore out.

It seems, therefore, that the British exhibitor faces the prospect of a hundred per cent expenditure on re-wiring, plus a not too distant possibility of demands for television equipment, plus entertainment tax, plus rental demands of 40 per cent upwards, plus sound "maintenance" charges, plus the difficulty of getting product.

ABP's $5,000,000 Offer

Associated British Picture Corporation, Ltd., which controls the ABC circuit, British International Pictures, Wardour Films and Pathe, issued £1,000,000 ($5,000,000) of 5 per cent first mortgage debenture stock, at 101 per cent, this week. Its total issued capital is now £7,050,000 of an authorized total of £7,500,000. The whole of the £3,500,000 debenture stock is now issued. The company, which controls 260 theatres, issued a forecast of profits for the present year exceeding by £200,000 the total, £481,-972, of last year. The new money is to finance the purchase of 30 theatres, of which 21 are freehold. ABP's total assets are valued at £8,486,850 and the debenture issue is secured on premises valued at £5,717,383. The debenture stock is redeemable at 102½ and a cumulative sinking fund of 1½ per cent per annum is in operation.

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Television's Own Films

It is now definite that the British Broadcasting Corporation will establish its own film unit under the general control of Gerald Cock, director of television.

The announcement is not unexpected. It has been known that, at least during the period of experimental transmission, the BBC intended to rely largely upon films. It has also been made clear that it can expect to use films from Wardour Street only under strictly limiting conditions. Features will be available only after the conclusion of theatre runs and news reels, subject to a similar restriction, will reach the BBC at a time when they have ceased to be news reels.

General anticipation is that BBC plans to make its own newsreel. Definite plans to this effect are not made, at this time, the immediate intention of the BBC being to build up a reserve, in film form, of musical and dramatic material suitable for television transmission and also to prepare "illustrations" for its varied series of "Talks".

Some form of coverage of important news events nevertheless seems inevitable when the film unit is in being. One suggestion is that BBC activity in this field will be supplemented by material drawn from the news reel companies but not included in their releases to theatres.

In turning to films for the purpose of "canning" items for television later, the BBC is following its own precedent in the field of broadcasting. It regularly uses the Blattnerphone for recording program items. The broadcast of King George V's funeral was repeated, by this means, in an Empire transmission.

Significant is the fact that the new film unit will have a semi-official character, the BBC being a body operating a public monopoly permit.

The London and Home Counties Branch of the CEA, passed a resolution authorizing its officers to put forward an amendment to rules at the annual general meeting. The intent is to provide powers whereby the Council of the Association shall be enabled to secure that rentals "shall not exceed the maximum sums fixed from time to time by the Council."

If this amendment is accepted by the general body of members it will be declared that one of the specific objects of the CEA is the establishment of a price maximum and, one presumes, that one of the duties of the Council will be to enforce, on its own members, observance of such a maximum.

It seems probable that, in opposing the resolution as unnecessary, T. H. Fligelstone, the president-elect for 1936, had in mind a difficulty which is not always faced in these discussions; the very big difficulty of enforcing policies which entail an out-and-out fight with the Kinematigraph Renters' Society.

The policy of the distributor-exhibitor combine is to buy, as an exhibitor, at 25 per cent and to sell, as a distributor, at 40 per cent, or more if it can get it.

To ask groups of this type to support a policy of price dictation by an exhibitors' association seems to show a stronger sense of idealism than of realism, if it *is* idealism to ask a distributor-exhibitor to cut his own throat.

Gainsborough Pays 9 Per Cent

Gainsborough Pictures, Ltd., G.-B. subsidiary, made a gross profit last year of £27,790 and will pay a dividend of 9 per cent. The brought forward total was £367 against £2,151 and £1,500, against £4,000, is placed to reserve. Depreciation allowance was £4,600 against £8,226. Outstanding bookings are valued at £200,663 against £160,233.

Denham Street Trust, another G.-B. company, made £26,673, an increase of £6,822 and pays 4 per cent against 3 last year. It was stated by Mr. Isidore Ostrer, presiding at the annual meeting that, although the auditors had pointed out that investments were valued at more than their market value, the issued capital was represented by assets to the extent of 96½ per cent.

Sound City (Films) Ltd., has issued the prospectus for its issue of capital, to close on Feb. 4th. Out of an authorized capital of £350,000 there are offered £135,000 in £1 six per cent cumulative participating preference shares, at par and 135,000 ordinary 5/-shares at 6/-.

Sound City is a service studio at Shepperton, near London, with over 50 acres of ground. Its exterior facilities have been used for "The Iron Duke," and "Sanders of the River." ("Congo Raid") among other pictures and space has been booked by Universal and the Wainwright interests at rentals asserted to total £30,000 per annum. Five new floors are planned, two of them offering shots of 265 feet.

GB to Film "Gordon"

Sir Cedric Hardwicke is a probable selection for the title role in "Chinese Gordon," announced by G.B. as a 1936 big production. It will cover the whole career of General Gordon.

G. B. have cast Constance Cummings for the role in "The Wrecker," originally scheduled for Sally Eilers, ill.

Denham Studio Opening

Stage number one at the London Film plant at Denham will go into active service at the end of February, when the London tenancy of Worton Hall expires.


ANCHORS AWEIGH !
FOR A FUN-FILLED CRUISE TO A GAY NEW WORLD OF ROMANCE AND RHYTHM . . .



NOW.. THE MIGHTY ATTRACTION
AT RADIO CITY MUSIC HALL

FRED ASTAIRE
GINGER ROGERS

The whole world's favorite dancing stars awhirl on an ocean of joy . . . with more new dance creations . . . more new song sensations . . . more new glories and wonders to make you laugh and thrill and tingle than were ever before crowded into one great picture!

The super-dreadnaught of musical shows! . . . A broadside of golden melody splashing over the screen in a rousing 21-gun salute of super-entertainment!

FOLLOW

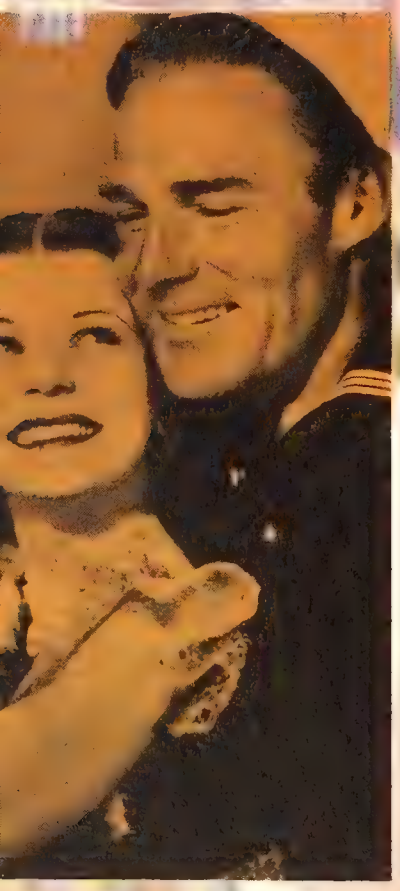

THE FLEET

FRED ASTAIRE

GINGER ROGERS

in

FOLLOW THE FLEET



WITH

RANDOLPH SCOTT
HARRIET HILLIARD
ASTRID ALLWYN

and a dancing flotilla of
beautiful girls . . .
with a go-getting gob
for each maiden.





LYRICS AND MUSIC BY **IRVING BERLIN**

Who Gives The World These
Seven New Song Hits:

"Let Yourself Go"

"Let's Face the Music and Dance"

"I'm Putting All My Eggs in One Basket"

"We Saw the Sea"

"Here Am I, But Where Are You?"

"I'd Rather Lead A Band"

"Get Thee Behind Me, Satan"

Directed by MARK SANDRICH

A PANDRO S. BERMAN PRODUCTION

Founded upon the play "Shore Leave" by Hubert Osborne

RKO-RADIO PICTURE

MAJORS TAKE LAST STEP IN DUALS FIGHT BEFORE GOING TO CAPITAL

Distributors Carry Fight to U. S. Court of Appeals for Rehearing of Perelman Ruling Against Ban in Contract

Large distributors this week took their last step to force abolishment of dual bills by prohibiting them contractually, before placing their fight with independents in the hands of the United States supreme court at the Capital, highest tribunal in the land. The form of the final move was a petition to the United States circuit court of appeals, in Philadelphia, for a rehearing of the so-called Perelman case. The district court had ruled that the distributors were acting in conspiracy in restraint of trade by prohibiting double featuring through clauses in rental contracts.

The distributors, as expected, denied that a conspiracy exists, and insisted on establishing their right to restrict the dual practice through exhibition contracts. The clauses in question were in the contracts of Metro-Goldwyn-Mayer, Paramount, RKO, Twentieth Century-Fox, United Artists and Warner-Vitagraph. Their effect was to prohibit the showing of a second feature of any company on the same program with any picture covered by the contract.

In the event that the distributors lose their petition for a rehearing, it is certain that the issue will be fought through to the United States supreme court, on the grounds that the anti-double bill clauses in the contracts are inserted legally to protect the distributors' property.

The new petition also points out to the Philadelphia court alleged discrepancies between testimony given in the trial and the findings of lower courts previously.

Text of Petition

Text of the petition, filed by Paramount, follows:

Now comes Paramount Pictures Distributing Corporation, one of the defendants herein, by Simpson, Thacher & Bartlett appearing by Graham Sumner and Edwin L. Weisl, its attorneys, and respectfully represents to this Honorable Court that on the 16th day of January, 1936, there was entered herein a decree affirming the decree of the United States District Court for the Southern District of Pennsylvania, which decreed that the defendants herein, including the defendant, Paramount Pictures Distributing Corporation, had entered into a combination or conspiracy in violation of Section 1 of the Sherman Anti-Trust Law and in violation of Section 3 of the Clayton Act.

The petitioner, Paramount Pictures Distributing Corporation, respectfully prays that a rehearing of the appeal be granted for the following reasons:

The decision of this Honorable Court is of serious and far-reaching importance to the entire motion picture industry. This industry is dependent for its successful existence upon the patronage and good-will of the general public. The uncontradicted evidence in this case is that protests have been lodged by public-spirited men and women, by religious and social agencies against the use of programs of double feature films in motion picture theatres. The evidence shows the following disinterested witnesses and agencies have protested against the use of double features:

Mrs. Mary Gwynn Owens, Vice-Chairman of the General Federation of Women's Clubs and Chairman of the Philadelphia Motion Picture Forum. The General Federation of Women's Clubs has about 2,000,000 members.

George J. Zehrung, Director of the Motion Picture Bureau and Motion Picture activities for the Y. M. C. A. National Council in the United States and thirty-two countries in the world. This association has a membership of about 1,000,000 people.

Mrs. James F. Looram, Chairman of the International Federation of Catholic Alumni reaching about 200,000 to 300,000 people (pp. 164-166).

National Society, Daughters of American Revolution.
National Society of New England Women.
General Federation of Women's Clubs.
All State Federations of Women's Clubs.
All state and local congresses of Parent-Teacher Associations
National Council of Jewish Women.
International Federation of Catholic Alumnae.
Principals of all high schools.
Deans of all colleges.
Heads of all private schools.
State and county public school supervisors.
City School System superintendents.
Ministers.
City Librarians.
Boy Scouts of America.
Girl Scouts of America.
All local "Better Films" and "Motion Picture Council" committees.
Local women's clubs.
Teachers' organizations.
Recreation associations.
Heads of Y. M. C. A. and Y. W. C. A. branches.
Heads of Y. M. H. A. and Y. W. H. A.
Juvenile Court judges.
Editors and publishers of educational periodicals and school periodicals.
Ministerial organizations (pp. 121-122).

The reason for their protest is quite obvious. To show double features on one program means that the exhibitor cannot at the same time show educational films, travelogues, cartoons, comedies, pictorials and other short pictures that are so desirable and worthy. When double features are shown, one feature may be suitable for children and the other unsuitable. Under such circumstances, parents will not permit children to visit theatres. The high quality of motion pictures will be seriously jeopardized. To say to these representatives of the great body of citizens that the motion picture industry will not heed this protest, will tend to destroy the good-will of its customers. Yet this Court is in effect saying that if the industry does heed this protest, it will violate the Anti-Trust laws. Under such circumstances we respectfully appeal to this Honorable Court to reconsider its decision, and permit us to point out to the Court what we believe to be fundamental errors therein.

"Want to take this opportunity of writing to you a few words of appreciation of your kindly remarks relative to the passing of our late King, George the Fifth.

"All Canadian exhibitors should express to you their appreciation, and hope they do so."

—*HOWARD YAGER*
Hagersville, Ontario

Issue Will Be Taken to U. S. Supreme Court If Companies Lose Plea for Rehearing of Philadelphia Decision

1. There is no competent evidence in the record to sustain the conclusion reached by the Court that a combination or conspiracy existed among the defendants. Neither is there any competent evidence in the record from which a reasonable inference can be drawn that any such combination or conspiracy existed. On the contrary, the overwhelming weight of the competent evidence in the record shows conclusively that there was no conspiracy or combination among the defendants but that whatever was done was done by each defendant independently of the other defendants.

The Court in its Opinion relies on the testimony of two witnesses, Chadwick and Kuykendahl in support of its conclusion that a conspriracy or combination did exist. Chadwick was a witness for the plaintiff and Kuykendahl was a witness for the defendants.

As to Chadwick, your Honorable Court recited his testimony, which consisted of the statement of Mayer, an executive of one of the defendants who, according to Chadwick, "purported to speak on behalf of the defendants," and stated that a method had been devised to stop the exhibition of double features. Your Honorable Court also recited that Chadwick had testified that Mayer "further stated to the meeting that the practice (of double features) had been stopped in Chicago, and if the theatres wanted features, they must use 'our features and not use double features'".

In fact, the testimony of Chadwick was not as above quoted. What he said that Mayer said was, "If you want the major pictures, you must play them and not have double features, and if you think the independents can support you, go ahead to the independents, but if you want ours, you must play our pictures and not use them in double features" (Record, p. 77). This is quite different. Mayer did not say that if the theatres wanted features they must use *"our* features and not use double features." He said, *if the theatres wanted "our* features," they must not use *them* in double features.

This testimony of Chadwick, however, was inadmissible and entirely incompetent, regardless of the hearsay statement that the presiding officer at the meeting introduced Mayer as speaking on behalf of the defendants. Likewise inadmissible and incompetent was Chadwick's testimony that "the manager and district manager of every one of the defendants were present," which testimony this Honorable Court in its Opinion stated made Mayer's statements binding upon the defendants, since they were made in the presence of the "co-conspirators."

In the first place, the introduction by the presiding officer of Mayer "as a spokesman for the major producers and distributors" was itself a self-serving statement and incompetent, since no legal foundation had been laid to show or

(Continued on following page)

TEXT OF DOUBLE BILL REHEARING PLEA

(*Continued from preceding page*)

make it competent. Secondly, there was no proof or foundation for any proof that what Mayer said was authorized by anyone, or that he was engaged in transacting any business for any of the defendants, within the scope of his employment or authority. Thirdly, the testimony by Chadwick that Mayer spoke in the presence of "the manager and district manager of every one of the defendants" is a conclusion of Chadwick that the listeners of Mayer's speech included those whom he called "managers or district managers." There was no proof whatever as to who these "managers and district managers" were, or whom they represented, except Chadwick's self-serving statement that they were "managers or district managers" of the defendants. What authority did these "managers or district managers" have to make what Mayer said binding on the companies whom they represented?

The record is barren of any evidence of their authority. These "managers and district managers," whatever their authority, did not speak or make any statement in respect of Mayer's remarks. Nor is it shown that it was their duty to speak or to refute anything that Mayer might have said.

As to Kuykendahl, your Honorable Court stated in its Opinion that he testified that the defendants agreed to cooperate with his association to this end. There is no identification by him of those supposed to represent the defendants in any supposed agreement, nor any testimony at all of their authority to bind anybody in the matter. Moreover, the testimony given by Kuykendahl we respectfully submit does not indicate that there was an agreement by the defendants to cooperate with his association. His testimony is to the contrary (Record, pp. 141-143).

Kuykendahl's testimony shows clearly that those with whom he discussed the matter were all free agents and acted as they saw fit when confronted by their customers with complaints as to the evil. No combination or conspiracy can fairly be inferred therefrom. On the contrary, it shows independent action. Men in industry have the right to discuss their problems and the evils of an industry, and after such discussion, may independently take such action as they see fit to remedy that evil. The mere fact that there was a discussion of the evil and action was thereafter taken which each had a right to take independently, does not make such conduct illegal. The cases decided by the Supreme Court of the United States clearly give business men such right. *Maple Flooring* v. *United States,* 268 U. S. 588; *Cement Manufacturers Association* v. *United States,* 268 U. S. 588.

With further reference to all of the testimony of Chadwick and Kuykendahl, we desire to point out to the Court that what transpired at this meeting which was addressed by Mr. Mayer, and the activity of Mr. Kuykendahl following this meeting, occurred in May 1934 and would, therefore, not prove any combination or conspiracy to adopt any clauses for the prevention of double features, for the uncontradicted testimony is that long before May 1934, the various defendants, independently of each other and at different times between 1930 and 1934 used the various clauses prohibiting the use of double features. **Despite this uncontradicted testimony, however, your Honorable Court apparently adopted the view that following these meetings, concerning which Chadwick and Kuykendahl testified, these clauses prohibiting double features were adopted, and inferred that there was a conspiracy among the defendants. The inference of conspiracy is therefore predicated upon a false premise.**

DETROIT VOTE SHOWS DUALS ARE FAVORED

The final tally in the voting held in six Ben and Lou Cohen theatres in Detroit to determine whether patrons preferred double or single bills resulted in an overwhelming decision in favor of two features. The vote from January 18 *to January* 31 *was: For double bills,* 26,866; *for single bills,* 6,455.

"We were surprised that so many patrons voted and even more surprised at the heavy voting in favor of double features, as we had thought that single bills would win. Naturally, in face of the result, we will adhere to our policy of showing double features," said Ben Cohen.

2. Your Honorable Court sustained the admission of the Consent Decree entered in California in 1930 but said that the Decree was admissible "as a fact in showing the activity of the defendants to prevent double featuring." We respectfully submit that it was inadmissible for any purpose, for it constitued no admission in law that the defendants had been active to prevent double featuring. The Decree was a Consent Decree and therefore could not be used as evidence against the defendants in view of Section 5 of the Clayton Act.

3. This Court has apparntly, in its Opinion overlooked the doctrine that where conduct is as consistent with innocence as with guilt, the Court must assume innocence. *Union Pacific Coal Co.* v. *U. S.,* 173 Fed. 737; *Tingle* v. *U. S.* 38 Fed. (2nd) 573; *Leslie* v. *U. S.,* 43 Fed. (2nd) 288. The record clearly shows that the defendants have a genuine individual interest to protect their copyrighted films and the revenues which they derive therefrom. The restrictions which they imposed to protect this property and the revenue to be derived therefrom was reasonable and proper and their conduct in imposing the restrictions is more consistent with rightful conduct than with wrongful conduct.

4. The overwhelming weight of the evidence in the case, it is respectfully submitted, shows that the prohibition of the use of double features under the circumstances in this case, **did not constitute an undue restraint of trade and did not unreasonably stifle competition. On the contrary, the preponderance of the evidence showed that to permit the use of double features would result in the stifling of normal competition. This Honorable Court on page 7 of its Opinion states, "The independent theatres require their productions in order to continue in business.** But to improve their business and to permit them in some fashion, other than by offering lower prices of admission, to cary on in the face of the de luxe theatres, they must exhibit double features." This statement is contrary to the evidence. The record shows that a vast majority of the independent theatres, not only in Philadelphia, but throughout the United States, are opposed to double featuring on the ground that double featuring is injurious to their business (Record, p. 133; Record, p. 95; Record, p. 105; Record, p. 108, and Record, p. 109). It was clearly pointed out in the evidence that temporarily a theatre that shows a double feature may have some advantage over a competitor but the competitor to meet the competition, must also show a double feature and when all the exhibitors show double features, they are again on an equal footing and no benefit results.

5. Your Honorable Court held that regardless of intent, the defendants' contracts tended to reduce production or stifle competition.

The evidence discloses that production was not reduced or competition stifled, for, even if it were conceded that the number of feature motion pictures produced and marketed by the so-called "independent producers" was diminished, the uncontradicted evidence is that there would be an increase in the production and distribution of the short pictures resulting from the elimination of the double feature restriction. The Court, however, entirely overlooked this situation and makes no reference thereto in its Opinion.

6. This Honorable Court has apparently viewed the clauses prohibitiong double features as designed to eliminate the independent producers from the market. The fact of the matter is that these independent producers who produce inferior pictures as the record plainly shows, desire to be subsidized and encouraged to continue the manufacture of inferior product which they seek to foist upon the public at the expense of the distributors who produce at great cost the worth-while pictures that are in such great demand.

The purpose of the prohibited double feature clauses was not to injure any independent producer, distributor or exhibitor, but to protect the defendant's own business and to protect the license fees necessary to make costly and worth-while pictures. **It is the protection of its property that compels a defendant to insist that its property be not economically and artistically sacrificed by its showing with another feature picture.**

These provisions are not directed against the showing of a feature motion picture of a competitor or the showing of two feature motion pictures of a competitor on the same program. The only prohibition is against the showing of two feature motion pictures on the same program, one of which is the feature motion picture of a defendant distributor.

7. While it is obvious that a single defendant could, prior to the decree in this cause, adopt a clause against double featuring without being charged with violation of the anti-trust laws, the adoption of this clause by a second defendant subjects both to an inference that they conspired to adopt the clause, when as a matter of fact, each acted independently.

8. While this decree is in force, a single defendant might be subjected to possible punishment for contempt for violation thereof, even though all other defendants abandoned the prohibited clause. This is so because it might be seriously argued that the continued use by a single defendant of the prohibited clause was a use in continuation of the conspiracy which the Court inferred among the defendants in this cause.

9. Your Honorable Court held in its Opinion that it did not determine the question of whether Section 3 of the Clayton Act had been violated, but nevertheless it affirmed the decree of the District Court which found such a violation.

WHEREFORE, petitioner prays that a rehearing may be granted herein.

PARAMOUNT PICTURES DISTRIBUTING CORPORATION,

By their Solicitors, Simpson, Thacher & Bartlett, and Graham Sumner and by Edwin L. Weisl.

SPEED ON SPANISH TREATY ASKED AS CONTINGENT BILL IS DETAILED

Decree Project Has Been Modified But Solution Still Rests On Release of Moneys Frozen by Conversion Restrictions

by HARRY CHAPIN PLUMMER
Barcelona Correspondent

When executives of the American branches this week received copies of the full text of the projected contingent law "for the protection of the national cinematographic industry," volume was added to their expressed hopes that the Hispano-American trade treaty soon will become a fact and that it will grant to American business the same terms accorded Great Britain and France in releasing the money frozen by conversion restrictions.

The treaties recently concluded between Spain and the French Republic and the Kingdom of Great Britain (alone and exclusive of the British Dominions and Colonies) are now in full operation. As a result, importers of all merchandise into Spain, including films, are enabled to obtain permission for immediate remittance to their sources of supply or home establishments in France and Britain, whereas Fox here in Spain has applications pending for $400,000, Paramount close upon $225,000 dollars, and Warner Brothers-First National $200,000, with the other houses in proportion.

The fact that the regulation was entitled "decree project" obviously did not tend to assuage the fears of some, at least, of the film officials that certain, if not all, of the objectionable features might become official by executive decree. The Spanish Cortes has been suspended pending the national elections this month and no legislation is possible until after the vote of the nation has been polled and the Parliament reassembled, which probably will not be until March.

Here is how the industry representatives summed up the situation with respect to the contingent law:

"This project has been under active discussion and already several modifications have been obtained. For example, the question of the contract has been definitely eliminated, as it has been recognized by the Spanish Government forces as an imposition upon and restriction of, free trading between the sources of supply and demand. Also, the 12 per cent and eight per cent requirements for the purchase and production of films likewise are to be modified."

The fact that the contingent law has been officially proposed by the Consejo Nacional de Cinematografía, the year-old council upon which native Spanish producing units and the Ufa are represented by Spanish citizens, has brought actively to the fore again the need for representation of the American producing and distributing houses as a group. It now appears that, as only a Spanish citizen may be seated upon the Council at Madrid, either M. J. Messeri, of Paramount, of Cesar Alba, of Metro-Goldwyn-Mayer and a son of the former president of the Cortes, Santiago Alba, will be chosen as the Americans' spokesman.

▽

"Incertidumbre" (doubt) is the second picture of Spanish national production, filmed in Spain and in the Spanish language, to be turned over to United Artists for distribution not only throughout the homeland, but over the entire Spanish-speaking areas of the globe, as well as in the United States and Canada. This follows "El Poderoso Caballero," which marked a new departure in industrial relations between the Spanish and the North American producers and distributors. The new picture features Hilda Moreno and the latest Catalan newcomer to stardom, Ramon de Sentmenat, and Pasquita Torres, Rosita de Cabo, Ferdinand Cortés, Castro Blanco and Samuel Crespo. It is understood that the producers, Hispania Orbis Films, consider that the facilities and resources of the American unit, with its branches throughout South and Central America, Mexico and Cuba, are infinitely superior to those of any existing native organization for adequate distribution of their features. So, as with "Poderoso Caballero," "Incentidumbre" will go into theatres of all the Spanish Americas and those of the Spanish communities of the United States, such as El Paso, San Antonio, Miami, Los Angeles, Brooklyn, New York and Philadelphia, under the *aegis* of Artistas Asociados, S. A., the Spanish corporate representation of United Artists. The contract even specifies "all islands between Longitude 50 and 110 and between Latitude 40 and the Equator," in order to embrace certain of the Pacific archipelagoes.

To celebrate the signing of the second contract, a "cocktail thé" was offered to William B. Morgan, executive director of Artistas Asociados, S. A., and his staff associates at the Hotel Ritz, by the Hispania Orbis Films officials, Manuel Comerma, manager, the director of "Incertidumbre," Isidro Socias, and assistant director Juan Parellada, and the principals.

TOWN'S SUNDAY LAW BROKEN FOR CORTEZ

Ricardo Cortez was the recent recipient of a unique honor while making a personal appearance tour about Washington. Following a week's engagement at the Earle Theatre there, he took a two-day booking into the Maryland, an independent house in Cumberland, Md. This booking was for Friday and Saturday. In order to hold the star over for another day the city council met and, for the first time in the history of the town, decreed that the theatre could run special Sabbath shows.

Teachers Attack Crime Pictures

Double-barreled lambasting of producers of films which are "responsible for juvenile crime," and of mothers who park their children in movie houses while they attend bridge parties was engaged in last week by members of the Parent-Teachers film committee at Oklahoma City.

A group of 20 men and women attending the teachers' convention in session at that time in the city met for lunch at the YMCA to hear Paul Harrup, chairman, parade the faults of the picture industry and suggest remedies.

The PTA members dwelt at length on the refusal of film companies to provide feature pictures for showing in Oklahoma City schools.

"An exhibitor told me not long ago that we have no place in the field of entertainment," said Mr. Harrup. "I told him that with five children I do have a place in the field of entertainment, and that I wouldn't let his box office be the guiding factor in selecting their entertainment."

Mr. Harrup pointed out that thousands of dollars have been spent putting picture equipment in Oklahoma City public schools and "now the distributors will not furnish us with pictures."

The PTA representatives agreed to begin a state-wide letter-and-telegram campaign directed at Oklahoma congressmen to push passage of the Neely-Pettengill bill, lying dormant in committee, which would abolish block booking. The measure would also require all films and advertising concerning them to be labeled "adult or youth" entertainment.

As one solution for entertainment in schools of Oklahoma City, if films cannot be obtained, Harrup suggested, that the students put on weekly shows, "this was done in my youth, before there ever were pictures," said Harrup.

Blaming moving pictures as an outstanding cause of juvenile crime, Harrup said that a recent survey of 115 pictures disclosed 449 crimes in the plots, including 83 murders, 36 gambling operations, 59 assaults, 11 suicides, and holdups, fights, threats and other offenses.

Mrs. Harold Lancaster, Guymon, Okla., panhandle district, president of the PTA, came to the defense of her home town exhibitor. "He owns the two theatres there," she said. "and he's always trying to do the right thing."

Hollywood producers came in for most of the censure. "One problem is that the exhibitor sometimes is a good citizen, paying his taxes and being honest. If you prevent him from showing bad pictures, you hurt him instead of the producers, because the producer has his contract and will get his money."

Fox Metropolitan Fee Claims Cut In Half by Court

Fees for services in the reorganization of the Fox Metropolitan Playhouses aggregating $333,100 were allowed last Saturday by Federal Judge Julian W. Mack in New York. The allowances represent a reduction of considerably more than one-half the amounts sought by the reorganization participants who, last September 30, filed petitions asking for a total of $867,011 in fees. The court has had the applications under consideration since that date.

The allowances in most instances cover the entire four-year period during which Fox Met was in receivership or reorganization. The court allowed $100,000 to the firm of Beekman, Bogue, Leake, Stephens and Black, which, as counsel to the noteholders' protective committee, had asked a fee of $125,000, plus expenses. The Irving Trust Company, as receiver and trustee of Fox Metropolitan Playhouses, was allowed $80,000, and had applied for $100,000. The firm of Dawes, Abbott and Littlefield, counsel to Irving Trust, which had asked a fee of $110,000, was allowed $100,000, less $30,000 already paid it.

Additional Reductions

Milton C. Weisman, receiver of Fox Theatres and proponent of the Fox Metropolitan reorganization plan, was granted $60,000. He had applied for $75,000. Central Hanover Bank and Trust Company, trustee under the Fox Metropolitan mortgage indenture, asked a total of $20,575 and was awarded $12,500, less $5,000 paid on account. Central Hanover's counsel, Larkin, Rathbone and Perry, for whom a fee of $55,000 was sought, was allowed $30,000, less $15,000 paid on account. Archibald Palmer, counsel for independent bondholders, who asked a fee of $40,000, was allowed $5,000. Lybrand, Ross Brothers and Montgomery, auditors, was allowed a $600 fee it has asked.

Applications Disallowed

Among the applications for fees which were disallowed entirely were those of members of the noteholders' protective committee which sought an aggregate of $117,500 in fees and $79,927 expenses. The members of the committee were Ernest W. Niver, chairman; William Greve, Max Horwitz, Alvin J. Schlosser, Herbert P. Howell and the late Casimir I. Stralem. The court ruled that testimony on the expenses of the committee should be submitted to Referee John E. Joyce and when proper expenses were established recovery might be had from a fund set up in the reorganization plan for this purpose. The same procedure also applies wherever large expense amounts were sought by applicants.

C. Frank Reavis, who was attorney for Si Fabian in the proposal of an unsuccessful, alternate reorganization plan for Fox Met, was denied an application for $15,000. Likewise, no remuneration was made to Percival E. Jackson, attorney for independent bondholders, nor to Isidor J. Kresel, who was of counsel to Mr. Weisman.

HOLLYWOOD SCENE

Finessing

The final session of the seven-day hearing on the petition of T. L. Tally and the Corbar Corporation to have the Fox-West Coast bankruptcy adjudication set aside, brought forth a move by Colonel William H. Neblett, counsel for the petitioners, in which the opposing counsel came off second best.

Mr. Neblett's petition makes many charges, but all of them are stated to be "on information and belief," and are not direct accusations.

In speaking of this fact after argument had closed, Judge James Alger Fee mentioned that he would be compelled to view the charges in a different light as they were not direct. Mr. Neblett was on his feet immediately and said that with the court's permission he would be delighted to amend his petition and make all charges without reservation.

Such a change could be made in a few sentences without affecting the accusations in any way, but Mr. Neblett did not mention this, as he knew direct charges would leave the burden of proof entirely on the petitioners, and would also leave them to face serious counter charges if their statements could not be proved.

Opposing counsel at first was stunned, but finally two of the battery of lawyers objected that at this late date they could not allow any amendments.

With a smile Mr. Neblett resumed his seat, giving the impression that the objection was not exactly a surprise to him. He had, however, made an eloquent gesture.

Exhibitors in Clear

The local Independent Theatre Owners' organization has wiped out all indebtedness since last August. Harry Vinnicoff, president of the group, announced that it now has a war chest of $1,500. When Mr. Vinnicoff was elected president, the ITO owed approximately $2,170. . . . James Cagney's suit to restrain Warner Bros. from interfering with his acceptance of other studio contracts has been held over for several days. Ann Dvorak also has asked for clarification of her Warner contract in the Los Angeles courts. . . . Projectionists local 150 IATSE will appeal to the superior court on behalf of a newsboy arrested and convicted of selling labor newspapers on the streets of Pasadena. Local 150 has been carrying on a newspaper campaign against the Robb and Rowley circuit of five theatres in that city, in protest against the wage scale and employment of non-union men. . . . Will H. Hays concluded business on the West Coast and entrained for New York. . . . Howard J. Green has been made an associate producer at Columbia. . . . Sol Lesser has signed to release six outdoor action pictures through Twentieth Century-Fox. . . . Final ballots have been mailed out on nominees for the 1935 Academy Awards.

Massce Company Moves

Massce and Company, custom house brokers, have moved their uptown office in New York from 729 to 723 Seventh Avenue, where the company will occupy all of the fifth and part of the third floor.

New Salt Lake Exchange

A new exchange has been opened in Salt Lake City under the management of Arthur A. Shayer to handle Howard Hughes product in the Intermountain area.

"U" Decision Ready Soon, Says Cowdin

A decision on the exercising of the option held by Standard Capital Company to acquire control of Universal Pictures can be made in the near future, J. Cheever Cowdin, head of Standard, said Monday on his arrival in New York from London on the *Europa*. The option continues in effect up to March 15.

While declining to confirm or comment on reports that the requisite financing for the exercise of the option had been set during his stay in London, Mr. Cowdin did make an emphatic denial of a report that Electrical Research Products, Inc., would be a financial participant. The Standard head said that his London trip had served to "clarify" many things involved in his company's current study of Universal's operations here and abroad and brought the study nearer its own conclusion. His London visit, Mr. Cowdin continued, provided him with an opportunity of looking over Universal's foreign organization and properties and of meeting the people with whom he is dealing.

While Mr. Cowdin was on the high seas enroute home, reports from Hollywood had it that he had completed the financing arrangements to conclude the Universal deal while in London. Jack Ross, assistant to Carl Laemmle, Sr., said, "We believe that Mr. Cowdin has completed arrangements for financing Standard Capital and Charles R. Rogers to purchase Universal. We do not know the details, or how they will affect the option to buy until after Mr. Cowdin lands."

Mr. Rogers refused to discuss the matter, saying, "We're not making any halfway statements. We will release statements when we're ready."

Newark Newsreel Theatre

Newsreel Theatres, Inc., operator of the Embassy on Broadway, New York, will open a second newsreel theatre on February 14th in Newark, N. J. The house, which will be known as the Newsreel theatre, will be managed by Edward J. May.

Kennebeck to Bombay

Frank Kennebeck, in Paramount's Australian distribution organization for four years, is visiting the home office preparatory to leaving for Bombay to become assistant to Charles Ballance, who is in charge of the India office.

New Contract for LeRoy

A new Warner contract with Mervyn LeRoy, director, is expected to be signed soon, succeeding the one that expires in March. Mr. LeRoy, who just has completed "Anthony Adverse," is planning a European vacation.

Pessis Joins Talisman Studio

Erman Pessis has been appointed publicity director for the Talisman Studio in Hollywood. He was formerly with George Hirliman as head of publicity.



Samuel GOLDWYN presents

"These Three"

Samuel Goldwyn chose 3 outstanding stars to portray the difficult major roles in this powerful dramatic theme which shows how one malicious lie almost destroyed the lives of 3 innocent people.

These Three

with

Miriam HOPKINS · *Merle* OBERON

JOEL McCREA

Directed by **WILLIAM WYLER**
Screenplay by **Lillian Hellman**



Thousands of lines of publicity have already appeared on this picture . . . it is the most-talked-about story of the year.

Released thru UNITED ARTISTS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Prisoner of Shark Island

(20th Century-Fox - Zanuck)

Drama

In this picture, Twentieth Century-Fox brings a vividly different form of screen entertainment subject matter to the attention of exhibitors and theatre goers. It has the makeup of record product in scope, story content, class of acting and direction, and attention given to production details and potential power to leave a lasting impression.

Fundamentally, "The Prisoner of Shark Island" is dramatic biography. It is presented and narrated in a forceful manner. The evident intent is to play upon the most tender sentiments as it tells the story of inhuman cruelty which a nation vents upon a man. Secondly, and for entertainment, educational and exploitation purposes, it is a historical work in which is revealed the fact story of a shameful and dark chapter in the book of American national life. This embellishing phase is as important as the substantiating story, if not more so.

Life drama motivates. About that quality rotates the drama of a nation gone mad when its president was murdered, the drama of a nation seething in a turmoil of hatred, fear and bigotry. It is the basis for a woman's heartbreak; her loyalty, heroism and desperation. It is the basis for the torturing of a man almost beyond the power to withstand. Withal it is the human story of a man's triumph over the forces of prejudice, his heroism and sacrifice when his fellow men, all but one of whom were enemies, called to him and him only, that they might live. Sticking closely to fact while only diligent research was able to poke details out of closely guarded U. S. government archives, it deviates only slightly from the record in the finale.

With Lincoln's murder, following the close of the Civil War, the North cries for vengeance. Unaware of his patient's identity, Dr. Samuel Mudd treats John Wilkes Booth's broken leg. Along with seven others, Mudd is arrested, charged with murder, conspiracy and treason. Before a courtmartial, previously instructed by Assistant Secretary of War Erickson to ignore all judicial formula, Mudd and the others are convicted. As they are about to be hanged, Mudd's impassioned plea to the court, abetted by influential Northern proponents of justice, brings sentence of life imprisonment.

For the human act of aiding a man he did not know and never saw before, Mudd is torn from his wife and child and shipped to Arcadia prison on a sunbaked Florida key. Chained like an animal, beaten, mocked, starved, made the victim of fiendish torture, his existence is hellish. His attempt to escape foiled, he and his wife left to believe that there is nothing left to live for, Mudd is cast into an underground dungeon along with old family slave Buck.

Yellow fever breaks out. Prisoners and soldiers mutiny; men die like flies, among them Doctor MacIntyre. In panic the commandant, unable to guarantee any reward except the record of his report, begs Mudd to come to the aid of stricken humanity. Unwilling at first, the sullen, desperate man recalls his doctor's oath. Obtaining supreme command of the fortress, making the black soldiers understand that a Southerner is giving orders, he segregates the sick. As a hurricane threatens, a ship flying the American flag, fearing contagion, refuses to land medicines. Compelled to fire on the flag, Mudd obtains the supplies that halt the epidemic.

His reward is exoneration of complicity in the crime, which returns him to his wife and child.

The picture is one that took courage to make. But the only courage necessary to sell it is that which convinces that "The Prisoner of Shark Island" is unusual and valuable screen merchandise. Practically everything that one could desire for exploitation is provided, as all that has been described is graphically pictured. There's a swell title; a host of names, a dynamic story, sensational productional effects and a note of realism that should inspire anyone to the best effort of his career to tell his patrons what his screen is offering them.

Previewed in Grauman's Chinese Theatre, Hollywood first-run deluxer. The only interruptions to the hushed, suspensed packed atmosphere that held the customers came in the several times they applauded the picture's action. McCARTHY, Hollywood..

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Directed by John Ford. Associate producer and screen play by Nunnally Johnson. Based on the life's story of Dr. Samuel A. Mudd. Photographed by Bert Glennon. Art director, William Darling. Settings by Thomas Little. Assistant director, Ed O'Fearna. Film editor, Jack Murray. Costumes by Gwen Wakeling. Sound, W. D. Flick, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 1907. Running time, when seen in Hollywood, 105 minutes. Release date, February 28, 1936. General audience classification.

CAST

Dr. Samuel Alexander Mudd	Warner Baxter
Mrs. Peggy Mudd	Gloria Stuart
Colonel Dyer	Claude Gillingwater
Mr. Erickson	Arthur Byron
Doctor MacIntyre	O. P. Heggie
Commandant	Harry Carey
Corporal O'Toole	Francis Ford
Lieutenant Lovett	John McGuire
John Wilkes Booth	Francis McDonald
General Ewing	Douglas Wood
Sergeant Rankin	John Carradine
Martha Mudd	Joyce Kay
Sergeant Cooper	Fred Kohler, Jr.
Buck	Ernest Whitman
David Herold	Paul Fix
Mr. Holt	Frank Shannon
Abraham Lincoln	Frank McGlynn, Sr.
Mrs. Abraham Lincoln	Leila McIntyre
Judge Maiben	J. M. Kerrigan
Carpetbagger	Arthur Loft
General Hunter	Paul McVey
Orderly	Maurice Murphy
Aunt Rosabelle	Etta McDaniel

Her Master's Voice

(Paramount-Wanger)

Domestic Comedy

There is material in this production for patrons who like their entertainment amusing and for exhibitors who like to have that kind of screen merchandise to sell. It's not a big picture; rather the kind of attraction fits in nicely on any program, particularly the kind in which the other elements are of a more serious dramatic tone, and where special consideration is given to attractions appealing to family trade.

Essentially the picture is domestic comedy. As it is presented, it has the appearance of a carefully handled and smartly acted stage show. Mrs. Martin doesn't think much of the marriage of her daughter, Queena, to Ned, who is jobless and doesn't seem to have the slightest idea of what he wants to do or how he wants to do it. Mrs. Martin's sister, who has a penchant for butting into everybody's affairs, comes to take Queena away from the husband she never has seen. Hiring Ned as a butler, a job he gladly takes as it will bring him close to Queena, Min adds to Ned's troubles by coyly becoming infatuated with him while Mrs. Martin becomes enamored of Twilling.

Trying to see his wife, Ned makes the mistake of climbing into Aunt Min's boudoir. Trapped, accused as a philanderer, he makes a quick break to flee the horrible situation only to be pursued by the whole household and a horde of officers. Breaking all traffic laws, Ned lands in court. There, to the tune of gay hilarity, it is revealed that Twilling is a radio broadcast nabob, and the mother-in-law and aunt-in-law hen-pecked husband becomes the crooning "Fireside Troubadour," more than able to support Queena in the style to which her relatives have accustomed her.

Full of comedy in dialogue, action and situations from start to finish, the pictures moves speedily. Naturally wholesome throughout, it is also endowed with batches of potential showmanship that readily can be adapted to identify the picture as worthy of anyone's time and money.

Previewed in Paramount, Los Angeles, to a pleased audience.—McCARTHY, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by Joseph Santley. Original story by Clare Kummer. Screen play by Dore Schary and Harry Sauber. Photographed by James Van Trees. P. C. A. Certificate No. 1772. Running time, when seen in Hollywood, 75 minutes. Release date, January 17, 1936. General audience classification.

CAST

Ned Farrar	Edward Everett Horton
Queena Farrar	Peggy Conklin
Aunt Min	Laura Hope Crews
Mrs. Martin	Elizabeth Patterson
Twilling	Grant Mitchell
Phoebe	Ruth Warren
Craddock	Charles Coleman
Police captain	Dick Elliott

Three Godfathers

(MGM)

Outdoor Drama

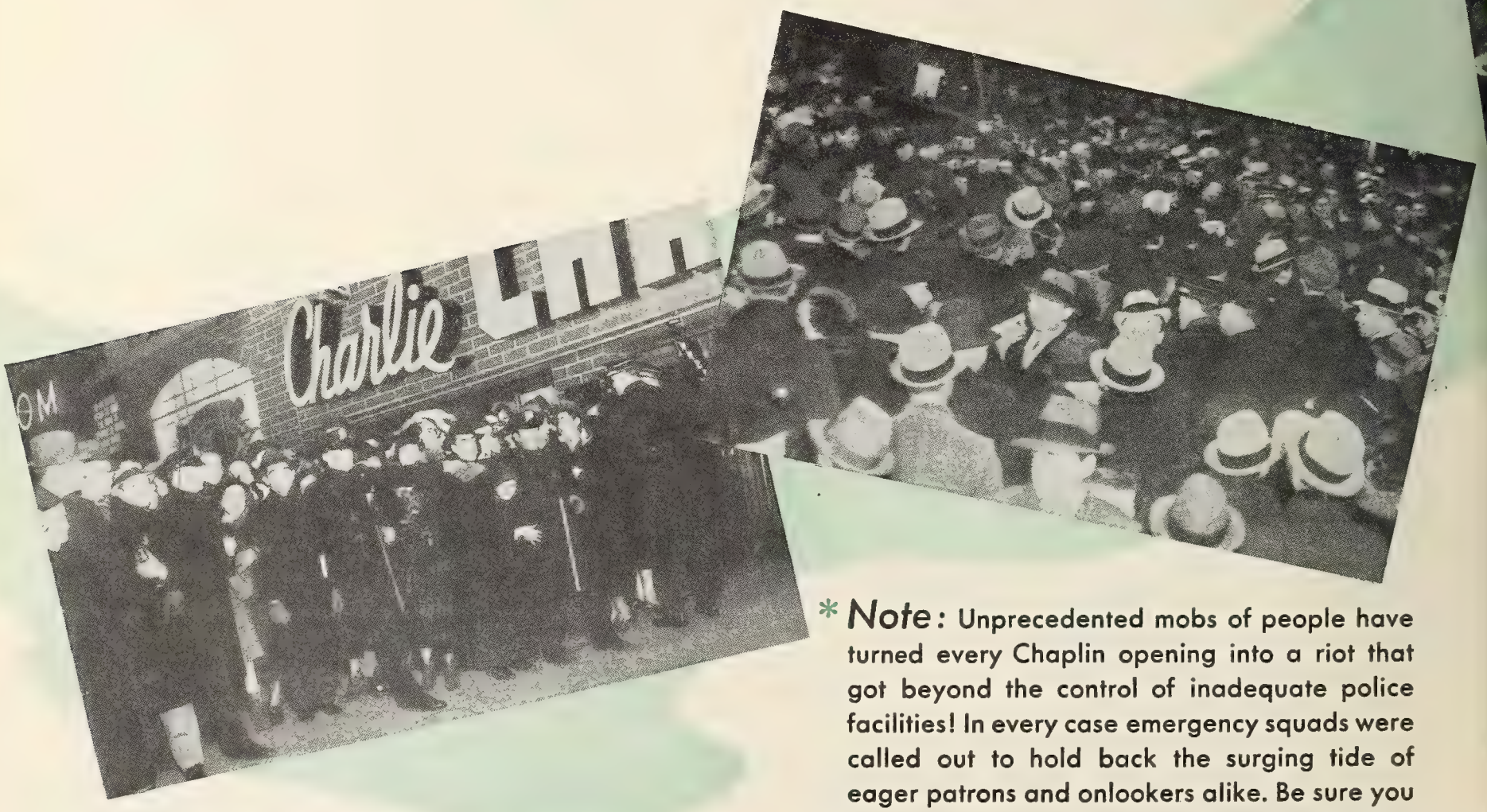
Although set in a western locals and the three principal players are western bad men, this is no prosaic western picture. While preserving much of the color of that character entertainment, particularly as it picturizes a bank holdup and chase, it stops being formula with that and takes on the tone of bewildered dramatic regeneration. Substantially, it is the story of three desperadoes, and a baby, in the hands of fate. Further, it's a story of men who are bad, know that they are bad, but in the souls of the trio is a dormant spark of humanity that leads them to die that a child might live. As such it possesses an unusual human interest appeal to be emphasized under the guidance of intelligent showmanship, as well as an occasional opportunity to laugh and smile a bit.

Following a risky but pleasant interlude in Bob's home town—which permits the introduction of romantic contrast concerning him and Molly—Bob, Doc and Gus rob the bank. In the getaway, Doc is shot. Heading for a desert water hole, they find a dead body and near it

Calling ALL CARS!

Reports from NEW YORK CITY, LOS ANGELES, MIAMI, PHILADELPHIA, BOSTON and LONDON* urge us to call out the riot squads in advance for the Chaplin openings on Feb. 21st in the following cities:

DAYTON, O. • TOLEDO, O. • RICHMOND, VA.
NORFOLK, VA. • HOUSTON, TEX. • ATLANTA, GA.
NEW ORLEANS, LA. • NASHVILLE, TENN. • AKRON, O.
MEMPHIS, TENN. • LOUISVILLE, KY. • CANTON, O.
CLEVELAND, O. • BALTIMORE, MD.



* *Note:* Unprecedented mobs of people have turned every Chaplin opening into a riot that got beyond the control of inadequate police facilities! In every case emergency squads were called out to hold back the surging tide of eager patrons and onlookers alike. Be sure you are protected. Get the full cooperation of your local police force before you open this picture.

Calling ALL CARS!







CHARLIE *Chaplin* in MODERN TIMES



Written, Directed and Produced
by CHARLES CHAPLIN
Released thru UNITED ARTISTS

Released thru
UNITED ARTISTS

Mrs. Marshall and her baby. Her dying request is that they take the child to safety. Knowing the peril to themselves, the trio start back towards town. Doc succumbs to his wound. Gus drinks from a poisoned hole, goes mad and wanders out into the desert. Alone with the child, his strength ebbing fast, tough guy Bob's first impulse is to abandon the child. Realizing he cannot do this, Bob stumbles on, giving the child the last drop of canned milk as he endures the tortures of thirst. Within sight of New Jerusalem, Bob drinks from a poisoned well to get temporary strength to carry on. Reaching town, he places the baby in Molly's arms, the rescue atoning for a lifetime of crime as he dies to join his partners.

The picture has an impressive quality not ordinarily associated with outdoor western entertainment. While it provides thrill and action, desperation, fear and heroism, it does so more in a manner to play upon the sentimental rather than excitable emotions. Brought to the attention of patrons as something entirely new and different, it is legitimate to anticipate that it will prove a popular attraction with just as much, if not more, interest for women than men.

Previewed in Uptown Theatre, Los Angeles. The manner in which the story is told, with action and dialogue effectively balanced and Chester Morris, Lewis Stone and Walter Brennan giving convincing performances, quickly swept the audience into the proper mood to understand and appreciate the picture's out of the ordinary entertainment character.

McCarthy, *Hollywood.*

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Joseph L. Mankiewicz. Directed by Richard Boleslawski. Screen play by Edward E. Paramore, Jr., and Manuel Seff. From a book by Peter B. Kyne. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, James Havens, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Joseph Ruttenberg. Film editor, Frank Sullivan. Assistant director, Dolph Zimmer. P. C. A. Certificate No. 2012. Running time, when seen in Hollywood, 85 minutes (to be cut). Release date, March 6, 1936. General audience classification.

CAST

Bob	Chester Morris
"Doc"	Lewis Stone
Gus	Walter Brennan
Molly	Irene Hervey
Professor Snape	Sidney Toler
Blackie	Dorothy Tree
Sheriff	Roger Imhof
Reverend McLane	Willard Robertson
Frank	Robert Livingston
Ed.	John Sheehan
Pedro	Joseph Marievsky
"Buck Tooth"	Victor Potel
Mrs. Marshall	Helen Brown
Marcus Treen	Harvey Clark
Mrs. McLane	Virginia Brissac
Baby	Jean Kirchner

Song And Dance Man

(20th Century - Fox)

Dramatic Romance

Many new twists serve to make this picture refreshingly different from the George M. Cohan stage play from which it was adapted. Essentially, with a back stage atmosphere, it is dramatic romance. Dialogue and action are well blended and as the yarn moves through its several situations, the various substantiating elements combine to provoke an attention-holding brand of human interest. While the motivating quality dominates, comedy is well worked in to counterbalance the dramatic tension; a bit of melodrama heightens the dramatic effect, and the introduction of a few song and dance numbers provides pleasing interludes.

The story is that of a pair of vaudeville hoofers, the male member ready to sacrifice his own career that his partner might climb the ladder of theatrical success. Coincidentally with the realization of Julie and Hap that they have gone as far together as they can, Julie falls in love with a millionaire. Though attached to Hap, she cannot resist the promise of a career which Davis offers her as star in a show which Nelson is producing under his backing. She is practically forced to do this when Hap pulls a brawl scene that temporarily takes him out of her life.

In rehearsals, Julie encounters difficulties, as dance director Crosby, who wants his own girl in the role given Julie, makes things tough for her. When he becomes particularly obnoxious, Hap returns, first to expose his plot and then administer Crosby a complete beating up. Taking over direction of the show, he whips it into shape for a smash opening and then realizing that, in association with Davis, there is a smooth path for Julie to fame, position and love, he leaves them happy to pick up his old hazardous profession as a small-time hoofer.

Well acted and directed, the picture, making no pretensions other than being straight-away entertainment, moves speedily as it sticks continually to its basic plot. It is family type entertainment that provides many showmanship angles that can be easily adapted to arouse patron interest.

Previewed in Ritz Theatre, Los Angeles. Audience reactions seemed to presage a favorable reception in similar type houses.

McCarthy, Hollywood.

Produced and distributed by Twentieth-Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Maude Fulton. Based on the play by George M. Cohan. Music and lyrics: "On a Holiday in My Play Room" and "Join the Party," by Sidney Clare and Lew Pollack. Dances staged by Fanchon. Photographed by Barney McGill. Art direction, Duncan Cramer and Lewis Creber. Assistant director, Aaron Rosenberg. Film editor, Al De Gaetano. Costumes by William Lambert. Sound, George Leverett. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1824. Running time, when seen in Hollywood, 72 minutes. Release date, March 13, 1936 (tent.) General audience classification.

CAST

Julie Carroll	Claire Trevor
Hap Farrell	Paul Kelly
Alan Davis	Michael Whalen
Patsy O'Madigan	Ruth Donnelly
Lieutenant Mike Boyle	James Burke
Sally	Helen Troy
C. B. Nelson	Lester Matthews
Crosby	Ralf Harolde
Dolores	Gloria Roy
Mrs. Whitney	Margaret Dumont
Curtis	Billy Bevan
Goldie McGuffey	Irene Franklin

Follow the Fleet

(RKO Radio)

Musical Comedy

Although the nationwide popularity of Fred Astaire and Ginger Rogers indicates the general direction of showmanship concentration on this latest vehicle of the two dancing stars, there are many other aspects for attention. Since it is a Pandro S. Berman production directed by Mark Sandrich, the two responsible for previous Astaire-Rogers pictures, the same production scope may be anticipated, but this picture differs in the character of the story, an additional factor in the exhibitors' favor.

As the title implies, it is a nautical story, one of gobs and girls. While the love interest element is well taken care of with a proper balance of light drama and suspense and the vein of conflict common to such a story, the comedy contrast is given a broader swing in dialogue, action and situations and the substantiating chorus singing-dancing effects.

Of further showmanship worth are the facts that the musical numbers are the product of Irving Berlin, whose songs were featured in "Top Hat," and that the screen play is by Dwight Taylor and Allan Scott, who functioned similarly on that picture.

The supporting cast, with the exception of one new personality, is composed of known screen names, but that one newcomer, Harriet Hilliard, known chiefly because of her radio work, gives the Astaire-Rogers team a run for stellar honors despite a lesser role.

Highlights of the picture include the opening sequence, a song and dance by Astaire titled "We Saw the Sea." His other solo effort, to the tune of "I'd Rather Lead a Band," is reminiscent of his "machine-gun" number of "Top Hat," but it is doubly effective. The Astaire-Rogers dances are "Let Yourself Go," a comedy number titled "I'm Putting All My Eggs in One Basket," and the finale, "Let's Face the Music." Miss Hilliard's two vocal efforts, "Get Thee Behind Me, Satan" and "Here Am I, But Where Are You," are well in keeping with the general qualities of the picture.

As the Pacific Fleet arrives in San Francisco, Astaire and his pal, Randy Scott, discover the former's old vaudeville partner, Miss Rogers, and her sister, Miss Hilliard. The old dance team reunite once more to win a contest, and as the manager presents the prize to Miss Rogers, her partner manages to get her fired by his remarks. He promises to get a better job for her, however, and all appears well.

Miss Hilliard, meanwhile, is in the full bloom of romance, but she doesn't know Scott has fallen for a rich widow, Astrid Allwyn. And, what Miss Rogers doesn't know is that the fleet is sailing and Astaire with it.

When the fleet returns, a surprise awaits the boys. Miss Hilliard has spent all her savings on reconditioning a ship so Scott can realize his ambition to be a captain of his own boat. Instead, however, Scott rushes to Miss Allwyn.

Astaire then proceeds unknowingly to queer Miss Rogers' chance for a return to the theatre. Later all four meet at Miss Allwyn's party and Miss Hilliard is quite crushed when she sees the man she loves in another's arms. The meeting of Miss Rogers and Astaire is a bit more stormy because she realizes it was he who squelched her audition with the producer.

Astaire then learns about the boat and, further, that she will lose it unless the salvage company is paid. He then suggests that they give a show on the boat to raise the money, and at the same time conceives a plan of getting rid of Miss Allwyn.

The next day Astaire finds his leave canceled and an angry pal on guard. So he dives off the ship, Scott in pursuit. Arriving at Miss Hilliard's boat, Scott learns the truth, the show goes on, and all ends well for the quartet.

All in all, it's grand entertainment.—Baehler, New York.

Produced and distributed by Radio. Produced by Pandro S. Berman. Directed by Mark Sandrich. Screen play by Dwight Taylor and Allan Scott. Founded on the play, "Shore Leave," as produced by David Belasco. Photographed by David Abel. Photographic effects, Vernon Walker. Musical director, Max Steiner. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Gowns by Bernard Newman. Edited by Henry Berman. Technical advisor, Harvey Haislip, Lt. Commander, U. S. N. Release date, Feb. 21, 1936. Running time, 110 minutes. P. C. A. Certificate No. 1801. General audience classification.

CAST

Baker	Fred Astaire
Sherry	Ginger Rogers
Bilge	Randolph Scott
Connie	Harriet Hilliard
Iris	Astrid Allwyn
Dopey	Ray Mayer
Captain Hickey	Harry Beresford
Lt. Williams	Addison Randall
Nolan	Russell Hicks
Sullivan	Brooks Benedict
Kitty	Lucille Ball
Trio	Betty Grable, Joy Hodges, Jennie Gray
Sailor	Tony Martin
Hostess	Maxine Jennings
Sailor	Edward Burns
Waitress	Jane Hamilton
Sailor	Frank Mills
Sailor	Frank Jenks

Anything Goes

(Paramount)

Musical Comedy

This is a tuneful, fast-moving musical comedy, with production credit values, for the showman using a campaign that definitely establishes its character. Exhibitors here can pay more than the usual amount of attention to production as a whole, for the film is adapted from one of New York's most recent and successful stage musicals, originally written by Guy Bolton and P. G. Wodehouse, along with Howard Lindsay and Russell Crouse. The music is by Cole Porter, Frederick Hollander and Richard Whiting, and several members, included in the picture, such as "You're the Top" and "I Get a Kick Out of You," need no introduction anywhere.

Bing Crosby and Ethel Merman are featured, but the comedy character of the story is established by the presence of Charles Ruggles and Arthur Treacher. The worth of their name values is supplemented by those of Ida Lupino, Grace Bradley, Robert McWade and Jerry Tucker. All these are under the direction of Lewis Milestone, who has adhered to the story itself in a screen musical and not hindered the plot motivation by insertion of lavish numbers.

Crosby surpasses himself, as compared to sev-



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eral of his recent pictures, not only in the handling of his dramatic role but also of his singing assignments. Miss Merman, currently appearing in "Strike Me Pink," presents her songs with her customary gusto.

Most of the comedy is in the hands of those two masters, Ruggles and Treacher, Ruggles portraying "Public Enemy No. 13" with aspirations of moving higher up on the list, and Treacher his typical, bland English self.

Highlights of the picture are Crosby and Miss Merman singing "You're the Top," Ruggles winning a trap-shooting contest with a machine-gun, and the only musical production number, which appears at the picture's end.

Showmen might do well to see the picture first, so as to take full advantage of production values, names and timeliness of the stage musical from which the picture was taken.

The story itself concerns Crosby's following Miss Lupino aboard an ocean liner in the belief she is in danger, after refusing to make the trip with Miss Merman, who loves him. Once the ship gets under way Crosby falls in with Ruggles, escaping gangster, and takes the passport of the man who is sought as Public Enemy No. 1 in America.

Against this background Crosby dashes about using many disguises, making love to Miss Lupino when he can, dodging his boss, and generally having quite a time of it all. Interspersed are several songs by Crosby and Miss Merman, singly and in duet.

It is revealed that Miss Lupino is really not in danger at all, but by this time Crosby is in the ship's brig with Ruggles and about to be returned to America. The two escape, and amid a musical setting and surrounded by dancing girls clear everything up and the fadeout has all the lovers united.—BAEHLER, New York.

Produced and distributed by Paramount. Produced by Benjamin Glazer. Directed by Lewis Milestone. From the play by Howard Lindsay and Russell Crouse. Music and lyrics by Cole Porter. Additional songs by Leo Robin, Richard A. Whiting, Frederick Hollander, Hoagie Carmichael and Edward Heyman. Edited by Eda Warren. Art direction by Hans Dreier and Ernest Fegte. Photography by Karl Struss. Release date, Jan. 24, 1935. P. C. A. Certificate No. 1754. Running time, 97 minutes. General audience classification.

CAST

Billy Crocker	Bing Crosby
Reno Sweeney	Ethel Merman
Rev. Dr. Moon	Charles Ruggles
Hope Harcourt	Ida Lupino
Bonnie Le Tour	Grace Bradley
Sir Evelyn Oakleigh	Arthur Treacher
Elisha J. Whitney	Robert McWade
Bishop Dobson	Richard Carle
Mrs. Wentworth	Margaret Dumont
Junior	Jerry Tucker

Wife Versus Secretary

(MGM)

Comedy Romance Drama

Box office values abound in this picture. Take the angles that, in any picture, usually first come to attention. The title is provocative. One into which theatre goers can read much, it suggests something intriguing and alluring. Also it is one that showmen quickly can adapt as the basis for refreshing new exploitation. Clark Gable, Jean Harlow and Myrna Loy, the principals, provide the magnet of triple star name value that assumes an unusual significance in that a surprisingly different Harlow is presented. Story content does not let the title down. Rather as it is comedy romance drama, built upon a unique triangle premise, it further embellishes the import. The story, expertly prepared, directed and acted, makes vivid use of imagination-stimulating illusion to complete the full atmosphere the title indicates. Produced with good taste, it puts a cleverly wholesome slant on the one one-man, two-women entertainment idea.

Treated in a manner that continually accentuates its gayety, it's a story of what can happen to a woman when she lets her imagination and suspicions run away with her reason. Publisher Van is very much in love with his wife Linda. He never does anything that should lead her to think otherwise. His job makes it necessary that he have his secretary, Whitey, at his beck and call any hour of the day or night. The intimate association, always strictly business, causes Linda, without rhyme or reason, to fall victim to the demon jealousy. Her imagined fears are made concrete by the warnings of mother-in-law Mimi.

Van and Whitey are engaged in a business deal, details of which must be guarded carefully from rival competitors. Completely disillusioned when Van explains that he cannot take her with him on a business trip to Havana, Linda fears the worst when Whitey is missing from the office. Phoning Havana in the early hours of morning, she is shocked when Whitey answers. Convinced she has been given a dirty deal, she separates from Van, and unresponsive to Mimi's explanation, that when there's a whole box full of candy at hand a little boy can't be blamed for stealing one piece, she is confronted by Whitey in the state room of her Europe-bound boat. When it's woman to woman; one in love with her job and willing to take the man if the other doesn't want him—the other just a poor frightened little lady who doesn't know what to think or believe until Whitey convinces her that it's only the wife who goes looking for trouble who finds it.

Motivated by cleverly contrived situations and moving to the pace of peppy dialogue, the nature of the show is one that customarily appeals to women, old or young, who while watching a picture like to have the imaginations run the full range of emotions. By the same token, it's one for the interest of men who might like to use it as an object lesson for suspicious wives or sweethearts.

Previewed in Fox Ritz Theatre, Los Angeles, first-run class neighborhood house. There was enthusiastic audience reaction, particularly to the new character given Harlow, plus the smart performances by Gable and Loy, a reaction that goes with pictures that tend toward word-of-mouth advertising.

MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Clarence Brown. Screen play by Norman Krasna, Alice Duer Miller and John Lee Mahin. From the Cosmopolitan Magazine story by Faith Baldwin. Musical score by Herbert Stothart and Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June. Film editor, Frank E. Hull. Assistant director, Charles Dorian. P. C. A. Certificate No. 1989. Running time, when seen in Hollywood, 85 minutes. Release date, February 21, 1936. General audience classification.

CAST

Van	Clark Gable
Whitey	Jean Harlow
Linda	Myrna Loy
Mimi	May Robson
Underwood	George Barbier
Dave	James Stewart
Joe	Hobart Cavanaugh
Finney	Tom Dugan
Simpson	Gilbert Emery

The Amateur Gentleman

(Criterion - United Artists)

Costume Romance

Another new British producing company makes a more than promising beginning with this adaptation of a Jeffrey Farnol novel. In Criterion Film Productions, Ltd., the active figures are Marcel Hellman, producer, and Douglas Fairbanks, Jr., star. With them on this occasion are Thornton Freeland, as director, and Gunther Kramps, cameraman, while dialogue has been written by Clemence Dane.

This expert personnel is reflected in the production, in which story values of a markedly popular character are handled with definite efficiency. On the long side in its British version the film has entertainment values which editing will put into a form acceptable to a big range of American audiences. Opportunities for colorful presentation are plentiful, due to the backgrounds of London in the Regency period, which range from the Court in gala dress to Newgate in the days of manacled prisoners and the treadmill. A bare-fist fight, plenty of stirring coaching scenes, good comedy relief and plenty of action are assets.

John Barty, innkeeper in a town a few miles from London, is accused of stealing a watch from Chichester, an adventurer who is engaged to Lady Cleone, granddaughter of the Marquess of Camberhurst. Chichester has stolen valuable jewels from Camberhurst's bedroom and accuses Barty in order to cover his own crime. Barnabus, son of Barty, to discover proof of his father's innocence, goes to London in the guise of a wealthy gentleman, with money provided by the faithful inn servant, Natty Bell. He manages to obtain entrance to the Prince Regent's Court, makes money at the gaming table and by winning, under the name of "the amateur gentleman," a knuckle fight with a professional pugilist, and succeeds in planning his father's escape, on the eve of execution, from Newgate. He also falls in love with Lady Cleone.

Pauline D'Arville, an adventuress with whom Chichester is involved, comes to Barnabus' chambers to recover a paper which incriminates her lover and herself in the inn crime. She is mysteriously stabbed and Barnabus is suspected of the crime. He evades the officers sent to arrest him at court by walking out of a stage tableau into the presence of the Regent, and succeeds in escaping to the inn in a furiously driven coach. Pursued, he turns the tables on Chichester by tricking him into recognition of the handkerchief, containing the stolen jewels, found on the dead Pauline.

There is a rich air of romance in this production which should appeal to a very wide range of patrons. The court scenes are admirably done and there is real originality in the episode of the hero forcing his captors to pose in a "tableau vivant" before the Prince. Action throughout plays a more important part than dialogue, and there is conviction as well as strong visual appeal in the picture of a London in which a public execution was a public entertainment. It is one of those British pictures which American showmen can consider very seriously.—ALLAN, London.

Produced by Criterion Film Productions. Distributed by United Artists. From the novel by Jeffrey Farnol. Screen adaptation by Clemence Dane and Sergei Nolbandov. Dialogue by Clemence Dane. Producer, Marcel Hellman. Director, Thornton Freeland. Camera, Gunther Krampf. Sound, W. H. Clarke. Running time, 100 minutes. "G."

CAST

Barnabus Barty (John Beverley)	Doug. Fairbanks, Jr.
Lady Cleone	Elissa Landi
Natty Bell	Gordon Harker
John Barty	Frank Pettingell
Chichester	Basil Sydney
The Marquess	Athole Stewart
Ronald	Hugh Williams
Paulina D'Arville	Coral Brown
Lady Hunstanton	Irene Brown
Georgina	Margaret Lockwood
Townsend	Esme Percy
Belcher	Frank Bertram
Prince Regent	Gilbert Davis

Darkest Africa

(Republic)

Serial Thriller

The first episode of the 15-chapter "Darkest Africa" concerns itself chiefly with its star, Clyde Beatty, and the ease with which he cows the lions and tigers of his menagerie. Then Beatty meets Baru, a jungle boy, who has come to the outland for assistance in rescuing his sister, Valerie, the Goddess of the Joba, a city in an unexplored part of Africa. Beatty and Baru start for Joba through the jungle. Nearing Joba, the natives are frightened by the bat men, guarding the entrance to the city, and flee. Beatty and Baru, as the first episode ends, are being engulfed by a volcanic eruption. While the first episode seemed stilted, it gave promise of thrills in future episodes to appease the children. The serial was directed by B. R. Eason and Joseph Kane. The cast includes besides Beatty and Baru (Manuel King), Elaine Shepard, Lucien Prival, Naba, Ray Benard and Wheeler Oakman.—30 minute episodes.

"Robinson Crusoe" Planned

Guaranteed Pictures has announced that its third release of the season will be "Robinson Crusoe," featuring "Uncle Don," well known radio personality.



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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 15, 1936, from 102 theatres in 17 major cities of the country was $1,127,330, an increase of $28,380 over the total for the preceding calendar week ending February 8, 1936, when 106 theatres in 18 major cities of the country aggregated $1,098,950.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross
Boston							(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston	3,246	35c-65c	"Seven Keys to Baldpate" (Radio) (on stage: Gene Raymond and revue)	28,000	"We're Only Human" (Radio).... (on stage: Joe Cook and revue) (25c-65c)	17,000	High 9-7 "Hot Tip"..... 35,000 (plus stage show "Folies Bergere")
Fenway	1,382	30c-50c	"Anything Goes" (Para.) and.... "It's a Great Life" (Para.)	5,000	"The Informer" (Radio) and..... "Her Master's Voice" (Para.) (25c-65c)	6,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000
Keith's Memorial.	2,907	25c-65c	"The Ghost Goes West" (U. A.) (5 days—2nd week)	7,000	"The Ghost Goes West" (U.A).. (1st week)	14,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500 High 9-7 "Top Hat" 33,000
Loew's Orpheum.	2,970	25c-55c	"Rose Marie" (MGM)	20,500	"Professional Soldier" (20th Century) and "Exclusive Story (MGM)	16,000	Low 8-17 "Jalna" ..... 5,500 (6 days)
Loew's State	3,537	25c-55c	"Rose Marie" (MGM)	18,000	"Professional Soldier" (20th Century) and "Exclusive Story (MGM)	15,500	.....
Metropolitan	4,332	35c-65c	"Petrified Forest" (W. B.)..... (on stage: Tom Howard and George Shelton)	22,000	"The Milky Way" (Para.)..... (on stage: Ricardo Cortez and revue)	22,000	High 11-16 "Mutiny on the Bounty".... 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500 High 4-6 "Private Worlds" 41,000
Paramount	1,793	25c-50c	"Anything Goes" (Para.) and... "It's a Great Life" (Para.)	8,500	"The Informer" (Radio) and..... "Her Master's Voice" (Para.)	9,000	Low 7-20 "Men Without Names"..... 14,000 High 1-4-36 "Captain Blood" ..... 12,500 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	25c-50c	"Professional Soldier" ..... (20th Century)	6,400	"Riffraff" (MGM) ..... (2nd week)	5,600	High 9-8-34 "The Cat's Paw" ..... 16,000 Low 9-14 "Smilin' Through" ..... 3,000 (re-issue)
Chicago	4,000	35c-68c	"Anything Goes" (Para.)..... (on stage: Fred Waring and Radio show)	46,600	"The King of Burlesque" (Fox).. (on stage: Fred Waring and Orchestra)	44,500	High 8-11-34 "She Loves Me Not"..... 66,000 Low 5-26-34 "Thirty Day Princess"..... 19,000
Garrick	900	25c-50c	"The King of the Burlesque"..... (20th Century)	7,000	"Magnificent Obsession" (Univ.).. (2nd week)	9,200	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night"..... 3,000
Oriental	3,490	25c-40c	"Kind Lady" (MGM) ..... (on stage: Jackie Coogan and Betty Grable)	16,000	"The Perfect Gentleman" (MGM) (plus stage show)	15,500	High 11-2 "Woman Wanted" ..... 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse"..... 12,000
Palace	2,509	25c-50c	"The Lady Consents" (Radio)..... (on stage: Ruth Etting and revue)	20,500	"Next Time We Love" (Univ.).... (on stage: Clyde Beatty and Animals)	14,000	High 1-11-36 "I Dream Too Much".... 32,500 (on stage: Ken Murray and Lillian Roth) Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Show Them No Mercy" ..... (20th Century)	9,800	"A Night at the Opera" (MGM).. (3rd week)	8,500	High 1-5 "Forsaking All Others" ..... 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Annie Oakley" (Radio) ..... (plus stage show)	11,500	"Seven Keys to Baldpate" (Radio) (on stage: Mitzi Green and revue)	14,800	High 9-8-34 "The Most Precious Thing in Life" ..... 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists...	1,700	30c-60c	"Ghost Goes West" (U.A).....	11,000	"Strike Me Pink" (U.A.)..... (10 days—2nd week)	17,000	High 11-30 "Mutiny on the Bounty".... 34,100 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"Invisible Ray" (Univ.).....	5,000	"Ceiling Zero" (F.N.).....	5,750	High 10-12 "She Married Her Boss"..... 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"Petrified Forest" (W.B.).....	12,500	"The Lady Consents" (Radio)....	10,000	High 9-21 "Top Hat" ..... 27,500 Low 3-17-34 "Journal of a Crime"..... 2,900
RKO Palace	3,100	30c-60c	"Professional Soldier (20th Cent.) (on stage: Clyde Beatty and his Animals)	14,500	"I Dream Too Much" (Radio)..... (on stage: Ina Ray Hutton and Orchestra)	14,000	High 4-6 "Transient Lady" ..... 39,000 Low 5-19-34 "Where Sinners Meet"..... 4,000
State	3,400	30c-42c	"Rose Marie" (MGM).....	23,000	"Collegiate" (Para.)	15,500	High 1-12 "Forsaking All Others"..... 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	25c-35c	"Her Master's Voice" (Para.)....	3,000	"Strike Me Pink" (U.A.).....	5,500	High 11-23 "Mutiny on the Bounty"..... 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-50c	"Invisible Ray" (Univ.)	2,250	"Magnificent Obsession" (Univ.)..	3,500	High 5-5-34 "House of Rothschild"..... 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600 (6 days)
Broadway	1,500	25c-40c	"Magnificent Obsession" (Univ.)	2,000	"A Midsummer Night's Dream" (W.B.) (50c-$1.50)	4,000	.....
Denham	1,500	25c-40c	"The Milky Way" (Para.)..... (2nd week)	5,000	"Anything Goes" (Para.)..... (3 days—2nd week)	2,000	High 9-29-34 "Belle of the Nineties"..... 16,500 Low 4-7-34 "She Made Her Bed"..... 800
					"The Milky Way" (Para.)..... (4 days—1st week)	4,000	
Denver	2,500	25c-50c	"Ceiling Zero" (F. N.).....	6,500	"Strike Me Pink" (U. A.).....	8,000	High 1-13-34 "Roman Scandals" ..... 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Rose Marie" (MGM)..... (2nd week)	5,000	"Rose Marie" (MGM)..... (1st week)	14,000	High 2-17-34 "Hi Nellie" ..... 19,500 Low 12-29-34 "Hat, Coat and Glove"... 1,000
Paramount	2,000	25c-40c	"Strike Me Pink" (U. A.).....	2,500	"Dangerous" (W.B.)	3,000	High 5-11 "Bride of Frankenstein"..... 7,000 Low 6-9-34 "Uncertain Lady" 400
Hollywood							
Chinese	2,500	30c-55c	"Riffraff" (MGM) and..... "Three Live Ghosts" (MGM)	8,750	"Rose Marie" (MGM).....	14,500	High 4-14-34 "House of Rothschild".... 25,171 Low 12-29-34 "Music in the Air"..... 4,292
Pantages	3,000	25c-40c	"The Lady Consents" (Radio).....	6,600	"Strike Me Pink" (U.A.)..... (2nd week)	6,200	High 9-7 "Top Hat" ..... 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Ceiling Zero" (F.N.)..... (2nd week)	10,380	"Ceiling Zero" (F. N.)..... (1st week)	15,000	High 9-8-34 "Dames" ..... 25,000 Low 4-13 "Laddie" 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Indianapolis							
Apollo	1,100	25c-40c	"Every Saturday Night" (Fox)	1,300	"Paddy O'Day" (Fox)	2,500	High 9-7 "Steamboat Round the Bend" 8,000 Low 2-15-36 "Every Saturday Night" 1,300
Circle	2,800	25c-40c	"Rose of the Rancho" (Para.)	5,000	"Invisible Ray" (Univ.) and "If I Had a Million" (Para.)	3,000	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Next Time We Love" (Univ.)	6,000	"Anything Goes" (Para.)	8,000	High 1-25-36 "Her Master's Voice" (on stage: "Earl Carroll's Vanities") 12,000 Low 1-2 "Little Women" 1,500
Lyric	2,000	25c-40c	"The Murder of Dr. Harrigan" (plus vaudeville)	7,000	"Ceiling Zero" (F.N.) (plus vaudeville)	10,500	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Exclusive Story" (Col.) (on stage: Cab Calloway and orchestra) (25c-55c)	15,000	"Ghost Goes West" (U.A.) and "One Way Ticket" (Col.)	3,800	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and orch.) 15,000 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Ceiling Zero" (F.N.)	6,500	"Captain Blood" (F.N.)	6,900	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Rose Marie" (MGM)	20,000	"Ghost Goes West" (U.A.)	8,700	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"The Milky Way" (Para.)	8,500	"Miss Pacific Fleet" (W.B.) (5 days)	5,800	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"Magnificent Obsession" (Univ.) (plus stage show)	6,400	"The Lone Wolf Returns" (Col.) (plus stage show)	6,000	High 1-18-36 "Magnificent Obsession" (plus stage show) 14,500 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c	"The Great Impersonation (Univ.)	2,300	"First a Girl" (GB Pictures)	3,700	High 10-27-34 "Judge Priest 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Filmarte	800	30c-40c	"Soak the Rich" (Para.)	2,800			High 4-14-34 "Moon Over Morocco" 7,600 Low 6-30-34 "Island of Doom" 160
Four Star	900	30c-55c	"The Ghost Goes West" (U. A.) (2nd week)	4,200	"The Ghost Goes West" (U.A.) (1st week)	5,800	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Frontier" (Amkino) (2nd week)	1,750	"Frontier" (Amkino") (1st week)	2,200	
Hillstreet	2,700	25c-40c	"The Lady Consents" (Radio)	6,500	"Strike Me Pink" (U.A.) (2nd week)	7,000	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Riffraff" (MGM) and "Three Live Ghosts" (MGM)	11,000	"Rose Marie" (MGM)	17,500	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"The Milky Way" (Para.) (plus F. and M. stage show)	23,500	"Rose of the Rancho" (Para.) (plus stage show)	17,250	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
W. B. Downtown	3,400	25c-40c	"Ceiling Zero" (F.N.) (2nd week)	8,300	"Ceiling Zero" (F.N.) (1st week)	16,000	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"The Widow from Monte Carlo" (W. B.)	1,500	"Nevada" (Para.)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"Rose Marie" (MGM)	13,000	"Anything Goes" (Para.)	10,000	High 1-4 "The Bride Comes Home" 31,326 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"Next Time We Love" (Univ.)	6,500	"Two in the Dark" (Radio) (on stage: Wayne King and Orchestra)	8,500	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Professional Soldier" (20th Century)	5,000	"Rose of the Rancho" (Para.)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 2-15-36 "Professional Soldier" 5,000
World	400	25c-55c	"Magnificent Obsession" (Univ.) (4th week)	2,500	"Magnificent Obsession" (Univ.) (3rd wek))	3,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Dangerous" (W.B.) and "The Widow from Monte Carlo" (W.B)	9,000	"Rendezvous" (MGM) and "Kind Lady" (MGM)	8,500	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"La Maternelle" (Metropolis) (2nd week)	3,000	"La Maternelle" (Metropolis) (1st week)	6,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Hitch Hike Lady" (Republic) (on stage: Major Bowes' Amateurs)	13,000	"Paddy O'Day" (Fox) and "Pursuit" (MGM) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"A Tale of Two Cities" (MGM)	14,000	"Anything Goes" (Para.)	11,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"One Way Ticket" (Col.) and "Professional Soldier" (20th Cent.)	7,000	"Strike Me Pink" (U.A.) and "Atlantic Adventure" (Col.) (2nd week)	6,000	High 2-1-36 "Strike Me Pink" and "Atlantic Adventure" 12,000 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,300
New York							
Capitol	4,700	25c-85c	"Rose Marie" (MGM) (2nd week)	42,000	"Rose Marie" (MGM) (1st week)	61,000	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays on" 4,500
Center	3,433	35c-$1.25	"The Lady Consents" (Radio)	20,000	"Professional Soldier" (20th Century)	20,000	
Palace	2,500	25c-75c	"Paddy O'Day" (Fox) and "The King of the Burlesque" (Fox)	8,000	"Captain Blood" (F.N.) (5 days—2nd week) "Two in the Dark" (Radio) (5 days)	5,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Anything Goes" (Para.) (on stage: Isham Jones and orchestra)	40,000	"Collegiate" (Para.) (on ctage: Hal Kemp and orchestra) (2nd week)	30,000	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Muss 'Em Up" (Radio) (2nd week)	7,000	"Muss 'Em Up" (Radio) (1st week)	12,000	
Rivoli	2,200	40c-99c	"Modern Times" (U. A.)	65,000	"The Ghost Goes West" (U.A.) (5 days—4th week)	13,000	High 2-15-36 "Modern Times" 65,000 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Petrified Forest" (W. B.) (plus stage show)	82,000	"Next Time We Love" (Univ.) (plus stage show)	60,000	High 9-7 "Top Hat" (plus stage show) 131,200 Low 11-30 "Crime and Punishment" (plus stage show) 45,000
Roxy	6,200	25c-55c	"Mister Hobo" (GB Pictures) (plus stage show)	30,000	"King of the Damned" (GB Pictures) (plus stage show)	26,500	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Story of Louis Pasteur" (F. N.)	28,000	"Ceiling Zero" (F.N.) (3rd week)	16,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"I Dream Too Much" (Radio)....	1,900	"Sylvia Scarlett" (Radio).....	1,800	High 1-6-34 "Going Hollywood" ..... 4,100 Low 9-8-34 "You Belong to Me"..... 800
Criterion	1,700	10c-55c	"Rose Marie" (MGM)	7,500	"Anything Goes" (Para.).....	4,500	High 1-27-34 "Dinner at Eight" ..... 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"The Widow from Monte Carlo".. (W. B.) (plus stage show) (4 days) "Chatterbox" (Radio) ..... (3 days) (10c-36c)	2,200 500	"Grand Exit" (Col.)..... (4 days) (Vaudeville on stage) "Charlie Chan's Secret" (Fox).... (3 days) (Vaudeville on stage) (10c-36c)	2,300 1,400	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"Ceiling Zero" (F. N.).....	3,700	"Barbary Coast" (U.A.).....	3,100	High 9-29-34 "Bright Eyes" ..... 9,540 Low 5-26-34 "Merry Wives of Reno"... 2,000
Omaha							
Brandeis	1,200	25c-40c	"Fang and Claw" (Radio) and.... "Two in the Dark" (Radio) (6 days)	3,900	"Ceiling Zero" (F.N.)..... (4 days—2nd week) "A Midsummer Night's Dream" (W.B.) (3 days) (50c-$1.50)	2,900 5,200	High 9-14 "Top Hat" ..... 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Anything Goes" (Para.) and.... "The Great Impersonation" (Univ.)	5,100	"Magnificent Obsession" (Univ.) (2nd week) and "Coronado" (Para.)	5,200	.....
Orpheum	3,000	25c-40c	"Dangerous" (W. B.) and..... "Red Salute" (U. A.)	8,150	"Splendor" (U.A.) ..... (on stage: Major Bowes' Amateurs) (35c-55c)	10,000	High 8-31 "We're in the Money"..... 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Ghost Goes West" (U. A.).....	9,000	"Strike Me Pink" (U.A.) ..... (3rd week)	4,500	High 5-5-34 "House of Rothschild" ..... 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Rose of the Rancho" (Para.) ...	2,200	"A Tale of Two Cities" (MGM).. (10 days)	4,700	High 1-6-34 "Duck Soup"..... 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Rose Marie" (MGM) ..... (2nd week)	13,000	"Rose Marie" (MGM) ..... (1st week)	23,000	High 1-4-36 "A Tale of Two Cities".. 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Dancing Feet" (Republic) ..... (on stage: Bebe Daniels, Ben Lyon, Toby Wing)	24,000	"Dangerous Intrigue" (Col.)..... (on stage: Benny Rubin and revue)	15,500	High 4-7-34 "Harold Teen" ..... 40,000 Low 9-28 "Special Agent"..... 10,000
Fox	3,000	40c-65c	"Every Saturday Night" (Fox).... (on stage: Gomez and Wiona) (5 days)	8,000	"Charlie Chan's Secret" (Fox).... (plus stage show)	16,000	High 12-28 "The Littlest Rebel" ..... 31,000 (plus stage show) Low 7-28-34 "She Was a Lady"..... 7,000
Karlton	1,066	25c-40c	"Strike Me Pink" (U. A.).....	2,700	"Her Master's Voice" (Para.)....	2,300	High 11-3-34 "One Night of Love"..... 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Ceiling Zero" (F. N.)	2,000	"Magnificent Obsession" (Univ.)..	2,400	High 3-3-34 "Carolina" ..... 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"The Milky Way" (Para.).....	11,500	"Anything Goes" (Para.).....	13,000	High 11-23 "Mutiny on the Bounty" .... 25,000 (2nd week) Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"You May Be Next" (Col.).....	5,500	"Exclusive Story" (MGM)..... (10 days)	9,200	High 1-11-36 "Riffraff" ..... 10,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"Broadway Melody of 1936" ..... (MGM) and "Charlie Chan in Shanghai (Fox)	1,700	"The Informer" (Radio) and..... "The Gay Deception" (Fox)	1,700	.....
Broadway	1,912	25c-40c	"Ah, Wilderness!" (MGM).....	7,000	"Ceiling Zero" (F.N.).....	6,000	High 4-7-34 "Wonder Bar" ..... 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Escape from Devil's Island".... (Col.) and "The Perfect Gentleman" (MGM)	5,000	.....		High 1-25-36 "A Midsummer Night's Dream" ..... 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"First a Girl" (GB Pictures) and.. "Professional Soldier" (20th Cent.)	7,000	"Dangerous" (W.B.) and..... "So Red the Rose" (Para.)	7,000	High 9-28 "She Married Her Boss"..... 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"The Milky Way" (Para.).....	9,000	"Anything Goes" (Para.) and.... "Chatterbox" (Radio)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Rose Marie" (MGM)..... (2nd week)	7,000	"Rose Marie" (MGM)..... (1st week)	8,000	High 4-28-34 "House of Rothschild" ..... 9,800 Low 8-4-34 "Paris Interlude"..... 3,700
San Francisco							
Clay	400	25c-35c	"New Gulliver" (Amkino)..... (3rd week)	1,200	"New Gulliver" (Amkino)..... (2nd week)	1,800	.....
Fox	5,651	10c-35c	"Dangerous Waters" (Univ.) and "Chatterbox" (Radio)	4,800	"Last of the Pagans" (MGM) and "Forced Landing" (Republic)	7,000	High 7-27 "The Murder Man"..... 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"The Lady Consents" (Radio).... (plus stage band)	15,000	"Exclusive Story" (MGM)..... (plus stage band)	17,000	High 9-14 "Top Hat" ..... 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	2,440	15c-40c	"Invisible Ray" (Univ.) and..... "Whispering Smith Speaks" (Fox)	9,000	"Magnificent Obsession" (Univ.).. (4th week)	5,500	High 6-9-34 "Sing and Like It" ..... 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Anything Goes" (Para.) and.... "Man Hunt" (W.B.)	14,200	"Professional Soldier" (20th Century) and "The Widow from Monte Carlo" (W.B.)	14,000	High 9-29-34 "Belle of the Nineties".... 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"A Tale of Two Cities" (MGM).. (3rd week)	5,800	"A Tale of Two Cities" (MGM).. (2nd week)	7,000	High 1-19 "The County Chairman" ..... 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Peter Ibbetson" (Para.)..... (2nd week)	5,000	"Peter Ibbetson" (Para.)..... (1st week)	5,900	High 1-6-34 "Roman Scandals" ..... 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"The Milky Way" (Para.).....	12,500	"Collegiate" (Para.) and..... "My Marriage" (Fox)	13,200	High 10-5 "I Live My Life"..... 35,000 (plus stage band) Low 2-15-36 "The Milky Way"..... 12,500
Seattle							
Blue Mouse	950	25c-55c	"Captain Blood" (F.N.)..... (2nd week)	3,250	"Captain Blood" (F.N.)..... (1st week)	3,400	High 2-17-34 "Roman Scandals" ..... 7,500 Low 7-7-34 "Tomorrow's Children"..... 2,550
Fifth Avenue	2,500	25c-55c	"The Milky Way" (Para.)..... (8 days)	8,700	"Anything Goes" (Para.) and..... "Two in the Dark" (Radio)	6,700	High 4-14-34 "Riptide" ..... 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"Strike Me Pink" (U.A.) ..... (3rd week)	5,100	"Strike Me Pink" (U.A.)..... (2nd week)	8,150	High 2-1-36 "Strike Me Pink"..... 10,400 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"I Dream Too Much" (Radio)....	3,100	"Magnificent Obsession" Univ.).. (5 days—2nd week)	3,100	High 4-14-34 "Spitfire" ..... 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Ceiling Zero" (F.N.) and..... "Your Uncle Dudley" (Fox)	6,300	"Rose of the Rancho" (Para) and "Invisible Ray" (Univ.)	5,200	High 9-21 "Top Hat" ..... 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	20c-30c	"Tough Guy" (MGM) and..... "Drift Fence" (Para.) (on stage: Jackie Cooper and Rin-Tin-Tin, Jr.)	6,550	"The Widow from Monte Carlo" (W.B.) and "We're Only Human" (Radio).... (8 days)	4,900	High 12-21 "Personal Maid's Secret"... 8,900 (on stage: Cab Calloway and band) Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"Sweet Surrender" (Univ.)..... (plus stage show) (15c-40c)	2,950	"Frisco Waterfront" (Republic)... (plus stage show)	3,100	.....



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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	68.	June 10
Coming				
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62.	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65.	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62.	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64.	
Coming				
August Week-end				
Below the Deadline				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan			
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61.	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70.	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70.	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58.	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68.	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57.	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69.	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67.	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59.	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 8,'36	65.	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72.	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58.	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73.	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71.	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57.	May 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55.	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63.	
Riding Wild	Tim McCoy-Billie Seward	June 28	56.	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86.	Nov. 10
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91.	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57.	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58.	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67.	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58.	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57.	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	
Coming				
Bless Their Hearts	Mary Astor-Melvyn Douglas			
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Gentleman Goes to Town, A	Gary Cooper-Jean Arthur	Mar. 31,'36†		
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†		
King Steps Out, The	Grace Moore—Franchot Tone			
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Music Goes Round, The	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	
Roaming Lady	Fay Wray-Ralph Bellamy			
Trapped by Television	Lloyd Nolan-Jean Dixon			
United States Smith	Charles Bickford-Florence Rice	Mar. 16,'36†		
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85.	
Homely Girl	Javor Murathy	Sept. 1†	88.	
Honor Among Thieves	Kabos-Calkos	Sept. 10†.	73.	
Iron Man	Torzs-Turay	Sept. 15†	71.	
Queen of Roses	Zita Pertzel	Nov. 10†	90.	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83.	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58.	
Singing Troubadour	Szue Sebok	Dec. 1†	77.	
Sweet Stepmother	Mario Tasnadi	Nov. 22†	90.	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81.	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15.	72.	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60.	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	

Coming

Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Spy 77	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	

Coming

Bridge of Sighs	Onslow Stevens-Mary Doran	Feb. 25,'36†		
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar. 1,'36†	78	June 1
La Vie Parisienne	John Loder-Nancy Burne			
Little Red School House	Junior Coghlan-Dickie Moore	Feb. 29,'36†		
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 21,'36†	65	
Southern Maid, A	Bebe Daniels-Clifford Mollison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr. 13	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinsen	Feb. 22,'36†	87	Nov. 30

Coming

Brides Are Like That (G)	Ross Alexander-Anita Louise		67	Jan. 25,'36
God's Country and the Woman	Bette Davis-George Brent			
Legionnaire				
Murder by an Aristocrat (See "In the Cutting Room," Feb. 8,'36.)	Marguerite Churchill-L. Talbot			
Road Gang (See "Prison Farm," "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker		62	
Snowed Under 965 (See "In the Cutting Room," Jan. 11,'36.)	George Brent-Genevieve Tobin	Mar. 28,'36†		
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	58	
Sons o'Guns	Joe E. Brown-Joan Blondell			
Stage Struck	Joan Blondell-Dick Powell			
Treachery Rides the Range (See "In the Cutting Room," Feb. 1,'36.)	Dick Foran-Paula Stone			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
King of the Damned (A) 3504	Conrad Veldt-Helen Vinson	Jan. 20,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84.)	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veldt-Rene Ray	Dec. 15†	90	Oct. 19
Rhodes 3514	Walter Huston	Feb. 20,'36†		
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Boys Will Be Boys	Will Hay			
Doomed Cargo	Edmund Lowe-Constant Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar. 10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anite Page	Dec. 1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Bridge of Sighs	Onslow Stevens-Mary Doran			
Brilliant Marriage	Joan Marsh-Ray Walker			
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

Coming

Along Came a Woman	Eddie Nugent-Ann Rutherford			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) (Exploitation: Jan. 18,'36, pgs. 82, 83.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 9

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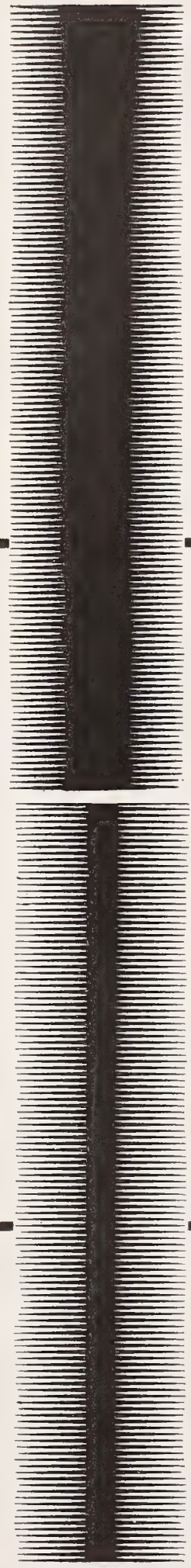
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(THE RELEASE CHART--CONT'D)

Baby Face Harrington (G).....Charles Butterworth-U. Merkel...Apr. 12.....63....Mar. 30
Bishop Misbehaves, The (G)...Edmund Gwenn - Maureen O'Sullivan .....Sept. 13†.....86....Nov. 9
Bohemian Girl, The.....Laurel and Hardy.....Feb. 14,'36†....72.....
(See "In the Cutting Room," Dec. 14.)
Bennie Scotland (G).....Laurel and Hardy.....Aug. 23†.....82....Sept. 14
Broadway Melody of 1936 (G)..Jack Benny-Eleanor Powell.....Sept. 20.....103....Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)
Calm Yourself (G).....Madge Evans-Robert Young.....June 28.....60....June 23
China Seas (G).....Clark Gable - Jean Harlow - Wallace Beery .....Aug. 16†.....89....Aug. 5
Escapade (G) .....William Powell-Luise Rainer.....July 5.....89....July 18
Exclusive Story (G).....Franchot Tone-Madge Evans.....Jan. 17,'36†....73.Jan. 18,'36
Flame Within, The (A).....Ann Harding-Herbert Marshall...May 17.....73....May 18
Garden Murder Case, The (G)..Edmund Lowe-Virginia Bruce....Feb. 21,'36†....62.Feb. 8,'36
Here Comes the Band (G)....Ted Lewis-Virginia Bruce.....Aug. 30†.....87....Aug. 17
I Live My Life (G).....Joan Crawford-Brian Aherne.....Oct. 4†.....98....Oct. 5
(Exploitation: Feb. 15,'36, p. 83.)
It's in the Air (G).....Jack Benny-Una Merkel.....Oct. 11†.....80....Nov. 16
Kind Lady (G).....Aline MacMahon-B. Rathbone....Dec. 6†.....78....Dec. 7
Last of the Pagans (G).....Mala-Lotus Long .....Dec. 20†.....84....Dec. 14
Mad Love (A).....Peter Lorre-Frances Drake.....July 12.....69....July 8
Murder in the Fleet (G).....Robert Taylor-Jean Parker.....May 24.....70....May 18
Murder Man, The (G).....Spencer Tracy-Virginia Bruce....July 19.....70....July 20
Mutiny on the Bounty (G).....Clark Gable-Charles Laughton-Franchot Tone .....Nov. 8†.....133....Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 66; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82.)
Night at the Opera, A (G)....Marx Brothers .....Nov. 15†.....96....Oct. 26
(Exploitation: Jan. 18,'36, pgs. 80, 82.)
No More Ladies (A).....Joan Crawford-R. Montgomery....June 14.....82....June 3
O'Shaughnessy's Boy (G).....Wallace Beery-Jackie Cooper.....Sept. 27†.....88....Oct. 6
(Exploitation: Jan. 18,'36, p. 86.)
Perfect Gentleman, The (G)...Frank Morgan-C. Courtneidge....Nov. 22†.....73....Dec. 28
Public Hero No. 1 (A).....Chester Morris-Jean Arthur.....May 31.....89....May 26
Pursuit (G) .....Chester Morris-Sally Eilers.....Aug. 9†.....82....Aug. 8
Rendezvous (G) .....Wm. Powell-Rosalind Russell....Oct. 25†.....96....Nov. 9
Riffraff (G) .....Jean Harlow-Spencer Tracy.....Jan. 3,'36†....94....Dec. 28
Rose Marie (G).....J. MacDonald-Nelson Eddy.....Jan. 31,'36†...113.Jan. 18,'36
(Exploitation: Feb. 15,'36, p. 85.)
Smilin' Through .....Norma Shearer-Fredric March-Leslie Howard .....Aug. 23.....100.Oct. 22,'32
(Re-release)
(Exploitation: Feb. 8,'36, p. 85.)
Tale of Two Cities, A (G)....Ronald Colman-Elizabeth Allan...Dec. 27†.....126....Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83.)
Three Live Ghosts (G).....Richard Arlen-Cecilia Parker....Jan. 10,'36†....62.Jan. 4,'36
Tough Guy (G).....Jackie Cooper-Joseph Calleia.....Jan. 24,'36†....77.Feb. 8,'36
Voice of Bugle Ann, The (G).Lionel Barrymore-M. O'Sullivan..Feb. 7,'36†....72.Feb. 15,'36
Whipsaw (G) .....Myrna Loy-Spencer Tracy.....Dec. 13†.....82....Dec. 14
(See "In the Cutting Room," Jan. 18,'36.)
Woman Wanted (G).....Joel McCrea-Maureen O'Sullivan..Aug. 2†.....68....July 27

Coming

Great Ziegfeld, The.....William Powell - Myrna Loy - Luise Rainer .....
Kelly the Second.....Patsy Kelly-Pert Kelton.....
Moonlight Murder .....Chester Morris-Madge Evans.....Mar. 27,'36†.....
Petticoat Fever .....Rob't Montgomery-Myrna Loy....Mar. 13,'36†.....
Robin Hood of El Dorado, The.Warner Baxter-Ann Loring.....Apr. 10,'36†.....
Romeo and Juliet..... Norma Shearer-Leslie Howard-John Barrymore .....
San Francisco .....Clark Gable-J. MacDonald.....Spencer Tracy-Jack Holt....
Small Town Girl.....Janet Gaynor-Robert Taylor.....Mar. 20,'36†.....
(See "In the Cutting Room," Feb. 15,'36.)
Tarzan Escapes .....Johnny Weissmuller - Maureen O'Sullivan .....
Three Godfathers .....Chester Morris-Irene Hervey.....Mar. 6,'36†.....
(See "In the Cutting Room," Jan. 18,'36.)
Unguarded Hour .....Loretta Young-Lewis Stone.....Apr. 3,'36†.. .....
Wife vs. Secretary.....Clark Gable - Myrna Loy - Jean Harlow .....Feb. 28,'36†.....

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan.	2,'36† 65	
Judgment Book	Conway Tearle	Sept.	16† 67	
Riddle Ranch	Black King	Dec.	16† 56	
Trail's End	Conway Tearle	Aug.	15† 57	

Coming

Devil's Gold
Hell's Hacienda
Senior Jim
Three Fingers
Whistling Skull

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028.	Russell Hopton-Irene Ware	Aug.	5 61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June	20 57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June	15 77	June 1
Honeymoon Limited (G) 3016.	Neil Hamilton-Irene Hervey	July	1 70	June 22
Keeper of the Bees, The(G)3002.	Neil Hamilton-Betty Furness	July	15 76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July	25 64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July	20 52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug.	23† 77	July 13
Annapolis Farewell (G) 3503.	Tom Brown-Sir Guy Standing	Sept.	6† 82	Aug. 31
Anything Goes 3533	Bing Crosby-Ethel Merman	Jan.	24,'36† 92	
(See "In the Cutting Room," Nov. 16.)				
Bar 20 Rides Again (G) 3525.	Wm. Boyd-Jimmy Ellison	Dec.	13† 63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept.	20† 97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan.	3,'36† 83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83.)				
College Scandal (G) 3445	Arline Judge-Kent Taylor	June	21 79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec.	27† 81	Dec. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8, p. 83.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov.	29† 76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct.	25† 125	Aug. 10
(Exploitation: Feb. 8,'36, pgs. 80, 84, 85.)				
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb.	21,'36† *95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins	July.	5 85.	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb.	14,'36† 56	
Eagle's Brood, The (G) 3517.	Wm. Boyd-Jimmy Ellison	Oct.	25† 60	Oct. 12
Every Night at Eight (G) 3501.	George Raft-Alice Faye	Aug.	2† 80	Aug. 10
Glass Key, The (G) 3444	George Raft-Claire Dodd	May	31 77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May	17 71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct.	18† 80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Here Comes Cookie (G) 3507.	George Burns-Gracie Allen	Aug.	30† 65	Aug. 24
Her Master's Voice 3531	Edw. E. Horton-P. Conklin	Jan.	17,'36†	
(See "In the Cutting Room," Nov. 16.)				
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug.	23† 59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec.	20† 63	
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505.	Cary Grant-Gertrude Michael	Oct.	11† 77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct.	4† 52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July	26 66	Aug. 10
Mary Burns, Fugitive (G) 3521.	Sylvia Sidney-Melvyn Douglas	Nov.	15† 84	Nov. 10
Men Without Names (G) 3416.	Fred MacMurray-Madge Evans	June	28 66	June 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb.	7,'36† 88.	Feb. 1,'36
Millions in the Air (G) 3526.	John Howard-Wendy Barrie	Dec.	13† 72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	28† 59	Nov. 10
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July	5 83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24 67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov.	8† 85	Nov. 9
Rose of the Rancho (G) 3516.	John Boles-Gladys Swarthout	Jan.	10,'36† 82.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7 66	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20† 73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Arline Judge	July	19 76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov.	1† 66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July	26 70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan.	17,'36† 87.	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov.	22† 83	Nov. 10
This Woman Is Mine 3447.	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug.	9† 75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan.	31,'36† 65.	Jan. 25,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct.	4† 65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept.	13† 61	Sept. 7
Virginia Judge, The (G) 3512.	Walter C. Kelly-Marsha Hunt	Sept.	27† 60	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June	14 83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept.	20† 66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug.	16† 75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb.	14,'36† 63.	Feb. 8,'36

Coming

Border Flight .....John Howard-Frances Farmer.....
Brazen .....Mary Ellis-Walter Pidgeon.....
Call of the Prairie (G) 3541..Wm. Boyd-Jimmy Ellison.....Mar. 6,'36† *62. Feb. 1,'36
Desert Gold .....Larry Crabbe-Marsha Hunt.....Mar. 27,'36†.....
Florida Special .....Jack Oakie-Sally Eilers..... .....
F Man .....Jack Haley-Adrienne Marden....Mar. 13,'36†.....
(See "In the Cutting Room," Jan. 11,'36.)
Give Us This Night.....Jan Kiepura-Gladys-Swarthout...Mar. 6,'36†.....
(See "In the Cutting Room," Nov. 23.)
If I Had a Million.....Gary Cooper-George Raft.....95.Nov. 12,'32
(Re-issue)
I Loved a Soldier.....Marlene Dietrich-Charles Boyer.....
Klondike Annie (A).....Mae West-Victor McLaglen.....Feb. 28,'36†...*85.Feb. 15,'36
Moon Is Our Home, The.....Margaret Sullavan-Henry Fonda.....
(See "In the Cutting Room," Feb. 1,36.)
Palm Spring .....Frances Langford - Sir Guy Standing .....
(See "In the Cutting Room," Feb. 1,'36.)
Poppy .....W. C. Fields .....
Preview Murder Mystery (G)..Gail Patrick-Reginald Denny...Feb. 28,'36†... 65.Feb. 15,'36
Reunion .....Herbert Marshall-G. Michael.....
(See "In the Cutting Room," Feb. 8,'36.)
Sky Parade .....Jimmy Allen-Katharine DeMille.....
(See "In the Cutting Room," Jan. 11,'36.)
Thirteen Hours by Air.....Fred MacMurray-Joan Bennett...Mar. 27,'36†.....
(See "In the Cutting Room," Jan. 11,'36.)
Too Many Parents.....Frances Farmer-Colin Tapley....Mar. 20,'36†.....
Trail of the Lonesome Pine, The.Henry Fonda-Sylvia Sidney.....Mar. 13,'36†.....
(See in the Cutting Room," Nov. 23.) (See production article, Jan. 18,'36, p. 36.)



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(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Deputy	Tim McCoy-Lola Lane	June 30†	56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Border Cabellero	Tim McCoy-Lois January	Mar. 1,'36†	64	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKenney	Sept. 23	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Strohelm - Harriet Russel	Oct. 21†	63	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	
(Exploitation: Feb. 15,'36, p. 81.)				
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
G Men of the Nineties 3560	John Wayne-Ann Rutherford	Feb. 15,'36†		
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	60	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†		
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 22,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 9	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug. 19†	60	Aug. 3

Coming

Federal Agent 3548	William Boyd	Mar. 15,'36†		
Galloping Minstrel	Gene Autry	Mar. 30,'36†		
House of a Thousand Candles 3505	Mae Clarke-Phillips Holmes	Feb. 29,'36†		
Laughing Irish Eyes 3522	Evalyn Knapp-Phil Regan	Mar. 10,'36†		
Red River Valley 3568	Gene Autry-Frances Grant	Feb. 24,'36†		
West of God's Country	John Wayne-Muriel Evans	Mar. 9,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
Follow the Fleet 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	
(See "In the Cutting Room," Nov. 30.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Caucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zazu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14

Coming

Dancing Pirate	Charles Collins-Steffi Duna			
Farmer in the Dell	Fred Stone-Jean Parker	Mar. 27,'36†		
(See "in the Cutting Room," Jan. 18,'36.)				
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path	Helen Broderick-James Gleason			
(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)				
Silly Billies	Wheeler and Woolsey	Mar. 20,'36†		
(See "Wild West," "In the Cutting Room," Jan. 18,'36.)				
Thoroughbreds All	Louise Latimer-John Arledge	Apr. 3,'36†		
(See "In the Cutting Room," Feb. 8,'36.)				
Witness Chair	Ann Harding-Walter Abel			
Yellow Dust 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	
(See "In the Cutting Room," Nov. 16.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rest Cure, The (G)	Reginald Denny	Regal Product'ns		*65.	Feb. 15,'36
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 20
Vanishing Riders, The (G	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Desert Phantom	Johnny Mack Brown	Mar. 10,'36†		
Sundown Sanders	Bob Steele	Mar. 25,'36†		

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
(See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)				
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
Here Comes Trouble* (G) 633	George O'Brien-Irene Hervey	July 19	60	July 6
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 20†	72	Jan. 25,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31

The Strand Theatre

Lancaster, Missouri

Feb 12 1036

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Yours Sincerely

James B. Russell Jr.

MOTION PICTURE HERALD

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Steamboat Round the Bend* (G) 612	Will Rogers-Anna Shirley	Sept. 6†	80	Aug. 9
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night*(G)613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Captain January* 635	Shirley Temple-Guy Gibbee	Apr. 17,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	May 1,'36†		
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* 640	Warner Oland-June Lang	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Country Beyond, The 643	Rochelle Hudson-Paul Kelly	Apr. 3,'36†		
Country Doctor* 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†		
(See "In the Cutting Room," Feb. 8, '36.)				
Everybody's Old Man* 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Gentle Julia 641	Jane Withers-Tom Brown	Apr. 24,'36†	63	
Human Cargo	Claire Trevor-Brian Donlevy			
Little Miss Nobody	Jane Withers-Ralph Morgan			
Message to Garcia, A 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
Prisoner of Shark Island, The 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	
(See "In the Cutting Room," Feb. 1,'36.)				
Servant Girl, The*	Loretta Young	May 15,'36†		
Song and Dance Man* 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 8,'36†		
Zero Hour	Fredric March-Warner Baxter-Lionel Barrymore			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March-Herbert Marshall	Sept. 6†	105	Sept 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept 14
Ghost Goes West (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36†
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83.)				
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times	Chas. Chaplin-Paulette Goddard	Feb. 12,'36†		
(Exploitation: Feb. 15,'36, p. 81.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 16,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'36†		
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†		
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July 10,'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr. 24,'36†		
Things to Come	Raymond Massey	Mar. 13,'36†		
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea	Feb. 28,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zazu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	
(See "In the Cutting Room," Jan. 18,'36.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, p. 81, 83, 84.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connoll	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr. 20,'36†		
For the Service 9045	Buck Jones-Beth Marion	Apr. 6,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
International Team	Jack Holt			
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar. 9,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Show Boat	Irene Dunne-Allan Jones	Apr. 13,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 23,'36†	63	
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Face in the Fog, A	June Colyer- Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Kelly of the Secret Service		Apr. 1,'36†		
Rio Grande Romance		Mar. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O.De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-O. De Havilland			
Boulder Dam 915	Ross Alexander-Patricia Ellis	Mar. 13,'36†		
(See "Backfire," "In the Cutting Room," Dec. 7.)				
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 7,'36†	*100	Feb. 1,'36
Gentleman from Big Bend, The	Warren William-June Travis			
(See "In the Cutting Room," Feb. 15,'36.)				
Golden Arrow, The	Bette Davis-George Brent			
(See "In the Cutting Room," Feb. 8,'36.)				
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hearts Divided	Marion Davies-Dick Powell			
I Married a Doctor	Pat O'Brien-J. Hutchinson			
Law in Her Hands, The	Margaret Lindsay-Warren Hull			
Men on Her Mind	Warren William-Bette Davis			
(See "In the Cutting Room," Jan. 11,'36.)				
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Murder in Sing Sing	Craig Reynolds-Patricia Ellis			
Nowhere	Ross Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Singing Kid, The	Al Jolson-Beverly Roberts			
(See "In the Cutting Room," Jan. 18,'36.)				
Walking Dead, The 914	Karloff-Marguerite Churchill	Mar. 21,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livaoniv	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)		18
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)	Dec. 26†	18½
It Always Happens (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (3 Stooges)		
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Cat, a Bell and Mouse, A	May 10	7
Dr. Bluebird	Jan. 25,'36†	8½
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups		10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony		
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Feb. 6,'36†	10½
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	10½
No. 6—	Jan. 17,'36†	10½
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	
No. 9—	Feb. 2,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	1 rl.
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar.20,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 13,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	2 rls.
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	2 rls.
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Personalities on Parade	Feb. 5,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Street of Memory		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Vamp Till Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HAPPY HARMONIES (Harman-Ising)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†	10
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8
Air Hoppers	Jan. 18,'36†	10
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 21	20
ODDITIES		
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner	Mar. 14,'36†	
Pinch Singer	Jan. 4, '36†	18
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times No!	May 24	7
Not Now	Feb. 28,'36†	1 rl.
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7
Somewhere In Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls—Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves—Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader—Isham Jones and His Orchestra	July 26	10
Is My Face Black—Molasses 'n' January	May 3	10
Magic of Music, The—Richard Himber and His Orchestra	Aug. 2†	11
Moscow Moods—Yacha Bunchuk and Orch.	Jan. 17,'36†	10
Movie Melodies on Parade—Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	
Musical Cocktail—Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros—Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody—Johnny Green and Orch.	Dec. 6†	10
Seeing Stars	Feb. 28,'36†	
Sirens of Syncopat[illegible]—Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black—Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7
No. 8—	Feb. 28,'36†	1 rl.
No. 9—	Mar. 27,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Collie, The	Feb. 21,'36†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	10
Here Comes the Zoo	Mar. 13,'36†	
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Brotherly Love	Mar. 6,'36†	
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	
SCREEN SONGS		
It's Easy to Remember—Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon—Abe Lyman and Orchestra	Sept. 20†	8
No Other One—Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champions	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	
No. 22	Feb. 21,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	
No. 10	Jan. 7,'36†	
No. 11	Feb. 17,'36†	24
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Melody in May		19
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Alladin from Manhattan	Feb. 28,'36†	
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	
Neptune Nonsense	Mar. 20,'36†	
Parrotville Post Office	June 28	7½
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Winter Sports		
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pagentry	Feb. 14,'36†	10
SUERBA COMEDIES		
Counselitis	Nov. 22†	18
Doron The Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
'ppercutlets	Jan. 24,'36†	
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	16½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
METROPOLIS-TAPERNOUX		
Bolero		14
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade. (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka In For the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Dean Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parce	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	1 rl.
No. 17—Boom, Boom	Feb. 29,'36†	1 rl.
MELODY MASTERS		
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalney All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	1 rl.
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	
SEE AMERICA FIRST E. N. NEWMAN		
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
No. 14—Day's Journey, A	Feb. 22,'36†	1 rl.
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Markets	Feb. 22,'36†	
PEPPER POT		
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines, The Grant Wither-George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REPUBLIC		
Darkest Africa Clyde Beatty		15 episodes
STAGE and SCREEN		
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

Showmen!

There's GOLD in "DARKEST AFRICA"

NAT LEVINE'S NEW REPUBLIC-MASCOT SERIAL

WITH CLYDE BEATTY WORLD'S GREATEST WILD ANIMAL TRAINER

AND MANUEL KING WORLD'S YOUNGEST WILD ANIMAL TRAINER

THE Film DAILY

SERIAL

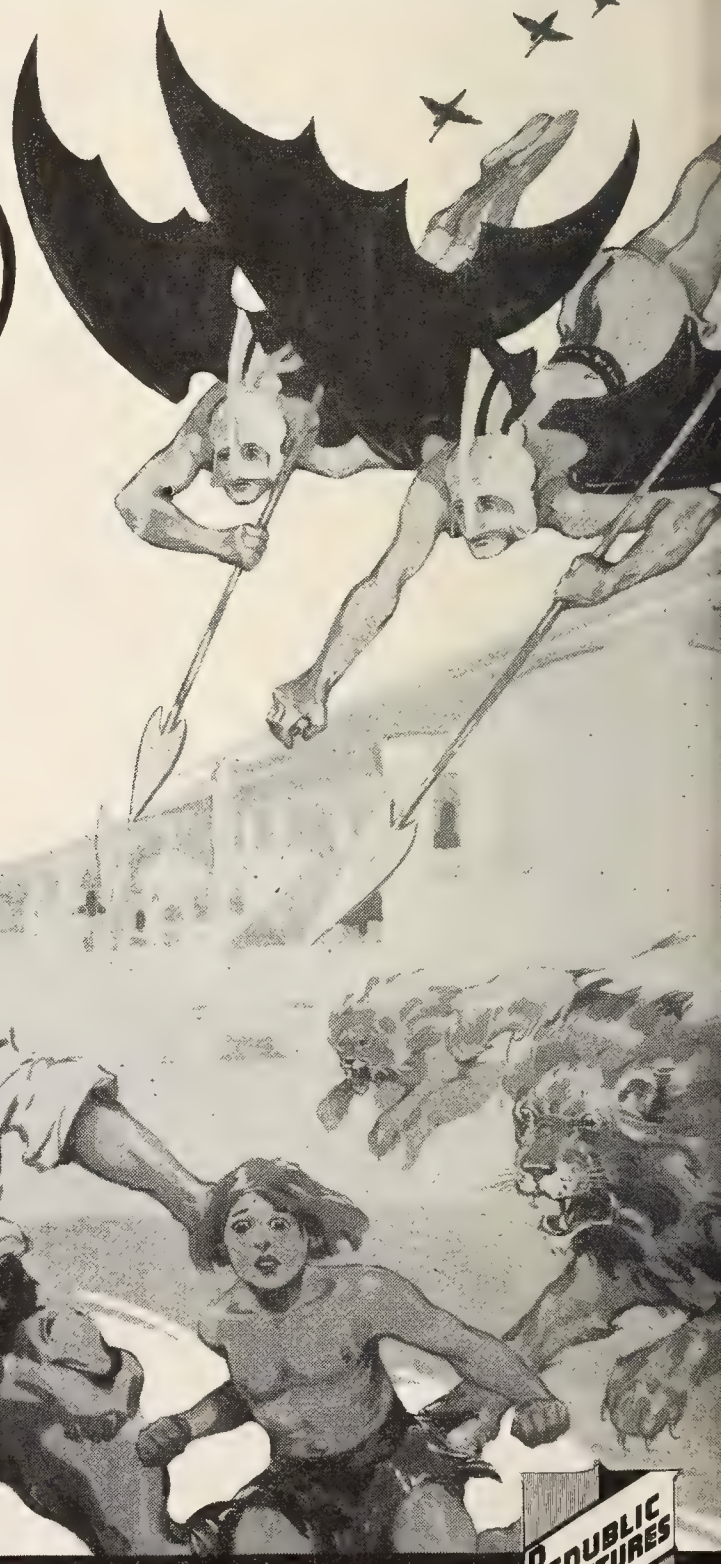
"Darkest Africa"

Republic 15-Episode Serial

Thrill Serial

The first episode of this serial crowds in a lot of hectic thrills that should wow the kids at the Saturday matinees. It is all [illegible]ched and unbelievable—but it has the wi[illegible] imaginative quality of the early Tarzan stories that the youngster [illegible]o for. Clyde Beatty, the famous animal trainer, is the hero. In Africa engaged in capturing wild animals, he meets Baru, a half-wild jungle boy, and goes with him into the interior to the mysterious country of Joba, which is taboo to the natives who hold it in dread. The jungle boy's sister was captured when a baby, and has been raised to become the Goddess of Joba whom they worship. Beatty sets out to rescue her. All sorts of wild animal episodes are introduced, with Beatty showing his lion-taming skill. Later when near the forbidden city, they encounter the batmen, who fly through the air and guard the cliffs surrounding the city. The Goddess is seen in the temple, and the ruler who is keeping her there to maintain his own power over the superstitious and warlike people. Bonga, a large ape, is the boy's protector, and accompanies Beatty and the lad on their perilous mission. This serial starts off with a sensational bang. Featured are Manuel King, Elaine Shepard and Lucien Prival. Directed by B. R. Eason and Joseph Kane.

"SHOULD WOW THE KIDS...STARTS OFF WITH A SENSATIONAL BANG!"



"... promises enough adventurous thrills and excitement to intrigue the interest of the juvenile trade and keep them coming back each week until its conclusion." —BOX-OFFICE

15 THRILL-PACKED EPISODES

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REPUBLIC PICTURES

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Ambassador-Conn

WILDERNESS MAIL: Kermit Maynard—Best thing about this picture are the dogs and the scenery. However, it pleased the Saturday nighters.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Columbia

ATLANTIC ADVENTURE: Nancy Carroll, Lloyd Nolan—Only fair. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FEATHER IN HER HAT, A: Pauline Lord, Louis Hayward—Was no good for me. Many, many complaints and no business second night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

I'LL LOVE YOU ALWAYS: Nancy Carroll, George Murphy—A good picture. We did no business. Nancy has had her day.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This was a repeat booking, and is entitled to same. Best Wednesday and Thursday business in a year. Advertised it as an answer to many special requests. Results most gratifying. Running time, 90 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

LAW BEYOND THE RANGE: Tim McCoy—A real bang-up, shoot-down Tim McCoy western. They liked it. We did above average weekend business. So what else can you ask—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHE MARRIED HER BOSS: Claudette Colbert—Good picture.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SHE MARRIED HER BOSS: Claudette Colbert—Very good comedy with Miss Colbert turning in her usual fine performance.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WESTERN COURAGE: Ken Maynard—Our western fans turned out for this offering, which proved satisfactory. Played January 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WESTERN COURAGE: Ken Maynard—The only thing that wasn't dumb about this was Ken's horse. He is a better actor than Ken. Maynard is getting through. I have run a lot of poor ones, but I can't remember when I ran one worse than this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Commodore

KID COURAGEOUS: Bob Steele—Fine western. Bob Steele one of the best western stars in the business. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

First National

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—A disappointment. More of a comedy than a mystery picture. There are quite a few laughs and wisecracks which make it entertaining. Will get by. Running time, 77 minutes. Played January 30.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—One of the best in many weeks. Pleased as much as any picture showed in last year.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—This team is tops with us. They came out twice to see it under adverse weather conditions. It's a long time since we have had a picture build up the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A very fine musical that will hold your interest from the beginning to the end. It has several song hits worth plugging through music store tieups. It's about time First National gets Dick Powell a leading lady that is suited for him and one that at least can act. It's one of Dick Powell's best. Running time, 109 minutes. Played January 7-8.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. General patronage.

Mascot

HARMONY LANE: Douglas Montgomery, Evelyn Venable—This picture based on the life of Stephen Foster is one of the best yet released by an independent. You can't go wrong with this one. Running time, 85 minutes. Played January 21-22.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. General patronage.

MGM

AH, WILDERNESS!: Lionel Barrymore, Eric Linden—Although business wasn't much, it was no fault of the picture. I'm sure the people liked it very well. —Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—A good feature length comedy, though it was never shown which of the two lovers got the girl, and people don't like to use their imagination. Zero weather kept people from coming, so can't gauge its drawing power.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—The others can have the four star dramatic hits, but we pick this precious pair for our dish. Fans still laughing over this one. Good business for three days of zero weather. This one is a builder-upper. Running time, 75 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General audience.

BONNIE SCOTLAND: Laurel and Hardy—About as enjoyable a comedy as ever made by this pair. Was well received by more than average business. Play it by all means. Running time, 82 minutes. Played January 24-25.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Sid Silvers, Eleanor Powell, Buddy and Vilma Ebsen—I have run them all and this one is the tops. This Powell girl is all they said about her. She can act and she can dance. Not forgetting the team of Ebsen that are plenty good, too. Benny got a better break in this than he did in "It's in the Air." Cold weather evidently cut down business, for it was far behind what I expected the picture to gross. Ice cold weather has raised general hob with business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny—Picture cost more than the general run, but was well worth it. Received more favorable comments on this picture than any I've had to date. The best musical of 1935. Give us exhibitors more like these and we can keep on top. Running time, 109 minutes. Played January 31-February 1.—Ken Higgins, Capitol Tehatre, Harrisville, N. Y. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Three days to extra good business and pleased everybody.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—One of the best musicals that we have played for some time. Eleanor Powell very good. Running time, 103 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—Good entertainment. Holds interest. Should have run this two days and "Stars Over Broadway" one. Played February 7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—This isn't any "Dancing Daughters" by any means. It is just a Crawford picture with a new leading man, and the usual business that goes with a rich girl and a poor lad trying to get along. Business below average. However, weather was very bad. Lot of snow and ice. Might have done better with favorable weather. I'll never know.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—One of Crawford's best. Running time, 97 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT'S IN THE AIR: Jack Benny—This is not a three-day picture. It is merely a good program picture. However, as it was in our higher allocation, we put it on a Sunday-Monday-Tuesday date, and it did not even draw average Sunday business, with practically no one the other two days. Running time, 80 minutes. Played February 2-4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone, Eddie Quillan—I think every exhibitor who plays "Mutiny on the Bounty" should write MGM and thank them for this great production, thank Charles Laughton, Clark Gable and Franchot Tone for their great performance and Director Lloyd for giving Eddie Quillan the chance to display his wonderful talent alongside these great performers so that he was given a second honorable mention for the best performance of the month (December). This is the first time a player not starred in a production has won the award. Let's see Eddie more often—Doc Crews, El Portal Theatre, North Hollywood, Cal. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Well produced, expertly enacted by the entire cast. It is a picture that will not hold up in small town runs. It seems to lack comedy and entertainment qualities. For me it drew well the first night and nothing the second. Running time, 133 minutes. Played January 26-27.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Without a doubt this is really a super production and actually lives up to what the press sheet says about it. Business very good on this and comments were all favorable. Running time, 133 minutes. Played January 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers—Comments were mostly favorable on this. Business poor. The Marx brand of comedy is either very well liked or they think it's terrible. There doesn't seem to be any half way about it. Personally, I think they are great. Played February 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers, Kitty Carlisle—It is the screwiest show that has ever crossed a screen. Marx Bros. at their nuttiest and that is plenty. At that there are plenty of laughs in it, but it takes Marx Bros. fans to appreciate it. At that it is better than the last one that I ran, when I swore that I had the cure, but this was a high allocation picture and had to come in. But how the kids will go for it and also the lowbrows, for it is

CHANGE OF ADDRESS

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slapstick with the exception of the Trovatore scene at the last. Better it would have been for more of Chico's piano work to relieve the slapstick. He is good and there could have been more of him and helped.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—One grand picture of father and son type. The circus background is very thrilling and Beery and Jackie both find the tender spot in our hearts. Business average on Sunday. No one much on Monday. For some reason Wallace Beery is not liked here.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—Although this picture failed to outgross "G Men," we still enjoyed a very favorable weekend business, with a sleet storm against us. Many of our patrons thought it the best gangster picture yet.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PURSUIT: Chester Morris, Sallie Eilers—Made to order for Friday and Saturday. Not a special but a fine picture with a melodramatic flavor that will make friends for the theatre. Fair B. O. Running time, 60 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—This picture is too rough for Sunday. I would say this was just average. The men liked it, but some women did not.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Monogram

MAN FROM UTAH, THE: John Wayne—Picture in very poor condition. Sound was fair, but picture chopped up from start to finish. Running time, 51 minutes. Played February 7-8.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

MILLION DOLLAR BABY: Arline Judge, Ray Walker, Jimmy Fay—Very good program picture. Played as part of double bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—Very pleasing picture of collegiate type. Miss Sidney very well liked here. Running time, 80 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—A real good musical with a lot of comedy in it. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—When it gets 30 below and stays there for several days you might as well feed the fire at home instead of at the theatre, as you will get lonesome at the show. However, this was a dandy show with plenty of good comedy. Colbert and MacMurray were splendid.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—A swell picture that has everything. Running time, 80 minutes. Played January 30-February 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOPALONG CASSIDY: Wm. Boyd—Poorest business in months, severe cold and blocked roads keeping them away. Patrons well pleased with the performance of Boyd. Played February 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LAST OUTPOST, THE: Gary Grant, Claude Rains, Gertrude Michael—Very good picture of its kind. Running time, 77 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NEVADA: Buster Crabbe, Kathleen Burke—I was running a western serial with this at a matinee and if I hadn't seen the end flash on the screen I would have thought it just a long serial. However, anything with Zane Grey's name on it always attracts certain people.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SMART GIRL: Kent Taylor, Ida Lupino—Very good program picture, but hard to put across without star names. Needs double billing. Running time, 74 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SO RED THE ROSE: Margaret Sullavan, Walter Connolly—Those folks responsible for this should be mighty proud of their achievement. It is great in every way. We could not make the patrons pass in the shekels for it, but still say it is good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THIS WOMAN IS MINE: Gregory Ratoff, John Loder—OK, Mr. Ratoff, she is yours. We returned her to Paramount and hope for better luck next time. Circus atmosphere helps some, but it is just another picture. Running time, 74 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

FOUR SHOWMEN ADD REPORTS

From Canada and California come new contributors to "What the Picture Did for Me" this week. They are:

F. W. Falkner, Star Theatre, Tisdale, Sask., Canada.

Doc Crews, El Portal Theatre, North Hollywood, Cal.

Returning to the fold after an absence of more than a year are the following showmen:

Horace Reese, Spruce Theatre, Philadelphia, Pa.

Boom & DuRand, Lyric Theatre, Ellendale, N. D.

Read the reports of these four exhibitors in the department in this issue.

Puritan

MAN FROM GUNTOWN: Tim McCoy, Billie Seward—Good western for Saturday night. Played on double bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

$1,000 A MINUTE: Roger Pryor, Leila Hyams—This is one of the best so-called program pictures that we have played for many a moon. Has plenty of action and comedy. It is well cast, well directed and well produced. It pleased 100 per cent and sent a Bank Night crowd home happy, even though no one won the award. You can't go wrong on this one. Played January 29-30.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RKO

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—Why don't they let Warners make the musicals? This man Raymond was never meant for musicals. I would consider this a very average program picture, which played to a below average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOT TIP: Zasu Pitts, James Gleason—Very good. Race horse story. Pleased all who saw it. Exciting enough to make two patrons forget where they were during the horse race. Just got by to satisfy film rental; not the fault of the picture, though. Running time, 69 minutes. Played January 10-11.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

IN PERSON: Ginger Rogers, George Brent—Very nice picture. Pleased 100 per cent.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster—If this is a special, so am I. Who would like to have me around? Eight and one-half reels of dialogue before anything happens. Not at all the action suspense as was in "Ben Hur," "King of Kings" or even the old silent "Last Days of Pompeii." A story of the prowess and mighty fighter the smithy was, before the volcano destroys a city. I played guarantee and percentage, and woe be unto me. Running time, 96 minutes. Played January 31-February 1.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town patronage.

PEOPLE'S ENEMY: Preston Foster, Melvyn Douglas—A very good program picture which played to a below average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Boots Mallory—Good Saturday picture, where westerns are used. Plenty action and shooting. Played February 8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—When it comes to a typical western this is there a hundred per cent. I wish RKO would make more westerns. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—This is one of the best westerns I've ever played. RKO sure had the right idea when they made this. Played in midweek to more than ordinary business. Wish RKO would make more with the same stars, but next time give Buzz Barton a larger part. Wish we could get more like this. Running time, eight reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—Better than the silent version, which was very good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SYLVIA SCARLETT: Katharine Hepburn—We have been in business here since 1909 and never in all these years have we had all adverse comments. Was unfortunate enough to use this on a Sunday, but it isn't good for any day. Not even one pleased patron which seems almost impossible. Even those who have liked Hepburn panned this. When people drive miles in sub-zero weather and have to sit through such a picture it is no wonder you hear such comments as "bunk" as they leave. Played February 2-3.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—Very satisfactory one-day picture. Played February 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—Fair program picture to less than average business. Caused partly at least by bad weather. Must be strongly supported by good shorts to make a satisfactory program. Played January 31-February 1.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—Very good detective story with enough comedy relief to keep it from getting too shivery. Warner Oland has played Charlie Chan so much the public is beginning to think of him by that name. Business was average and the cash customers were well pleased. Played February 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise, Mme. Schumann-Heink—Three in a row, "Music Is Magic," "Metropolitan" and now "Here's to Romance," and not one of them worth a tinker's dam for a small town audience or any other kind of an audience with the exception of in the larger centers where you may not ever see them again. Take this type romance right out of my life and I or the audience that I cater to will never miss them. Something wrong. They make "Thanks a Million" and it clicks, then they get arty and they flop. They don't seem to have what it takes to make a musical that will consistently do business and build for their future success.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE: Ronald Colman, Joan Bennett—If you played this a few years ago, you know what it is. Very satisfactory two-day picture for us. Ronald Colman is good. Played February 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PADDY O'DAY: Jane Withers—This started out a little slow, but picked up and was a very fine program picture. Wish all were as good. Running time, 76 minutes. Played February 2-3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew, Gloria Stuart—This picture is a natural. Pleased young and old alike. Did good business with the thermometer at 30 below zero. If you have not played it, why—do so. It should go in any locality any time.—F. W. Falkner, Star Theatre, Tisdale, Sask., Can. Small town and rural patronage.

STEAMBOAT ROUND THE BEND: Will Rogers—The same old story. Packed them in, as Rogers always does. Puts new life into one to see many new faces come in.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers—Was lucky (?) enough to play this in extremely cold weather, but Will proved his drawing power by filling the house comfortably. Am sure we would have doubled the gross if we had a break in the weather. This is one of Rogers' best and will please everyone. Certainly can't hand Mr. Cobb any bouquets, though. Played February 2-4.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

STEAMBOAT ROUND THE BEND: Will Rogers—Impossible to heap any more praise on this one. Others have commented to everyone's satisfaction. Did nice business. The only star that ever drew here. Running time, 80 minutes. Played January 12-14.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

THIS IS THE LIFE: Jane Withers—Jane Withers is a comer. Although many roads were blocked, we played to almost normal business. Everyone satisfied. Played January 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THIS IS THE LIFE: Jane Withers—This girl should go places. She's very versatile and winning much popularity with our patrons. A dandy picture that they will like—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THIS IS THE LIFE: Jane Withers—Wonderful Saturday picture. Will please adults as much as the kids.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Nice little program picture. However, the title doesn't mean a thing and Jane Withers is not well enough known yet to be a drawing card. Consequently, business was poor. Played January 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien—A good railroad story for weekend. Would welcome some more railroad stories as good as this one. George O'Brien always good. Played February 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Joel McCrea, Edward G. Robinson—Played this one late and suffered as a result. Not so good as expected and failed to draw. Played January 30-31.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

BARBARY COAST: Edward G. Robinson, Miriam Hopkins, Joel McCrea—A very fine picture, but I paid too much for it. A little more Vigilante law as it really started in California and shown in the picture would have improved it considerable. Running time, 90 minutes. Played February 2-3.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

CALL OF THE WILD: Clark Gable, Jack Oakie, Loretta Young—Very fine picture. Oakie very good, as was rest of cast including Reginald Owen. Bad weather kept business away.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A very fine picture that is sure to please all. Very much like "Smilin' Through." Running time, 105 minutes. Played January 25-26.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. General patronage.

DARK ANGEL, THE: Fredric March, Merle Oberon, Herbert Marshall—Not the type of picture for small towns; just skinned by on film rental as far as film rental is concerned, but lost on the deal when express and overhead was added to the expense and advertising. It was a very fine picture, but too much sob stuff. The patrons are tired of war pictures and pictures of sorrow that concern a love triangle and blind people. Running time, 108 minutes. Played January 24-25.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

LES MISERABLES: Charles Laughton, Fredric March—A very good historical picture if you like that kind. Laughton and March were very good. Can't say so much for Rochelle Hudson. Receipts were just enough to pay for the picture, under the same conditions as "Dark Angel." Running time, 109 minutes. Played January 26-27.—J. W. Lehrkind. Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

SANDERS OF THE RIVER: Paul Robson—This was a wonderful production, that played us a loss due to the blizzard.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRIKE ME PINK: Eddie Cantor—A swell show suitable for all types of houses from the deluxe to the barns. Cantor not the draw he once was and picture did no more than the average Saturday-Monday draw. Bad weather for the South also hurt. Played February 1-3.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

Universal

EAST OF JAVA: Charles Bickford, Elizabeth Young—It's too bad the lion didn't bite Bickford in the first reel. I wouldn't hesitate to say that it leaves a lot to be desired. Its biggest fault lies in poor direction, for it doesn't ring true. Even most of the cast getting eaten by lions fails to stir you. Wasn't it Shakespeare who said "Much Ado About Nothing"? Played January 31-February 1.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Even the snow, sleet and cold couldn't keep them away from this one. Went over the usual Tuesday-Wednesday gross by 50 per cent. If Universal can make one this good, why can't they make others. Not even the pseudo-intelligentsia among the students criticized this one. Played February 4-5.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

SECRET OF THE CHAUTEAU: Claire Dodd, Clark Williams and "Werewolf of London": Warner Oland—Too many of these horror features for us. Since the days of Lon Chaney, Universal has always specialized on this type. This makes four with "The Invisible Ray" and "Dracula's Daughter" still to come. Too much is plenty. Running time, 68 and 75 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

THREE KIDS AND A QUEEN: May Robson, Billy Burrud—Business only normal, but picture gave 100 per cent satisfaction. May Robson is popular here, and the appearance of Billy Burrud, charming youngster, a native of this county, added to the pleasure of our fans. Played January 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THREE KIDS AND A QUEEN: May Robson—This one makes very good and is just what the doctor ordered. It pleases most all types of patronage, and good box-office.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THREE KIDS AND A QUEEN: May Robson—A pure, wholesome family picture with enough red blooded action, comedy and heart throbs to satisfy even the most heterogeneous audience. We played it to a very small crowd due to the subzero weather, and consider it good enough to bring it back again in more seasonable weather. One of the best Universal releases we have played. Played February 1-2.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—The ever popular Joe packed them in. A real baseball picture, with lots of good clean laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—One of the best Dick Powell pictures. Our customers liked it even better than "Shipmates Forever," which we played the week before. If you havn't played it, you've missed a good bet. Powell, Menjou and Blondell play their best roles. We held this over and played it in Columbus, where it also received excellent comment. Played January 28.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—This was the poorest cast picture and story that we ever played him in. Did very average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—Very good. The drawing power certainly pulled us out of a hole last night. Thermometer went down to 32 below, yet a nice crowd braved the cold to see this picture. Running time, 75 minutes. Played February 5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—An excellent comedy with plenty of entertainment for all. The kind of show that gives the exhibitor much pleasure to run and builds up his patronage. Let's have more like it. Better than average patronage and many good remarks by patrons. Running time, 66 minutes. Played February 2-3.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran—I still say this is one of the best "westerns" we have played this year, and I would like to see more reviews on it so I can ascertain if I am right or wrong—or am I?—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

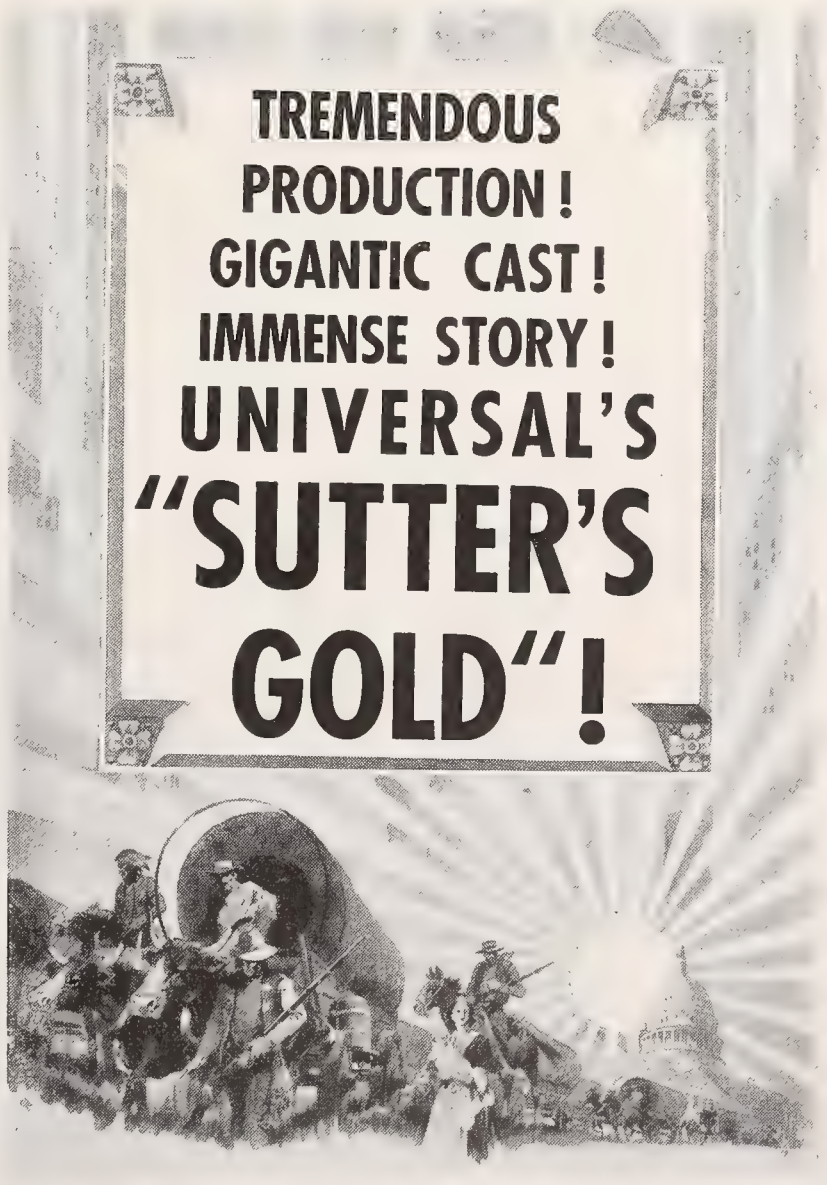
PERSONAL MAID'S SECRET: Margaret Lindsay, Anita Louise, Warren Hull—The picture did not draw for some reason, whether the lack of names in the cast or the title, I don't know. This Miss Donnelly is good actress and handled the role of maid nicely, but no drag at the box office. Of its type, it is okay. But a hard picture to put over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PERSONAL MAID'S SECRET: Margaret Lindsay, Warren Hull—Drew well and surely pleased all that saw it. The title was terrible and we were afraid it would hurt. Maybe it did, but not too much. Running time, 58 minutes. Played January 29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SPECIAL AGENT: Bette Davis, George Brent—This was liked so well that I am going back and picking up "Front Page Woman" with these two stars from last year's program. We played "Special Agent" at the weekend and it made a splendid Saturday show. However, unusually cold weather cut attendance about half of what we expected. Played January 24-2.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton—Warner trailers are usually very good, but the trailer killed this one and people told me so. I did not like the picture and, judging by the gross, I don't believe anyone liked it. If Melton is ever made a star then some of us exhibitors have a good chance out there.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

(*Continued on following page*)



STARS OVER BROADWAY: Pat O'Brien, Jane Froman, James Melton—Some liked it, some said it was poorest show they had ever seen. McHugh saved it from a flop, in my opinion. Melton has a fine voice. Played February 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WE'RE IN THE MONEY: Glenda Farrell, Joan Blondell—Good comedy drama that pleased a house full of people who came to get the cash prize. Don't know what it would have drawn on its own merits.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Short Features

Columbia

STAR GAZING: Radio Rogues—A Svengali theme of hypnotism of stars to do their stuff and not so kosher.—A. E. Hancock, Columbia Theatre, Columbia Theatre, Columbia City, Ind. General patronage.

VOICE OF EXPERIENCE: Any exhibitor that fell for this reel has my sincere sympathy. He needs it. They have no value as entertainment. A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Educational

DAME SHY: Tuxedo Comedies—Another good comedy from this producer. While nothing outstanding, will make a good filler for your program. Running time, two reels.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

KNOCKOUT DROPS: Frolics of Youth—Fine comedy of the slapstick variety such as we need more of. Date it. Running time, two reels.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MOONLIGHT AND MELODY: Musical Comedies—Very good musical comedy, but nothing outstanding. You need not be afraid to play it. Running time, two reels.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

NOSE FOR NEWS, A: Joe Cook—Not much to brag about. Very few laughs. It seems Educational has fallen by the wayside, when it comes to making good comedies. They just ain't. Running time, 20 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

PENNY WISE: Star Personality Comedies—Very poor. Not worth running. Running time, two reels.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

SPRING NIGHT: Paramount Varieties—Paramount shorts are usually excellent, but I can't remember ever having seen any single reeler as bad as this. Maybe it was supposed to be art, but it wasn't even pretty. I shouldn't have run it after seeing it the first show, but I needed it for time.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

TIME FOR LOVE: Color Classics—A color classic and it is a natural for Valentine Day program. Very beautiful color extraordinary.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RKO

EASY ACES: RKO Van Beuren series—Sometimes OK and sometimes not. Wisecracks and dumbness of the lady always talking during the picture is a good shutup hint to those patrons who do talk during a performance, as her husband reminds her of the embarrassment several times. The nuttiness of her replies make the subject entertaining, to say the least. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

IF THIS ISN'T LOVE: Musicals—Some guy thinks he can warble. Just so much film wasted. When you get this one it makes one think of buying a box of applies at the grocery and the top layer is fine, but, oh, me, oh, my, every one of the other applies in the box! I boxed it up after the first show and sent it back. Running time, 20 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

INSIDE THE ROPES: Sports with Bill Corum—Quite interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 3—This was as good as any of this series that we have shown. Is proving quite popular. Running one each week.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MARCH OF TIME: Subjects in any of the issues have been very interesting, but they got too much money from a lot of us for it. To date, I can't see where they have increased the box-office receipts any. They really are nothing but a more detailed newsreel, but fewer subjects. Running time, 22 minutes.—J. W. Lehrkind, Theatre, White Sulphur Springs, Mont. Small town and local patronage.

MARCH OF TIME: People ask for this and then they come to see it, too. Very timely subjects and always something about it to advertise.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

NIGHT AT THE BILTMORE BOWL, A: Musicale—Excellent musical reel. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SCOTTY FINDS A HOME: Rainbow Parade Cartoons—Very good, clear and amusing. Rather far fetched, though, as far as the antics of the dog Bum are concerned. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

SCOTTY FINDS A HOME: Rainbow Parade Cartoons—Pretty good. Running time, seven minutes.—P. B. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

BROKEN TOYS: Silly Symphonies—Another very good colored cartoon, suitable for all ages.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

FLYING MOUSE, THE: Silly Symphonies—Very good. Good wholesome fun. The antics of a real mouse could not be portrayed any better. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small twn patronage.

PECULIAR PENGUINS: Silly Symphonies—Very good. In fact, I, myself, me, just about busted laughing at what happened to Miss Penguin. When her boy friend gave her a fish to eat, oh, my! Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

Universal

JOLLY LITTLE ELVES: Cartoon Classics—Very good, especially for children. Grownups liked it, too. Some even came back the second night to see it. Running time, nine minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

STRANGE AS IT SEEMS: These singles are very interesting and hold interest throughout. Patrons ask when more were booked. Running time, nine minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

Vitaphone

OKAY JOSE: Broadway Brevities—A color that has real comedy and a nice bit of singing and dancing. We had several favorable comments on it. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

P'S AND CUES: Pepper Pot—Very interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONG PLUGGER: Song Hit Stories—Wot a single reel. To sell a person something that you jerk after the first showing, that isn't any good in no way, shape or form. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Small town and local patronage.

WAY UP THAR: Young Romance—Fine comedy of the slapstick variety, the kind that really helps out most any program. Running time, two reels.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MGM

ALL-AMERICAN TOOTHACHE: Todd-Kelly which pleased, despite a far-fetched and improbable "college" story, but then, it's a comedy.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BEAUTIFUL BANFF AND LAKE LOUISE: Fitz-Patrick Travel Talks—Absolutely beautiful in photography and coloring with enchanting music and splendid narrative. Running time, eight minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BEAUTIFUL BANFF AND LAKE LOUISE: Fitz-Patrick Travel Talks—Showing one of the most beautiful resorts in the Rocky Mountains, Lake Louise. Good on any day with any feature.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GYMNASTICS: MGM Sports Parade (Pete Smith)—Very interesting single reel of champions on horizontal bar, rings, etc.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOW TO SLEEP: Robert Benchly—I am very fond of the miniatures. This one certainly got a lot of laughs.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—Have seen better Chase comedies, but this is very good and will get by with your patrons. Running time, two reels.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

OLD PLANTATION, THE: Happy Harmonies—One of the very best of the color cartoons. Running time, eight minutes.—A. N. Miles, Eminencee Theatre, Eminence, Ky. Small town patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revues—Excellent. The third of this year's series and they get better and better.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revues—Very good two-reel musical in color with Chester Morris as M. C. and Buddy Rogers' band furnishing lively music.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PRIMITIVE PITCAIRN: MGM Miniatures—Very good single of the struggle to exist on Pitcairn Island. A worthwhile subject.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PUBLIC GHOST NO. 1: Charley Chase—Good slapstick comedy. Plenty of laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWIN TRIPLETS: Todd-Kelly—Kept a Saturday night crowd in stitches. A real comedy. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Paramount

BETTY BOOP AND GRAMPY: Betty Boop Cartoons—One of Betty Boop's best efforts. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CALVACADE OF MUSIC, THE: Headliners—Very good, showing American music from an Indian melody on down to present jazz. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COUNTRYSIDE MELODIES: Paramount Varieties—Scenes of Irish countryside in color set to Irish music and a fox hunt in the Bluegrass of Kentucky, also in color. Had several compliments on this. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOOKED LIGHTNING: Grantland Rice Sportlights—This is one of the best fishing reels we have ever played. Very interesting all the way through. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF THE MARDI GRAS: Popeye the Sailor—As usual with the Popeyes, this one is extra good. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MUSICAL MEMORIES: Color Classics—The old-time songs are good, so is the cartoon work, but the coloring is dark. Running time, eight minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POPULAR SCIENCE: Very interesting and good color.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SOME CLASS: Pepper Pot (Chas. Ahearn and his Millionaires)—A top notch short that brought several good comments. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THEY'RE OFF: Big V Comedies—Very mild. You skip it and not miss a thing. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWO BOOBS IN A BALLOON: Pepper Pot—Edgar Bergen and his dummy "Charlie McCarthy" never fail to get the laughs here. We wish they would make more comedies. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Serials

Mascot

FIGHTING MARINES, THE: Grant Withers, George Lewis—Started off good. Second chapter holding up. We used their trailer to start it off, but it was too long. Only showed it three times.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Quality Premium in New Orleans

Quality Premium Distributors, Inc., Philadelphia, is opening a branch office in New Orleans, under the supervision of T. O. Tuttle, at 224 South Liberty street David Barrist, official of the company, has left on a trip that will include a visit in New Orleans.

Shea Made Director

William Shea, Paramount cutter, has been made director, his first assignment being to handle "Good for Nothing."

J. C. Jenkins--His Colyum

Snowbound, Nebraska

Dear Herald:

We realize now what the bears have to go through with when they hibernate for several months. We have been "hibernated" now for about six weeks, and the mercury has been flirting with zero, from 10 above to 32 below, and the ground has been covered with about two feet of snow, Old Man Winter slapping us on the nose every time we would stick our head out of doors. The wreckers have been busy hauling cars and trucks out of snowbanks, and in some cases the ambulances have had something to do, too. To have to sit in the house and count the figures on the wallpaper isn't the most pleasant occupation in the world. However, we don't have to do that because there is no wallpaper on the walls.

This cold spell, in connection with bad roads, has slowed up business at the theatres to a very large extent, there is no doubt about that, but you boys shouldn't get discouraged, but should remember that better days are just around the corner, for—

When the trees begin to sprout
And the lawns are getting green;
When we hear the chirp of robin and the wren,
Then we'll all begin to shout,
For we'll know that it will mean
That the springtime days have come to us again.

▽

But speaking of springtime days reminds us to say that it would be a good time for you to grab your paintbrush and get some paint and doll up your theatre fronts a bit. Paint, you know, covers a lot of finger prints and fly-specks and makes the place look more cheerful, and cheerfulness around your place is the biggest asset you can have.

▽

We went down to the Moon theatre the other night and saw Shirley Temple, John Boles and Jack Holt in "The Littlest Rebel."

This picture ought to have drawn two capacity houses each of its three-day runs, but it hardly drew the ordinary picture crowd, which was due largely to the conditions of the roads and 20 below zero weather. We wouldn't hardly say that this was Shirley's best picture, but we will say that it is well worth wading snowdrifts to see.

▽

Brownville, Neb., is a town that the general public don't know very much about. It is located in the southeastern part of the state on the bank of the Missouri river, and, unless our knowledge of the early history of the state is a little out of plumb, it was the capital at one time (or tried to be) and when Frank E. Thomas isn't down to the river fishing for catfish he is operating the Thomas theatre, and the Thomas theatre is the rallying place for the Brownville folks.

Frank sent us a check with a request that we have his subscription to the Herald entered for him, as he realizes that the Herald is necessary for the correct operation of a theatre. He realizes also what we have continually contended, that "The Herald covers the field like an April shower."

▽

Last night we braved a sub-zero storm and went to see Barbara Stanwick, Preston Foster and Malcom Douglas in "Annie Oakley."

Those of you who never saw Buffalo Bill's Wild West Show should get this one and play it, for it's a combination of the rodeo, wild Indians, broncho riding and expert rifle shooting. Sitting Bull also appears in it, although Bull doesn't do very much acting. As an imitation of the original it is a pretty good one, and Barbara makes a pretty good Annie Oakley. It is full of action and should please.

▽

We read an article in the paper recently by a society woman writing about her dog. She said she had to get up in the night and close the window so her dog wouldn't catch cold. That was too bad. That woman should get a strong, ablebodied butler (strong from the neck down) to look after her dog. He should be instructed to have the windows all closed so he wouldn't catch his death of cold, and—

When the wind begins to blow
And it starts to drifting snow
Around the house and on the lawn and overhead,
She should have the butler go
And close the house against the snow
And tuck her little darling doggie snug in bed.

▽

We have just received a letter from Elmer Gaily from San Diego, California. Elmer, you know, used to operate a theatre at Wayne, Nebraska.

Elmer writes that he is catching baracuda and red fish in the Pacific, in his shirt sleeves, while we are snowed in and cussing snowdrifts and sub-zero weather. Doggone the doggone luck anyhow.

▽

As Uncle 'Leazer Biggs said to Aunt Polly, after she had lambasted him for an hour for being out with the boys the night before, "Well, that'll be aplenty for now, Polly."

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 9.—(A) What are wows and what is flutter? (B) Describe the oil well of a sleeve-type bearing? How is it lubricated? (C) Of what does the projector automatic fire shutter consist? (D) Explain why it is impossible for any lens to focus light to a point.

Answer to Question No. 5 (New Series)

Bluebook School Question No. 5 *was: (A) What is vitally necessary in making a film splice of maximum strength? (B) Should transformer temperature be checked occasionally? (C) What light beam focus is necessary to reproduce* 9,000*-cycle sound and why? (D)Describe the common carbon type microphone and its action.*

In some manner the original answer to Question No. 5 got itself all nicely lost, so I'll have to answer it again myself just to keep things straight.

(A) This is question No. 34, page 168 of the Bluebook. The answer appears on page 181. In order to make a splice of maximum strength the cement must be laid on the stub end with just one stroke of the brush. To do this well requires both skill and practice. Just why it is, I am not sure, but rubbing the cement brush back and forth weakens the splice. Cement does not act like a glue or paste, you know. It actually softens the celluloid so that when pressure is applied it actually welds together—that is, if the cement be good cement and is rightly applied to celluloid from which emulsion, dirt and oil have been removed.

(B) Yes. Overload, a heavy ground and other things may cause temperature to rise above the safety limit, which is 90 degrees Centigrade, or 194 degrees Fahrenheit. However, transformers are rather rugged instruments and if once each day after an extended period of use, a transformer causes no especial discomfort when the hand is laid upon it, we may consider it as operating within safe temperature limits. Once each month, however, the careful man will bed a thermometer bulb in stiff putty and bed the putty ball on each transformer he is using, leaving it there long enough to secure maximum operating temperature. Some trouble, yes, but it is far better to be safe than sorry, and transformers cost money.

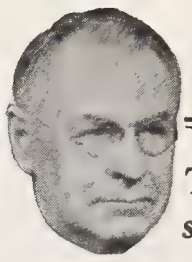
(C) What light beam focus is necessary to reproduce 9,000-cycle sound, and why? Turning to page 509 of the Blue Book we see this is question No. 6 on that page. Turning to answer No. 6, page 514, we read, "Consider a high-pitched sound say of 9,000 cycles (which is 18,000 alternations), photographed on a sound track. The photocell must *see* 9,000 transparent, and 9,000 dark areas in one second if it is to create a 9,000-cycle pulsation in its direct current.

The film moves downward at the rate of 18 inches per second. Hence, if 18,000 different areas (9,000 light, and an equal number of dark) are to pass the sound gate aperture in one second, each of these areas must occupy a space exactly 0.001 of an inch along the length of the sound track. Now if the dark areas are to cut off the light completely, and the transparent are to transmit it completely, then the light beam must obviously be only 0.001 of an inch in height, and that, I believe, answers any question, at least fairly well. Of course, if a lower cycle only were used, then a higher beam would serve, say 1/500 of an inch for 4,500 cycles, but the beam must be sufficiently narrow to reproduce the highest cycle required.

(D) See question No. 32, page 510, and its answer on page 527. The carbon type microphone consists of a carefully weighed quantity of carbon granules confined between two metal plates, one of which is fixed; the other, the diaphragm, very thin and free to vibrate when sound waves impinge thereon. The effect of such vibration is to alter the compression of the carbon granules and thus alter the resistance they offer to the flow of current.

A steady flow of direct current passes through this carbon dust. Because of the change of resistance offered when the diaphragm vibrates, the flow increases and decreases exactly in rhythm with the frequency of the sound waves and their strength.

This answer has been rather hastily prepared, and I might have done better were more time at my disposal. But what has been said should suffice. I could only have added something about amplification.



OUT NOW

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SMPE Sets Spring Meeting For Chicago April 27-30

The Spring Meeting of the Society of Motion Picture Engineers will be held at the Edgewater Beach Hotel, Chicago, April 27-30, according to an announcement this week by W. C. Kunzmann, convention vice-president. Mr. Kunzmann has just completed advance arrangements for the convention and has appointed all local committees. C. H. Stone is Chairman of the Local Arrangements and Reception Committee. Herbert Griffin of New York will handle Projection and O. F. Neu of New York is in charge of the Apparatus Exhibit. Mrs. C. H. Stone has been appointed Hostess in charge of all entertainment for women.

Seven technical sessions are scheduled for the four day convention. A get-together luncheon will be held the first day and the semi-annual banquet will be held on April 29. One afternoon has been set aside for visits to prominent motion picture plants in the Chicago area.

Carolina Ruling Upheld

The South Carolina supreme court last week affirmed the action of the lower court in awarding the Pastime Amusement Company, Charleston, a verdict of $1,500 against the Southeastern Express Company for failure to deliver a film on time. All exceptions to rulings of the trial judges were overruled by the high tribunal.

SUGGESTS SERIALS FROM FEATURES

SEES WAY TO FIGHT DOUBLE FEATURING

To the Editor of Motion Picture Herald:

I have always been of the opinion that the Law and the Outlaw have been enemies of each other. But after reading the latest reports of the "Dual Duel" as described in the February 1st issue of the Herald it seems as though the law is on the verge of taking sides with the Outlaw, the Outlaw of course being none other than the double feature menace, our Public Enemy No. 1 or rather our Picture Enemy No. 1, in the eyes of the Law of Showmanship. Our particular type of outlaw seems too big for the law to handle, so it seems best to take the law into our own hands and use our methods (our ideas) to kill our outlaw that forever seems to menace us.

Most of us have ideas how to go about it but few have seemed to come forward with them. I have one that has been a puzzle to me for several months. To me it seems as though it is a good one, but after suggesting it to a producer I received this reply: "I read your letter of August 2d (1935) with much interest, but after thinking over it for some time, I have come to the conclusion that it would be a terrific gamble to use your idea. I am quite sure the best theatres in America would not accept your idea and we would thereby lose our first-runs. I am frank to say I personally would not consider such a gamble."

In the letter I just quoted I left out what my idea was about this is the reason. Two months after receiving the above letter from the producer I read on the editorial page of the Herald that . . . "the manager of a big eastern district of a large circuit brought about discussion of twenty-five managers" (the idea they discussed was just like the one I suggested to the producer) and it goes forward to say in the editorial that . . . "It is keyed to today's market for a considerable number of houses," (Probably non-first runs).

The other producer did not answer my letter.

I feel that as a subscriber of the Herald I have a right to voice my opinion and publicly through the pages of the Herald make known my idea.

It is a Feature-Serial Idea. Why can't the motion picture producers release a feature picture in serial form? Instead of showing a double feature to bring in the patrons, why can't we exhibitors run a good entertaining feature, and with it show two or three reels of an outstanding picture that has been released in serial form? I admit that it does seem out of the ordinary or even fantastic to think of putting Shirley Temple, Clark Gable, Cagney and O'Brien or Joe E. Brown in a serial.

The average serial of today is released for the purpose of those who crave continued action from week to week. Thus it does not appeal to a great many women. Now if a picture on the order of "Magnificent Obsession" were released in a serial form it would guarantee to bring in the women patronage. Continue it where Irene Dunne and Robert Taylor were talking and he asked her, "Could you even forgive Bobby Merrick on a night like this?" and it would be sure to bring back anybody to hear her answer in the next chapter. It has been said that the serials of today with the lesser stars in them help add to the box-office receipts. Since it is the truth, then a new modern type of serial (whether it be my idea or someone else's) with the big stars in it appealing to the women patronage and less action patrons, should multiply the box office receipts. As far as magazines are concerned this is the serial age. Over half of the big movie stories are serialized in magazines and newspapers throughout the nation. "Small Town Girl" was done in this city in the newspapers in serial form. Now why can't it be done the same on the screen? It might be hard to do at first but it can be done.

I feel that the fireworks are about to start, so "S" Men, it's lend me your ears or give me your jeers.—Earle Flesch, *Assistant Manager, Baxter Theatre, Louisville, Ky.*

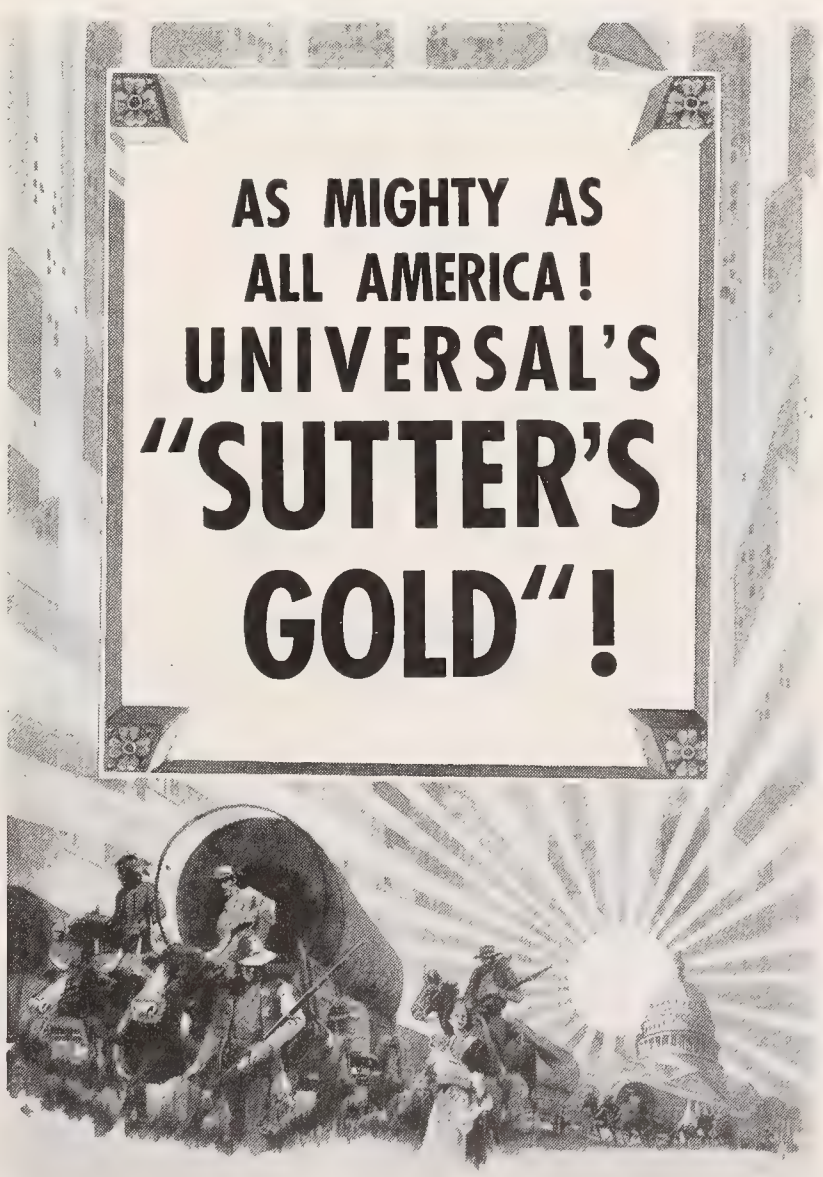
PROTESTS STUDIO AID IN RAIDS BY RADIO

To the Editor of the Herald:

Permit me to compliment you on your editorial in the February 8th issue on "What Is Competition?"

You are perfectly right in your assertion that the exhibitors are making a fuss over nothing at all, while there are really vital subjects that should demand their attention. In my opinion commercial films are something that is entirely apart from the entertainment field. In fact, it would be to an exhibitor's gain to sometime cooperate in commercial ventures. By that I mean when a show like General Motors puts on comes along, usually for a one night stand, the exhibitor could arrange to make a tieup whereby he could secure advertising for his theatre by having them display posters or maybe run a trailer advertising his coming attractions. By cooperating with the merchants in his town he could create a lot of goodwill as the merchants are permanent, whereas the commercial film showings are a one-day proposition. Personally I have always found it good policy to cooperate with other business interests rather than fight them. I am on the board of directors of our local business men's association and always take an active part in all their promotions.

The radio is one of our greatest competitors, and it appears that the motion picture studios are aiding in this raid on the box office. Some of our biggest box office names are on the air week in and week out inviting our patrons to sit by the fireside and just turn the dial for an evening of entertainment. It wouldn't be so bad if these stars appeared on the radio during "off hours" but they are on during the "peak hours" during the week and Saturday-Sundays. There's no getting away from the fact that radio is here to stay and will continue to plague us, but it is a problem that should be faced squarely with straight thinking from all angles. If the brains of the industry will only think about this problem and cooperate with each other 100 per cent for a satisfactory solution I feel sure that at least a little headway could be made for the benefit of all concerned.—J. Rosenfield, *Manager, Modjeska-Granada Theatres, Saxe Amusement Management, Inc., Milwaukee, Wis.*



ILLINOIS WOMEN NAME WILL, GINGER ROGERS

2,348 in Senior and Junior Clubs Vote "David Copperfield" Best Picture of 1935

by BILL CROUCH
Chicago Correspondent

Illinois clubwomen, 2,348 of them, have voted for what they considered the ten best photoplays of 1935 and the stars who in their estimation gave the best performances in that period.

There are 24 women's club districts in Illinois and the majority of them were represented in this poll, according to Mrs. Charles R. Holton, chairman of the Department of Motion Pictures, Illinois Federation of Women's Clubs.

The members voting were from both senior and junior clubs. A few votes came from Parent-Teachers groups and in a few cases church women's groups voted.

Topping the list of pictures, by a wide margin, was "David Copperfield." Bunched together for second, third and fourth places were "Top Hat," "Mutiny on the Bounty" and "Midsummer Night's Dream."

The complete list of films named follows:

	Votes
1. "David Copperfield," MGM	2079
2. "Top Hat," Radio	1623
3. "Mutiny on the Bounty," MGM	1506
4. "Midsummer Night's Dream," Warner	1504
5. "Broadway Melody of 1936," MGM	1223
6. "Naughty Marietta," MGM	949
7. "Ruggles of Red Gap," Paramount	932
8. "Roberta," Radio	897
9. "Les Miserables," 20th Century-Fox	886
10. "In Old Kentucky," 20th Century-Fox	744

Honorable Mention went to the following: "The Littlest Rebel," "Lives of a Bengal Lancer," "Alice Adams," "Steamboat Round the Bend," "Little Minister," "Crusades," "Oil for the Lamps of China," "I Dream Too Much," "Shipmates Forever," "Anna Karenina," "Curly Top," "Little Colonel," "Last Days of Pompeii," "I Live My Life," "Return of Peter Grimm," "She Married Her Boss," "The Informer," "The Dark Angel," "Life Begins at 40."

"Tale of Two Cities" and "Magnificent Obsession" received many votes but because they are 1936 releases such votes were not counted.

One hundred and sixty-eight pictures were named by the clubwomen.

The choice of stars, according to the poll, was the late Will Rogers. The favorite feminine star was Ginger Rogers.

The favorite men stars were, in order of their popularity:

1. Will Rogers	1506
2. Fredric March	1337
3. Charles Laughton	1321
4. Clark Gable	1219
5. Fred Astaire	1216
6. George Arliss	1004
7. Nelson Eddy	922
8. Dick Powell	831
9. John Boles	758
10. Wallace Beery	740

Honorable Mention went to Robert Taylor, Franchot Tone, William Powell, Freddie Bartholomew, Lionel Barrymore, Fred MacMurray, Frank Morgan, Gary Cooper, Robert Donat and Edward Everett Horton.

Women players were voted in the following order:

1. Ginger Rogers	1582
2. Katharine Hepburn	1531
3. Claudette Colbert	1422
4. Shirley Temple	1106
5. Norma Shearer	1079
6. Irene Dunne	1039
7. Jeanette MacDonald	979
8. Greta Garbo	781
9. Grace Moore	777
10. Joan Crawford	756

Honorable Mention was accorded to Loretta Young, Ann Harding, May Robson, Myrna Loy, Edna May Oliver, Jane Withers, Maureen O'Sullivan, Elizabeth Bergner, Helen Hayes, Ruby Keeler.

In the total voting, 104 men were mentioned and 102 women.



Inventor of Halftone Still Active at 80

Still active at eighty years of age and at work daily on development of a simple process for making color photography, Frederick Eugene Ives, inventor of the halftone process now in common use, was host to thirty-five friends and relatives at a birthday dinner in his Philadelphia home on February 16th, the night preceding his birthday. In modest but secure circumstances because the firm for which he was working when he discovered the process of halftone reproduction feared to patent it lest imitators appropriate its use, Mr. Ives directs the daily experiments of Harrison Conroy, who joined him two years ago to learn color photography and stayed on, in the search for a simple means by which, he believes, amateur photographers will be able to use color as easily and effectively as they now use black and white.

Invincible Cast Complete

Maury Cohen, head of Invincible Pictures, has completed the cast of his next picture, "Brilliant Marriage," and the players will include Joan Marsh, Ray Walker, Inez Courtney and Doris Lloyd. Phil Rosen will direct.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOX-OFFICE BOLL WEEVIL

Theatremen will no doubt attest that returns from these exploitations are considerably worthwhile but this is as good a time as any to call attention to what is becoming too much of a general practice. We refer to the widespread holding of the on-the-cuff previews for supposedly selective audiences, the object being that the locals so honored will dash out and shout loud praises that will bring paying customers to the box-office.

On the face of it the idea sounds practical, but it does not work out in every instance. True, leaders of prominent church, school and club organizations now concerned more than ever with social significances of the motion picture are good folk to tie to and it would seem that a showing to these influencers of public opinion should be encouraged. But it does not stop there.

The very meaning of exclusive indicates that there are a lot of people who though not qualified to attend these showings are going to bring powerful pressure to bear to be among those present. If a manager refuses to yield to this pressure he may be stepping on important toes. And if he does let down the bars to save possible complications, then it's a case of giving away a flock of admissions—the theatre's stock in trade.

So-o-o-, too many managers compromise by making their invitational lists very, very flexible. And now we have reports of campaigns including previews that run wild in attendance with platoons of folks on hand who won't do the picture a nickel's worth of good—and if the truth must be known will not hesitate to go out and pan the show.

There is no doubt but that the free list and pass situation contributes to the present excellent health of the box-office boll weevil. Immediate and rigid pruning of the special preview lists is recommended as a quick means of controlling this devastating blight.

▽ ▽ ▽

AN INTERNATIONAL LINK

The comprehensiveness and widespread influence of the Quigley Awards Competitions are superbly illustrated in the findings of the Committee of Judges who voted the January Plaques to Rene Lebreton, of Paris, and Seth Field, of Ellsworth, Maine. One spot—an international playground, a cosmopolitan capital that shelters every shade of opinion; the other, a typically American county seat of 3,000 souls.

Poles apart in habit and custom, separated by the expanse of an ocean, these two communities are brought together in close bond by the accomplishments of their sons in the world of the theatre.

Countries may strive for commercial dominance, races war upon each other. But it is safe to say that showmen round the globe fighting shoulder to shoulder toward the same objectives are establishing a community of thought that is welding a reassuring link between nations.

▽ ▽ ▽

NO DUES TO PAY

It has been repeated and repeated. We run the line in every membership application box, send out the information frequently in answer to inquiries. But it still needs retelling, so to every theatreman in this wide, wide universe who would like to join up is addressed the following:

No dues or money payments of any kind are necessary for membership in Managers' Round Table Club.

Every manager, assistant and publicist is eligible for membership which can be accomplished by filling in and mailing the blank that is run in the pages of this department.

In so doing your showman joins with the thousands of others here and abroad who proudly display their Club certificates and who regard the study of these pages as one of the most important and enjoyable high spots of the week.

No, there are no dues. But there is an obligation that members take upon themselves—to report frequently to Club headquarters their theatre activities which are chronicled in the Round Table pages for the information and benefit of the entire membership.

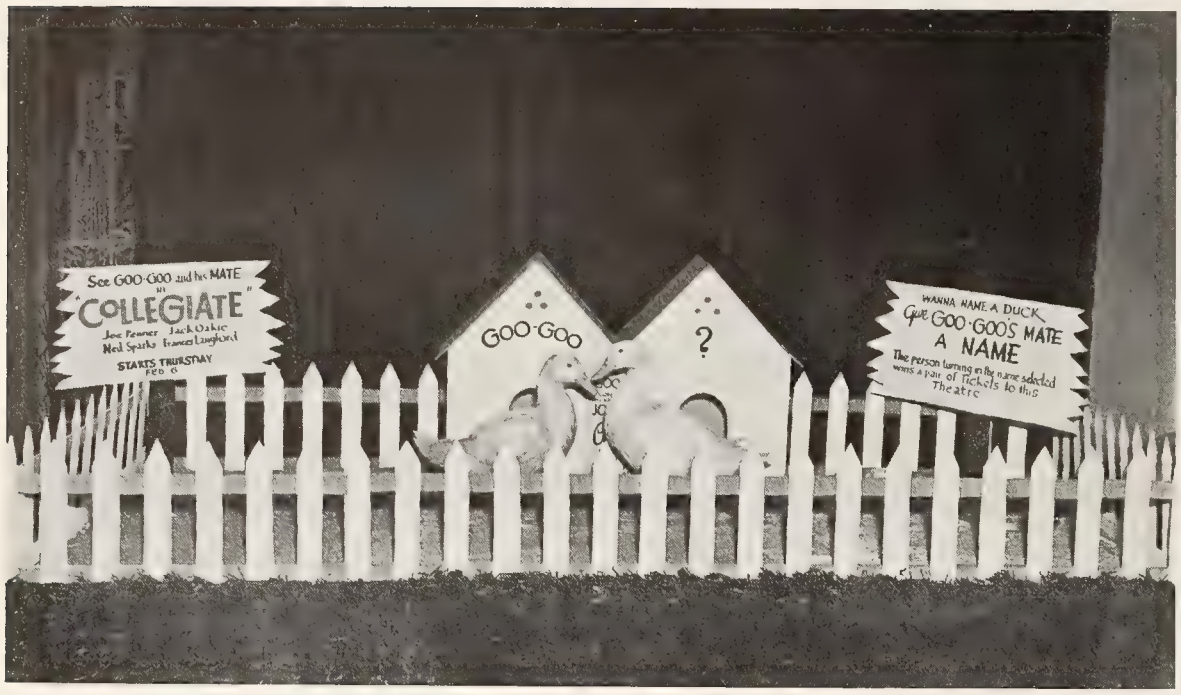
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PERSONS AS WELL AS CAUSES

The ability to pick a proper spot in tieins with goodwill campaigns was referred to on this page recently as one of the distinguishing marks of showmanship. And while this spotting has of course to do with local organizations of influence it concerns, and deeply, persons as well as causes.

Individuals seated in high local place are important folk to tie to. The showman who keeps these outside contacts in good working order will rarely find his theatre "on the spot" in times of emergency.

A. Mike Rose



NAME A DUCK. Seems that the famed Goo-Goo, the Penner duck, has taken a mate in "Collegiate" and Manager W. C. Ricord, Jr., Fox Stadium Theatre, Los Angeles, put together this fancy lobby-stopper to encourage patrons to help name the new arrival. Ricord says the ducks are real ones and that nearly 200 names were suggested.

Holtz Uses Gag Stunts To Plug "Opera" Date

Successful gag lobby stunt for "Night at the Opera" was used by Ray Holtz, publicist for the Bonham Theatre, Fairbury, Neb., with boy dressed as Harpo stationed at entrance with special sign reading "Make Harpo talk"—free tickets were offered to those who could make the stooge speak.

For street bally three boys dressed as the Marx Freres circulated throughout the city visiting various stores, where one of them would step out of one of his shoes and the other two with much commotion would retrieve the boot and run after the missing brother.

Tying in with the kiddie club Saturday ahead, Ray staged a parade, each member carrying a banner or card announcing the opening of picture.

"Remember Our New Address"

Jeffries Hosts Kiddies

Another reported successful Christmas party for poor kids was that put on by A. B. Jeffries, New Piedmont Theatre, Piedmont, Mo., cooperating local newspapers paying cost of tickets and the theatre distributing candy for all kids attending. Film companies donated the reels, local prominents the transportation and a pleasant time was had by all.

OUR NEW ADDRESS

Members and other readers will please note the new address of Managers' Round Table Club, 1270 *Sixth avenue, Rockefeller Center, New York, where the offices of* Motion Picture Herald *are now located.*

All communications for your Round Table Club and the Quigley Awards are to be posted accordingly and NOT to 1790 *Broadway, the old address.*

—A-MIKE

Radio Contest Staged By Harmon in St. Louis

Homer Harmon, Shubert Rialto, St. Louis, Mo., just succeeded in tying in with the International Radio Club, which held its convention in Havana, Cuba, recently. Through the club, some fifteen cities sponsored blonde bathing beauty contests, selecting two girls to make the trip to Miami and on to Havana, spending a week there as the guests of the Cuban government and to compete for the title of "Blonde Queen of Radio for 1936."

Radio station in St. Louis broadcast fifteen times a day for two weeks asking for blonde contestants. Some 75 girls filed their entries at station in person and later appeared on stage in sets of 20's where finals were held few days following and two selected to make trip. Theatre came in for unlimited publicity both on air and in newspapers, which carried art on girls and stories.

"Remember Our New Address"

Herman Manicures Them

For "Hands Across the Table" at the Embassy Theatre, Brooklyn, N. Y., manager Joe Herman promoted an attractive girl manicurist and paraphernalia which was stationed in lobby. To each lady patron a free manicure was given for two weeks ahead. Special folders were distributed by cooperating beauty salon with copy reading "make a date now to hold your hands across the table and see the picture at," etc., etc.

"Remember Our New Address"

Rydeen's Novelty Cards

By way of plugging his double feature bills at the Garrick Theatre, St. Paul, Minn., Bob Rydeen mails attractive government postcards with cut of large tinted pear at left side and right carrying copy "the year's biggest bargain in pears—or maybe it's pairs" followed with picture plugs. Another printed folder contained copy reading "We don't know the whereabouts of the most popular quins, but the most popular twins may be found at the," etc., etc.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

▽ ▽ ▽

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Societies Cooperate On 'Pasteur' Opening

New York City high school students were advised of the Strand Theatre date on "Story of Louis Pasteur" through medium of booklets on the life of the famed scientist distributed by Metropolitan Life Insurance Co. Theatre credits were imprinted on back page.

Through special screening for heads of American Society for Prevention of Cruelty to Animals, officials of that organization advised their entire mailing list of the picture and urging support of the members. Also effective was seat location card printed by theatre and mailed by the New York Medical Society to over 8,000 doctors on its mailing lists. Medicos were asked to leave cards with ushers when seeing the picture, for emergency cases.

Two contests were put on. One with the New York *Mirror* offered prizes for best 500-word articles on "How Pasteur discoveries affect my every day life." The other was with WINS on best answers to question, "Do you know how much of your health you owe to Louis Pasteur?" Newspaper tieups additionally included daily stories on Pasteur in *Courier des Etats-Unis,* the French newspaper printed over here.

Microscopes made up effective window displays with one said to be oldest in this country planted in Times Square location. Optical store chain also used the microscope flash, as did other stores of this nature spotted throughout the city.

Fashions Also Plugged

Fashion angle was plugged with the Fifth Avenue hookin on an Annette Pasteur dress and another using cut of Anita Louise for hair dress newspaper ad. Star's stills were tied in to displays at leading department stores on national knitting contest.

Front, designed and constructed by Manager Zeb Epstin and Sid Nagler, carried out the idea that this was the top Muni role of any in which he has appeared for Warner Brothers. Hand-tinted enlargements of star's various characterizations were spread across front with credits under each photo in cutout lettering.

In center (see photo) five-foot hand colored head dominated display with star and title in three-foot red and white cutout letters on blue background pegged out from the front. Scene enlargements were set in front and return frames.

Campaign was planned and executed by Irv Windisch, Strand Theatre exploiteer.



"Pasteur" Front at New York Strand

FROM PARIS TO MAINE





Immediately above is pictured Rene Lebreton, manager, Paramount Theatre, Paris, France, who was voted the Quigley January Silver Plaque on "The Crusades". Above, right, introduces Seth H. Field, manager, Dirigo Theatre, Ellsworth, Maine, winner of the January Bronze Plaque on "Littlest Rebel". Details of both winning campaigns and photos will be found on the following page of this issue.

Kraska Plugs "Gulliver" With Recorded Program

For his "New Gulliver" opening at the Fine Arts Theatre in Boston, George Kraska distributed 10,000 heralds in greater Boston with the public libraries giving bookmarks in all branches. Special window displays were arranged in leading book stores in which copies of "Gulliver's Travels" were prominently shown tying in with picture and theatre. The heralds were attractively designed, front page showing the giant with feet spread and Lilliputians marching through, while inside carried critic comments.

George's first recorded concert program was a reported huge success. Dedicating it to the Boston Symphony Orchestra, Conductor Serge Koussevitsky was invited with entire personnel of the ochestra, all of whom posed for pictures in front of theatre and these together with stories were planted in dailies.

"Remember Our New Address"

Schools Aid Jancke On "Two Cities"

Tying in with all schools in his county, Walt Jancke, Gem Theatre, Golden, Colo., furnished each English teacher with study guide on "Tale of Two Cities" and offered passes to student in each class writing the best review on the picture. These reviews were judged by the teachers, all of whom cooperated on the stunt.

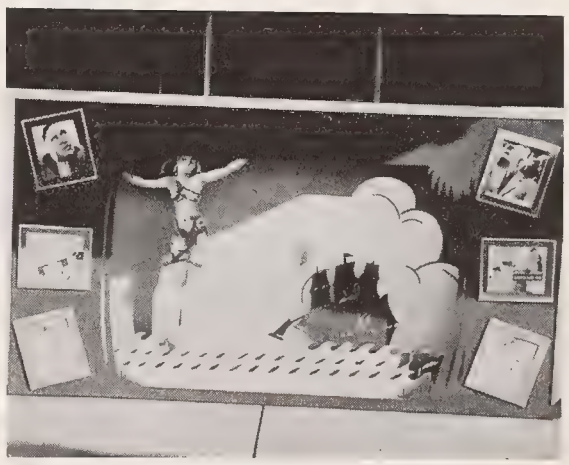
Superintendent of schools agreed to dismiss high schools earlier so that students could attend matinee, and since only those with tickets were permitted to get out early, Jancke sent cashier over to schools in advance to sell tickets.

Thomason Describes Animation Equipment

Color, light, motion and sometimes sound, is the recipe given by Manager J. S. Thomason, Ritz, McPherson, Kan., for successful lobby or advance displays. Accompanying shot of stills of "Mutiny on the Bounty" illustrates one of his animations, with native girl moving as in a dance while boat rocked as though it were riding the waves. Stills were flanked on either side.

Thomason writes his equipment for most any kind of animation he uses includes a worm gear from an old electric piano for heavy animations, two worm gears from old projection arc lamp feeds, a mercury bulb-transformer and an oscillating electric fan, the latter for the light displays, which he has frequent occasion to use on different attractions.

"J. S." says that when there is not much detail to the display or if it is not a heavy animation, fan with blades removed is most simple to use.



Thomason's Dancing Girl "Mutiny" Display

MORE WIRED REPORTS

John Musselman
Rialto, Louisville
Paramount, "Klondike Annie"

"Klondike Annie" down town window displays with Mae West dresses. Fur stores displays. 1,000 line ads in newspapers. Special lobby display of western camp. 25-24 sheets illuminated. Special trailer two weeks in advance. 25 live size standees placed in prominent windows. Special lobby displays two weeks in advance. 10,000 cut outs of Mae West distributed in city. Special newspaper story four weeks in advance. Radio broadcast. Soda fountain tie-up and filling station tie-up. Ten cent stores' windows and music counter tie-ups. Radio and night club tie-ups.

Dick Pritchard
Fox Tower, Pasadena
MGM, "Riffraff"

For "Riffraff": Full page co-operative ads including beauty shop, fashion shop, Lux soap, cigar store and jewelry tie-ups. Max Factor Drug Store windows and banners. Find "Riffraff" girl contest, cash prizes 3 days. Special trailer and lobby set pieces. Usherettes in Brownette wigs with silk badges plugs picture week in advance. Perfume tie-up, department store furnishing Harlow double with perfume samples week in advance.

Elliott L. Johnson
Strand, Memphis
RKO, "Fang and Claw"

"Fang and Claw" special newspaper contest in press scimitar five days, stories and art. Awarded cash prizes and autographed copies of "Fang and Claw" by Frank Buck. Special radio announcements on three stations. Special atmospheric front and lobby. Trailer on screen 10 days in advance. Advance lobby displays and treatment. 11 special window displays. 100 window cards in selected locations.

J. C. Burge
Capitol, Oklahoma City
RKO, "Wild Cargo"

The exchange paper on "Wild Cargo" very much the same as the other Frank Buck pictures, we arranged to get some circus paper with large animals for cut outs and made a real circus front. A week before opening date the city zoo furnished us with several small but unusual animals for a cage display in lobby. Local sporting goods house gave us tieup in windows. A cartoon show has been booked with "Wild Cargo" five of them "Silly Symphony," "Looney Tunes," "Popeye," and color classics. These have always proved B. O. With this type feature "Wild Cargo" and cartoon show are being billed fifty. With this set up we are now contacting teachers' association.

Bill Hendricks
Warner, Memphis
Warner, "Pasteur"

Campaign on "Life of Louis Pasteur" featured by tieup with dairy association who bought four half-page newspaper ads and distributing 20,000 milk bottle hangers. Advance screening arranged for Doctors' Convention and critics, their endorsement carried in newspaper stories. Radio station broadcasting comment from the theatre after screening. Mailing card sent all doctors, nurses, chemists, pharmacists, biologists, medical students as well as select mailing list. Window displays in chain of grocers and dozen drug stores. Newspaper generous with art features, stories, contests. One essay contest based on effect of Pasteur on life today. Seat location card from New York Strand campaign used. Announcement in schools and cards in school bookshops. Radio sketch enacted by the little theatre players. Ad rubber stamped on matches, newspapers, windshields, paper sacks. Bookmarks in libraries.

Abramson Ties "Ghost" To Golden Gloves Contest

Capitalizing on the "Golden Gloves" contest current in Louisville, Ky., Max Abramson of Loew's Theatre secured an effective radio tieup for "Ghost Goes West." At the beginning of his program, Pete O'Donnell, sports editor of paper and sponsor of the bouts, told listeners about the picture and thereafter referred to the loser of each fight as "The ghost of so-and-so goes west."

For his street bally Max used man in Scotch costume with billing on his back riding through street on horseback. Lobby displays were arranged with leading hotels and specially worded postcards sent to prominent social organizations.

"Remember Our New Address"

Peffley's Mouse Club

R. E. Peffley, Paramount, Middletown, Ohio, has a Mickey Mouse club of over 1,000 members, outstanding members of which are selected for a choral society which broadcasts frequently. The club puts on from 20 to 30 acts weekly, performers ranging from three to eighteen, dancing, acrobatics, vocal numbers, etc., are featured.

"Remember Our New Address"

S. O. S.

The Palace Theatre

Lubbock, Sending a Call for Assistance!

We Are in a Predicament

Notification is received from our headquarters that we are to

Be the First in Texas

to Present

"COLLEGIATE"

Featuring

JOE PENNER
JACK OAKIE

Ned Sparks, Frances Langford

The message also reads, "newspaper mats will be late in reaching you but do the best you can."

What an Awkward Position

About to present the outstanding musical comedy of the year without newspaper service. That is why we issue an 'SOS'

We Must Depend on Cold Type

to sell you the merits of "Collegiate"

In Informing You of Forthcoming

pictures of excellent merit, we have trodden carefully, we have tried not to exaggerate.

We Have Tried to Be a Guide

rather than a high powered salesman.

Will You, Therefore, Please take

our word for it when we say that

"COLLEGIATE"

Is Deserving of Your Patronage?

"COLLEGIATE"

Opens at the

PALACE PREVUE

To Nite and then Sun., Mon., Tuesday
Premiere Showing in State

With no mats on hand to advertise showing, Hal Grady, Palace Theatre, Lubbock, Tex., used above two-column type ad to sell "Collegiate" to folks in his city.



GIANT NEWS SHEET. Birk Binnard, Metropolitan, Baltimore, found effective above poster. Head hand-painted, title and star cutout, white background to represent front page news sheet.

Tubbert Uses Novel Ballys To Plug "Ceiling Zero"

Borrowing two complete aviator outfits, including parachute pack, from local airport pilots, Bill Tubbert, Keith's Theatre, Syracuse, N. Y., had two boys don the outfits and parade town with back banners reading "We just bailed out to see Ceiling Zero."

Another bally was promotion of huge fog beacon, which was placed on truck in front of theatre. Usher dressed in field attendant's uniform flashed the beam on all big buildingss around city. Truck bore copy "When it is Ceiling Zero time, this beam lights the way."

P. A. system was used in inner lobby to broadcast set of records of airplane effects. These were controlled by usher, who sat at replica of radio control room making announcements at intervals during the day.

Contests and Tieup With Four Schools Top Field's Entry

Shirley Temple dolls are as eagerly competed for in the smaller situations as they have been in the big spots, which Manager Seth Field found to advantage in putting together his Silver Plaque campaign on "Littlest Rebel" at the Dirigo Theatre, Ellsworth, Me. (pop. 3,000).

Editor of only available weekly paper was prevailed upon to come in on the letter idea in which the children were asked to express themselves on "How I would be a good mother to my Shirley Temple doll?" At first skeptical——for contests have not been successful in that spot—editor cooperated and Field reports hundreds of entries from all parts of the county. Doll was shown in lobby and winner announced at special school matinee.

Bowlers Cooperate

Bowling being the top local sport, Seth hooked in with operators of new alleys to reward members of league teams bowling highest above their average during week before picture with guest tickets. In exchange cards were spotted at alleys (see photo) and scores carried in bowling section of paper. Idea was given countrywide publicity as there are 24 teams from all parts of drawing area in two local leagues.

School Busses Promoted

Schools were covered more fully than before by Field, who offered in exchange for support from principals and teachers, a free one-hour show to pupils of all four grammar schools who on opening day had the best lessons, behaved best and marched to theatre with most complete attendance. Parade of course brought a lot of attention and for first time Seth was allowed to sell tickets in the class rooms direct to pupils.

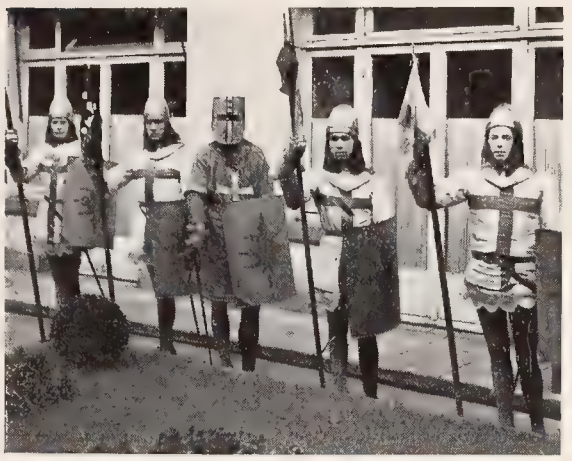
Further cooperation on this was permission of schools' superintendent who allowed use of ten school buses to bring children from outlying sections to and from theatre. Bus-loads of children from nearby towns outside of local school zones also attended. Further school tiein was writing assignment for all classes in advance of playdates, on the starlet and picture. Cards were posted on school bulletin boards.

Field planted neat window displays in various stores on children's apparel and book tieups. In leading department store scene stills were attached to top of price signs at various counters, this reported as something new locally.

For the first time, manager used rubber stamp for imprinting on bags, napkins and envelopes, especially bags used for out-of-town deliveries. Heralds were placed in bags and packages at other stores. Window cards covered spots not having other displays, and in this way nearly every local store carried some kind of a plug for the picture.

Local library bought copies of the book to tie in with the date and made up displays for library counters. Announcements were made by orchestra leaders at the three dance halls where cards were posted.

Lobby display, newspaper advertising and outside billing were covered well with advertising money available and efforts of the staff which, according to Field, comprises besides himself merely a cashier, doorman and operator, the entire theatre personnel.



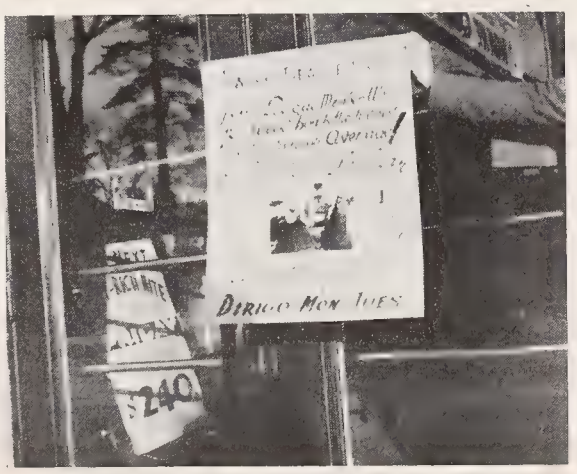
Parisian "Crusaders" at the Paramount



Unusual Treatment for Paramount Front



"Rebel" Front at the Dirigo Theatre



Field's "Rebel" Tieup With Bowling Alleys

Paris Campaign on 'Crusades' Includes Ace Exploitation

French newspapers averaging only from six to eight pages in size do not generally give over-generous publicity to motion pictures. Thus the story and picture breaks secured by Manager Rene Lebreton and publicist Andre Agramon, of the Paramount Theatre, Paris, on "Crusades" were considered out of the ordinary. Campaign was voted the January Silver.

Reviews for instance were spread in some papers over three columns and such dailies as "L'Intransigeant" mentioned the picture six times in comments, news items and features. "Le Temps," said to be the most reserved publication on the Continent, contributed four enthusiastic mentions, as did "Le Petit Parisien," "Le Journal" and "Le Quotidien," other well-known of the many dailies published in the French capital.

Business and diplomatic papers also swung in line and the comic papers, such as "Le Rire" and "Savez-vous," cartooned it on hookups with local events. There are said to be some 50 papers in Paris, all of which commented upon the picture, and other publications having to do with food market reports and advice to the thrifty went for reviews on this occasion.

All in all, the total amount of publicity garnered on the Paris date has rarely been rolled up for attractions at the Paramount. Display advertising was in keeping.

Entire Building Decorated

Theatre front and other slants were not neglected, photos in adjoining column showing treatment of front and costumed men used as atmosphere. Different treatment may be noted of sculptured "crusaders" in bas-relief on columns with mahogany beams simulated over entrance. Program announcements were made up in the form of shields and scene stills planted liberally.

Entire facade of building was transformed to represent the battlements in the picture, the fortifications built atop the marquee also decorated with colorful banners and the title in giant lights. From the roof were suspended colored streamers duplicating the colors and ensigns of those carried by the Crusaders.

Studio Properties Exhibited

Another unit in the front exhibited some of the actual properties used in the production of the picture in Hollywood. Inside lobby and foyer were decorated with giant figures in armor, flags and banners. Armored figures carried battle flags with title.

The decorative shield idea was carried out for window display, these used in prominent spots with action stills and picture copy. Billing also was extensive with vari-sized posters and paper planted prominently.

To attract the children, colored paper cutouts, called "Game of the Crusades," were distributed with instructions given on construction of the battlements pictured. Reverse side carried map and story of the Crusades, with theatre credits and copy.

Display Doors Open Wide For "Bride Comes Home"

In keeping with their usual effective manner of lobby display advertising at the Warner Stanley, Baltimore, Manager Rodney Collier and ad head George Browning worked out a neat stopper for a set piece on "Bride Comes Home."

Accompanying photo shows the three stars in natural color blowups walking in through open doorway. Display is set against black velvet floor lights and filigree work in bottom in soft blue with copy panels set on either side.

"Remember Our New Address"

Merchants Ads Plug "Dream" for Nichols

Don Nichols, Broadway Theatre, Charlotte, N. C., tied local merchants up for a co-op page on "Midsummer Night's Dream." Each ad carried the "dream slogan" such as "every gift in our department is a dream," "a dream come true; buy," etc., etc. Public library distributed book marks, letters were sent to all club women and ministers calling attention to picture and high schools were approached and sold blocks of tickets.

Fifteen minute playlet was given over radio, opening night invitations were extended local prominents and floodlights used to give gala appearance to front. Newspapers were profuse in their writeups and special featured stories were included with art work.

"Remember Our New Address"

Bevel's Amateur Shows Prove Successful

Saturday night's the big night in Harriman, Tenn., when L. W. Bevel puts on his amateur shows at the Princess Theatre. There are 12 acts weekly and audience votes for its favorite acts. First three acts receiving largest number of votes receive cash prizes donated by cooperating merchants who display their merchandise in lobby, runners up getting passes.

Bevel does the emseeing and is offering a free trip to the winner of the finals. Shows run seven consecutive weeks, winner each week will be brought to stage on eighth week for final elimination. Accompanying photo shows sound truck with which show is plugged.

"Remember Our New Address"

"Wilderness" Gets Gala Opening in Worcester

Erle Wright and Harry Watts gave "Ah, Wilderness" a typical Hollywood opening at the Poli Theatre in Worcester, Mass. Sidewalk and lobby broadcast was given introducing celebrities as they arrived and there were plenty of them. Governor Curley and Mayor Mahoney attended, with the former making an address from stage and papers using stories and cuts on opening.

Florist came across with "Ah Wilderness" roses which were tagged and handed out at theatre by girls attired in period costumes. Drum and bugle corps led parade through downtown streets, ending up next to theatre where bandstand was erected and they did their stuff. All roads leading into Worcester had road arrows reading "direct road to Ah Wilderness." Graftonites who appeared in the picture were invited to make personal appearances at theatre and for street bally. Bannered auto of 1905 vintage with girl and boy in costume toured streets. Boxes in theatre were decorated with flags and one occupied by State officials had the State seal flags. Arrangements were made with schools to dismiss classes earlier to permit students to attend showing.



Baltimore Stanley "Bride" Lobby



Newton's "Metropolitan" Lobby Setpiece



Bevel's Sound Truck Plays Shows



Grimes' C.C.C. Boys Sell "Mutiny"

Newton Holds Preview For Music Lovers

Rockey Newton, Paramount, Cedar Rapids, Ia., for "Metropolitan" held a private screening to which a select list was invited. Cards were mailed to all music lovers calling particular attention to Tibbett's rendition of Pagliacci, various music departments of stores carried counter cards plugging picture and druggist featured a "Metropolitan" sundae.

Accompanying photo shows display used in lounge rooms highlighted from bottom to top, and planted two weeks ahead. Through tieup with radio station, recordings were played with plugs given picture. Additional publicity was gotten by offering guest tickets to those winning the music memory contest put on by station.

Six sheet with cuts of stars was mounted atop marquee, taxi tire covers imprinted and night ahead of opening Rockey took advantage of some few thousand attending the Ballet Russe by placing heralds in all parked cars.

"Remember Our New Address"

Koch Appeals to Parents To Send Kids to Movies

Reported as helping to secure family trade, Stan Koch's two-column ten-inch ad for the Majestic Theatre, Waynoka, Okla. Ad headed "School Days Are Here" read as follows:

"Supplement your child's education with wide range knowledge that the motion picture gives them . . . 99 out of 100 words are spoken correctly by motion picture actors. Your child will learn correctly by attending the theatre.

In addition they will see the panorama of real life and thrill to the esthetic enjoyment. Immoralities are most of the time properly punished.

The motion picture is good for your child. Take care of the small expense in the family budget, and send your child to the theatre often. We will take care of them."

"Remember Our New Address"

Grimes Stages Various Contests for "Mutiny"

Contests formed the high spots of Ken Grimes' "Mutiny" campaign at the Warner Theatre in Morgantown, West Va. High school art classes entered contest for best drawings of the Bounty as did woodworking classes and cooperating newspaper ran cuts of the ship with passes awarded those submitting best coloring job. Two weeks ahead theatre artist worked in lobby making large model ships which were later used as part of special display.

Oversized pass was carried through streets and presented to Mayor, six sheet pasted to sidewalk in front of theatre and through tieup with C.C.C., their trucks were bannered with picture copy (see photo). All employees wore imprinted chest ribbons, post cards were mailed to all school instructors and drawing sheets plugging "bounty" distributed to all grade schools.

Double truck co-op page was secured from cooperating merchants with large cuts of Gable and offer by stores of free photos of the star, college paper plugged essay contest for which ducats were given and various stores came through with neat window displays.

RADIO AS A BUSINESS BUILDER

Theatre Broadcasts and Tieups With Local Stations Are Proving Profitable, Round Tabler Asserts

by DAVE JONES
Adv. Mgr. Kerasotes Theatres, Springfield, Ill.

Many articles have been published in your column in the past few months in regard to radio as a menacing competitor. However, radio must be given the due consideration that it deserves as an advertising medium, which, properly applied, can be used to a great advantage by theatres.

We operate two popular price theatres, the Senate and the Strand, in a city of 75,000, on a combination first and second-run policy. In surveying our advertising problems we analyzed the situation to see just how we could get the name of our attractions and our advertising into every home in the city and the surrounding trading area of some 50,000 persons. Naturally the first medium was newspaper advertising.

In our city there are two dailies, one a morning paper and one an evening paper, both of which do an excellent job of merchandising. However, when we analyzed our coverage, we came upon the following situation.

Radio Also Reaches Non-Readers

In the city proper there are slightly over 8,000 foreign-born residents, the majority of whom can not read the American language, especially enough to appreciate some of the selling points of newspaper ads. There are also 1,000 illiterates who can not read or write at all. There are also 2,000 families on relief who are not allowed to take a paper, but who seem to find the money to take in a movie every week or two, especially at one of our houses where the price all afternoon is 15 cents. Due to their financial status, however, we consider the buying power of the entire family as equal to one person.

In addition to this, there are from one to three thousand transients in the city each day, due to the fact that this is the State Capital, and a certain percentage of these are more than likely to hear a radio in a hotel lobby, restaurant, tavern, shoe shining parlor or such. Taking a conservative figure, this shows that 15 per cent of the possible population remains untouched.

To reach this field, we decided upon radio as the medium, and so we set about reconditioning our organ which had lain idle for five years. We were able to obtain the services of a young man who had been an organist in this city, and who had played at the University of Illinois.

We selected the time 11:30 to 12 for our broadcast as it directly precedes our matinee opening at 12 noon. We open the box office at 11:30 and any one who wishes to view the broadcast, may do so. We also chose this time of day as we have a large listening audience of school children and about half the office workers, while they are at lunch. Also, there are no outstanding radio programs on the network at this time to give us competition.

The program is a strictly request program for anniversaries, birthdays, etc., wherein the names of persons are read over the radio, which creates good will.

We also have two vocalists, a young man and a young woman who alternate each day.

To create a little interest, we conducted a "Mystery Contest." The organist played a selection without announcing the title. Every third correct call received during the half-hour period at either theatre, was awarded a complimentary ticket. One day we decided to put a test on our listener strength, so we played the most popular song of the day, and we could not answer the phones fast enough. The next day we received a call from two gentlemen of the local telephone company who insisted that we cut out the program as we were completely disrupting their service. They had to change their schedules and put on a full force during the noon hour.

One-Third Listening In

They further stated that at least a third of the entire switchboard would light up at once, and due to the fact that there are 16,000 telephones in the city, we knew that we had at least 5,000 homes listening in.

The program was entitled "The Strand and Senate Serenade," and the advertising was limited to one plug on each theatre.

We discontinued the mystery contest and in its place we ran several types of contests including a contest question such as, "who are the three stars in 'Mutiny on the Bounty'"; or, "What is Joan Crawford's name in private life," etc.

Another type of contest that brought good results was when we offered a month's pass to the person who could write "She Couldn't Take It," the most times on the back of a penny postcard. Believe it or not, but one girl wrote this title 513 times.

We found the program to be greatly beneficial to us, both in good will and direct advertising. We added spot announcements on the station throughout the day, so as to get greater coverage.

As the amateur craze came along we naturally started our own "Amateur Hour." We sold the program to the Phillips Petroleum Co. Service Stations, whereby the entrants had to secure an audition blank from one of the Phillips 66 service stations, before they could enter the contest. We conducted our contest on Sunday afternoons at 2:30 so as to have the greatest coverage with our radio listeners, as the small stations do not get out very far at night, and they have terrific competition from the networks. We backed the amateurs up with a band from one of the local hotels and made quite a show out of it with the sponsor paying most of the cost. The winners were chosen according to the applause received in the theatre, which counted 50 per cent, and by the votes sent in by mail, which counted the other 50 per cent.

We ran the contests in groups of 10 and the two final winners (it was a tie), polled 6,000 votes in cards and letters. We made a tie-up with Quinn Ryan's Phillips 66 Amateur Show over WGN, whereby the winners were presented on his program. This netted us quite a bit of publicity, as Quinn Ryan and the mayor of our city are old-school day pals.

Ties In With Chicago Program

By special permission, this program was also rebroadcast by the local station. We also effected a tie-up with the Hotel Sherman, whereby they furnished the lodging in exchange for advertising and also presented them on their Amateur Show conducted by George Olsen and Ethel Shutta in the College Inn.

The railroad transportation was also promoted on an exchange for advertising basis, so the cost of sending the winners to Chicago, was nothing.

Another radio show that brought us quite a bit of business was a Barn Dance unit from this same station. This type of show is very popular in the Midwest, and we were able to run this show on our stage every Saturday night at seven for almost a year straight. This was a good medium to reach the rural sections and brought us a lot of new business in this particular field.

Another good radio-theatre tie-up (conducted by another theatre in this city) is an "Inquiring Reporter" type of program, conducted in front of the theatre every Sunday afternoon, with free tickets awarded to those interviewed.

The results, as stated in this article, were obtained from a hundred watt station, and there are two such stations in Springfield, both competing to the same audience.

It can readily be seen that radio, to us, has proven a great business builder, on a comparative low cost.

Some months back we had occasion to warn producers against too close cooperation with sponsors of national radio hours which could result only in selling listeners-in away from the boxoffice. At the same time we said there was a definite place for broadcasting that publicised individual dates and "this was indicated by the many campaigns put over by Round Tablers in which radio plays no unimportant part."

The well-written and interesting article on this page from ad man Dave Jones tells us what is being done at the Kerasotes Theatres with the radio as an extra advertising medium.

Saunders Creates Giant Animations

Theatremen up around Bridgeport say that the lobby of Loew's Poli is large enough to drill a company of the national guard, which no doubt accounts for the giant displays developed by Manager Matt Saunders. To right is illustrated an instance of this showman's recent efforts, an animated and illuminated advance for "Modern Times."

Display is approximately 12 feet long, eight wide and 14 high. Base is indented about two feet, covered by colored corrugated rolls of window dressing material and lighted from inside. Middle section with lettering is two feet high, cutout letters faced with metallic fastened to background of dark blue velour.

Upper or turret section sets on floor covered with black canton flannel, with strip light on all sides. Floor has a depth of eight inches. Lights reflect vari-colored rays upon revolving turret top and flashers are attached to transparencies on either end.

Animation in the turret top is supplied by slow speed turn-tables moving the outer section in one direction and the center section in the other. Center section is a two-foot circular drum mounted on two smaller circles acting as axles and resting upon turn-table. Circular opening is cut in the bottom of the larger circle.

Stills and cutouts are spotted on display with extra illumination supplied from ceiling fixtures above and from colored spots. Saunders has used this display idea on different pictures and says it is easy to arrange. Preparations may be altered to meet size of smaller lobby.

"Remember Our New Address"

That "Insurance Policy"

Started with a teaser card with copy that "Your insurance policy will be mailed," etc., RKO Radio forwards literature made up to simulate regular policy called box-office insurance and signed by distribution heads. Contains dope on coming season's attractions and comes from Leon J. Bamberger, sales promotion manager.

"Remember Our New Address"



CLEVER. During hours when house staff is not at full strength, Dick Pritchard, Fox Tower, Pasadena, Cal., places above cutout figure where it can be easily seen by patrons as they enter.



MATT SAUNDERS' UNIQUE ANIMATED LOBBY DISPLAY ON "TIMES"

Various Stunts Highlight Grove's "Opera" Campaign

Special trailer copy was used for "Night at the Opera" by H. D. Grove, Fort Theatre, Rock Island, Ill., instructing patrons to look under seats for possible passes to see the picture. Each morning 10 passes were thumb-tacked under seats in various parts of house. Immediately after trailer was run lights were brought up for a minute while patrons hunted.

Small glass case containing assorted nuts was planted in lobby with gag copy, tickets awarded those coming closest to guessing correct number in case. Store plugged a Marx Bros. Nut Sundae and to clerk selling greatest number of them a pass was given. Securing permission from mayor, Grove projected the Marxian trailer on downtown building, which was tremendously successful. For his advance teaser ads, cuts of various Hollywood stars together with their comments on the picture were used.

"Remember Our New Address"

Fox Guest Tickets Distributed by Wire

Tiein with local electrical equipment dealers made by Fred Schader, ad chief at Dave Idzal's Fox, Detroit, made possible wired invitation to 350 specially selected residents to attend "If You Could Only Cook", each wire good for one admission all paid for by merchant. Wires with Hollywood imprint, were signed by Leo Carillo.

Dealers and salesmen boosted the date which also was mentioned on dealers' regular radio program. Local cooking school was called by title of picture and many windows planted in retail stores handling the brands advertised. Ed Rosenbaum, Columbia exploiteer, worked with Schader on the campaign.

Courtesy Week Planted By Rubin for "Thanks"

To usher in "Thanks a Million" at the Tivoli, Michigan City, Ind., Harry Rubin inaugurated a "Courtesy Week" with newspapers cooperating. Courtesy banners were posted on store windows, thanks streamers on cash registers and leading paper gave a month's pass to most courteous clerk visited on certain day of reporter. Stories were carried in daily and all salespeople throughout town were "Thanks" conscious, the title being used by them at conclusion of each sale made.

Through courtesy of fire chief, window cards with copy "please do not park here—thanks a million" were planted on all fire plugs. Harry further announced an amateur night to be held at theatre with prizes and tickets to see picture awarded winner and runners-up. Classified ad contest was landed and for lobby display cutout girls were used each carrying one letter of title, this spread across entire lobby.

"Remember Our New Address"



CARICATURES. Front of Casino Theatre, San Paulo, Brazil, with interesting caricatures plugging Wallace Beery in "Viva Villa" and Laurel & Hardy. A. Aranjo created the interesting front.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AMBASSADOR			
"Song of the Trail"	Story, "Playing with Fire" by James Oliver Curwood. Screen play, George Sayre, Barry Barringer. Director: Russell Hopton.	Kermit Maynard, Evelyn Brent, Fuzzy Knight, George Hayes, Antoinette Lees, Wheeler Oakman.	Shooting
COLUMBIA			
"A Gentleman Goes to Town"	**From the novel by Clarence Budington Kelland. Screen play, Robert Riskin. Director: Frank Capra.**	**Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, H. B. Warner, Emma Dunn, Margaret Matzenauer, Jameson Thomas, Edward Rosely, Paul Porcasi, Franklin Pangborn, Christian Rub.**	**Shooting**
"Roaming Lady"	From the Liberty Magazine story by Diane Bourbon. Director: Al Rogell.	Fay Wray, Ralph Bellamy, Preston Hall, Edward Gargan, Paul Guilfoyle, Arthur Rankin, Barnett Parker.	**Shooting**
"The King Steps Out"	**From the operatta by Fritz Kreisler. Screen play, Sidney Buchman. Director: Josef von Sternberg.**	**Grace Moore, Franchot Tone, Walter Connolly, Elisabeth Risdon, Victor Jory, George Hassel, Raymond Walburn, Johnny Arthur, Otto Fries, Stanley Fields.**	**Shooting**
"Bless Their Hearts"	Original, Sarah Addington. Screen play, Doris Anderson, Laure Braze. Director: Elliott Nugent.	Melvyn Douglas, Mary Astor, Edith Fellows, Donald Meek, Margaret Armstrong, Charles Arnt, George McKay, Romaine Callender, Olaf Hytten.	Shooting
LESSER			
"Let's Sing Again"	Original, Dan Jarrett. Director: Kurt Neumann.	Bobby Breen, Henry Armetta, Inez Courtney, Grant Withers, Richard Carle, Lucien Littlefield, Vivienne Osborne, Ann Doran, Clay Clement.	**Shooting**
MASCOT			
"Along Came a Woman"	Screen play, Rex Taylor. Director: Lew Collins.	Edward Nugent, Ann Rutherford, Louise Fazenda, Maude Eburne, Claudelle Kaye, Hedda Hopper, Franklin Panghorn, Rafael Corio, Arthur Hoyt, Olaf Hytten.	**Shooting**
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	**From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.**	**Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.**	**Shooting**
"Petticoat Fever"	**From the play by Mark Reed. Screen adaptation, Harold Goldman. Director: George Fitzmaurice.**	Robert Montgomery, Myrna Loy, Reginald Owen, Otto Yamaoka.	Shooting
"San Francisco"	Original story, Robert Hopkins. Screen play, Anita Loos. Director: W. S. Van Dyke.	Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Ted Healy, Shirley Ross, Al Shean, Jessie Ralph.	Shooting
"Unguarded Hour"	Adaptation, Horace Jackson, Howard Emmett Rogers. Director: Sam Wood.	Loretta Young, Roland Young, Lewis Stone.	Shooting
PARAMOUNT			
"I Loved a Soldier"	From a play, Lajos Biro. Screen play, Melchior Lengyel, Grover Jones, Edwin Justus Mayer. Director: Henry Hathaway.	**Marlene Dietrich, Charles Boyer, Paul Lukas, John Miljan, Lionel Stander, Akim Tamiroff, Walter Catlett, Victor Kilian, Samuel S. Hinds, Ted Oliver.**	Shooting
"Brazen"	Original, Harry Segall. Screen play, Samuel Ornitz, Horace McCoy. Director: Edward Ludwig.	Mary Ellis, Walter Pidgeon, Ruth Donnelly, Samuel S. Hinds, Guy Bates Post, Alan Mowbray, Norman Foster, Lucille Ward, Otto Hoffman.	**Shooting**
"Florida Special"	From a story by Clarence Budington Kelland. Screen play, David Boehm, Marguerite Roberts, Laura and S. J. Perelman. Director: Ralph Murphy.	Jack Oakie, Sally Eilers, Kent Taylor, Frances Drake, J. Farrell MacDonald, Sam Hearn, Dewey Robinson.	**Shooting**
REPUBLIC			
"West of God's Country"	Original, Bernard McConville. Screen play, Bernard McConville, Dorrel McGowan, Stuart McGowan. Director: Joseph Kane.	John Wayne, Muriel Evans, Frank Glendon, Cy Kendall, Jack Clifford, Bradley Metcalfe, Jr., Arthur Aylesworth, Mary McLaren, Yakima Cannutt.	**Shooting**
RKO RADIO			
"Dancing Pirate"	**Original, Emma-Lindsay Squier. Screen play, Ray Harris, Francis Faragoh. Director: Lloyd Corrigan.**	**Steffi Duna, Charles Collins, Frank Morgan, Luis Alberni, Julian Rivero, Victor Varconi, Alma Real.**	Shooting
"Witness Chair"	Play by Rita Weiman. Screen play, Rian James, Gertrude Purcell. Director: George Nicholls, Jr.	Ann Harding, Walter Abel, John Halliday, Barlowe Borland, Moroni Olsen, Louise Latimer, Maxine Jennings, George Offerman, Jr.	**Shooting**
TWENTIETH CENTURY-FOX			
"Under Two Flags"	**From the novel by Louise de la Ramee. Screen play, W. P. Lipscomb, Bess Meredyth. Director: Frank Lloyd.**	**Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell, Nigel Bruce, Herbert Mundin, Gregory Ratoff, C. Henry Gordon, Lumsden Hare, John Carradine, Thomas Beck, Francis McDonald.**	Shooting
"The Country Beyond"	**From the novel by James Oliver Curwood. Screen play, Lamar Trotti. Director: Eugene Forde.**	**Rochelle Hudson, Paul Kelly, Alan Hale, Alan Dinehart, Robert Kent, Holmes Herbert, Matt McHugh, Paul McVey, Buck the dog.**	**Shooting**
"Zero Hour"	Screen play, Joel Sayre, Wm. Faukner. Director: Howard Hawks.	Warner Baxter, Fredric March, June Lang, Lionel Barrymore.	**Shooting**
"Human Cargo"	Story adapted by Jefferson Parker. Director: Alan Dwan.	Claire Trevor, Brian Donlevy, Helen Troy, Ralph Morgan.	**Shooting**
UNIVERSAL			
"Dracula's Daughter"	Screen play, Garrett Fort. Director: Lambert Hillyer.	Otto Kruger, Marguerite Churchill, Edward Van Sloan.	Shooting
UNITED ARTISTS			
"One Rainy Afternoon"	**Adaptation and screen play, Stephen Morehouse Avery. Director: Rowland V. Lee.**	**Francis Lederer, Ida Lupino, Roland Young, Joseph Cawthorn, Hugh Herbert, Erik Rhodes, Countess Liev de Maigret, Georgia Caine, Donald Meek, Paul Irving, Ferdinand Munier, Eily Malyon, Lucile Ward.**	**Shooting**
WARNER BROS.-FIRST NATIONAL			
"Hearts Divided"	**Story by Rida Johnson Young. Screen play, Laird Doyle, Casey Robinson. Director: Frank Borzage.**	**Marion Davies, Dick Powell, Edward Everett Horton, Arthur Treacher, Charles Ruggles, Henry Stephenson, Walter Kingsford, Etienne Girardot, Clara Blandick.**	**Shooting**
"The Green Pastures"	**From the play by Marc Connelly. Screen play, Marc Connelly. Director: Marc Connelly.**	**Rex Ingram, Oscar Polk, Ernest Whitman, Frank Wilson, Freddie Archibald, Anna Mae Fritz.**	**Shooting**
"Sons o' Guns"	**Screen play, Jerry Wald, Julius Epstein. Director: Lloyd Bacon.**	**Joe E. Brown, Joan Blondell, Beverly Roberts, Winifred Shaw, Robert Barrat, Eric Blore, Craig Reynolds.**	**Shooting**
"Murder in Sing Sing"	Story, Jonathan Finn. Screen play, Robert Andrews, Joe Hoffman. Director: Nick Grinde.	Craig Reynolds, Patricia Ellis, Barton MacLane, Joseph King, Joseph Crehan, Addison Richards.	Shooting
"The Law in Her Hands"	Story, George Bricker. Screen play, George Bricker, Luci Ward. Director: William Clemens.	Margaret Lindsay, Glenda Farrell, Warren Hull, Lyle Talbot, Matty Fain, Eddie Acuff, Al Shean, Addison Richards, Eddie Schubert, Billy Wayne, Dick Purcell.	Shooting
ZEIDMAN			
"Angels in White"	Director: Karl Brown.	Ian Keith, Tala Birell, Rollo Lloyd, Nigel Brulier, Harry Allen, Ferdinand Gottschalk, Ferdinand Munier.	Shooting

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

GENERAL EQUIPMENT

BELGIUM—BERMUDA—BOLIVIA—JOIN S. O. S. Cinemaphone sound users, complete systems from $179.70; soundheads, $59.50; portable sound film, 16mm, 35 mm, $195; amplifiers, $39.50. Trades taken. Free Trial. S. O. S., 1600 Broadway, New York.

THEATRE CHAIRS, PARTS, ACCESSORIES. "Firmastone," "Patch-a-seat." GENERAL SEATING CO., Chicago.

2 ACME PORTABLE MACHINES WITH SOUND complete at a bargain. WESTERN FEATURE FILM & SUPPLY COMPANY, 1018 So. Wabash Avenue, Chicago.

SLIP COVER BARGAINS FOR ALL STYLE chairs. Made to fit. AMERICAN THEATRICAL VALANCE CO., 900 Fifth Avenue, Pittsburgh, Pa.

COMPLETE RCA SOUND EQUIPMENT PG 10 type F for Simplex projectors—ready to install, price $310 pair. New Acme SVE portable sound on film suitcase projectors complete with amplifier, speaker and all attachments, $210. Brand new 18-inch upper and lower magazines for Simplex projectors, discount 45% from regular list price. Brand new replacement parts for Simplex, Powers, Strong and Peerless low-intensity lamps, discount 45% from regular list price. Brand new complete double bearing movements for Simplex projectors, $44.50. Thousands of other items new and used at bargains—all our merchandise guaranteed—will ship without deposit. If not satisfactory under no obligation—free trials on everything. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Avenue, Chicago.

BARGAIN—PAIR RCA PG-10 SIMPLEX SOUNDheads, never used $250. Simplex Mazda lamps 30-30 with transformers and ammeters $80 pair. Powers 6B heads $35. Complete Powers 6B machines $65. CENTER MOVIE SUPPLY, 346 W. 45th Street, New York.

ASTONISHING!—BAUSCH & LOMB CINEPHOR lenses—specially priced $6.95—enlarge your picture, trade old lenses. Lens chart free. Interchangeable with any Series I. S. O. S., 1600 Broadway, New York.

SCENERY BARGAINS—VELOUR DRAPES AND tracks. KINGSLEY STUDIOS, Alton, Ill.

THEATRES WANTED

THEATRE FOR CASH. CALIFORNIA TERRItory. C. H. GAGE, Upland, Calif.

WANTED—TO LEASE OR BUY SMALL TOWN theatres in New England. Box 660, MOTION PICTURE HERALD.

THEATRES FOR SALE

SMALL, PAYING, THEATRE. CHEAP. REX THEATRE, Terre Haute, Ind.

ONLY THEATRE FOR RENT. POPULATION with suburbs 4,500. FRANK BERTETTI, Benld, Illinois.

NEW EQUIPMENT

65 BRAND NEW WESTERN ELECTRIC SOUND screens $26 up—brand new 15 watt amplifiers $72—new soundheads $62—new 5 and 7½ amp GE exciter lamps 52c each—Spanish type leather goods 62c—Colonial sound projectors complete $235—RCA dynamic speakers $9—Forest 15 amp rectifiers $42—brand new Suprex lamps $390 pair. Bargains galore—trades taken in. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Avenue, Chicago.

WASHINGTON NEVER LIED—THESE BARgains are true, too—demonstrator items 50% discount; Western Electric approved sound screens, $37.50; Jensen auditorium speakers, $19.50; acoustical felt, 25c yd.; tweeter speakers, $13.50; Forest 30 ampere rectifier, $59.50; beaded sound screens, ft. 29c; exciter lamps, 39c; 2,000′ safety reels, 49c; rewinders, $4.95. All brand new. S. O. S., 1600 Broadway, New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

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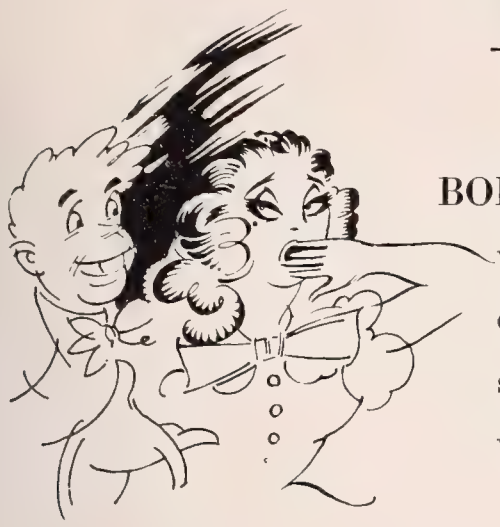
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48 Motion Picture Bills Launched in 13 States

U. S. Trust Suit Names 10 Firms, 30 Executives

Newsreels Set Campaign Space; Deny Bias Charge

Prize Nights in 4,400 Theatres; Fight Spreads

VOL. 122, NO. 9

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N... the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at...

FEB. 29, 1936


SOCK!
THE NEXT BOX-OFFICE HEADLINER!
Clark GABLE • Jean HARLOW • Myrna LOY
WIFE Versus SECRETARY
(A Clarence Brown Production of Faith Baldwin's novel. With May Robson, George Barbier, James Stewart, Hobart Cavanaugh. Produced by Hunt Stromberg.)
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It's Another

'STORY

At The N.Y. Strand!

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"ROAD GANG"

Shows Sensational Strength in Ace House Pre-Release Premiere . . . .

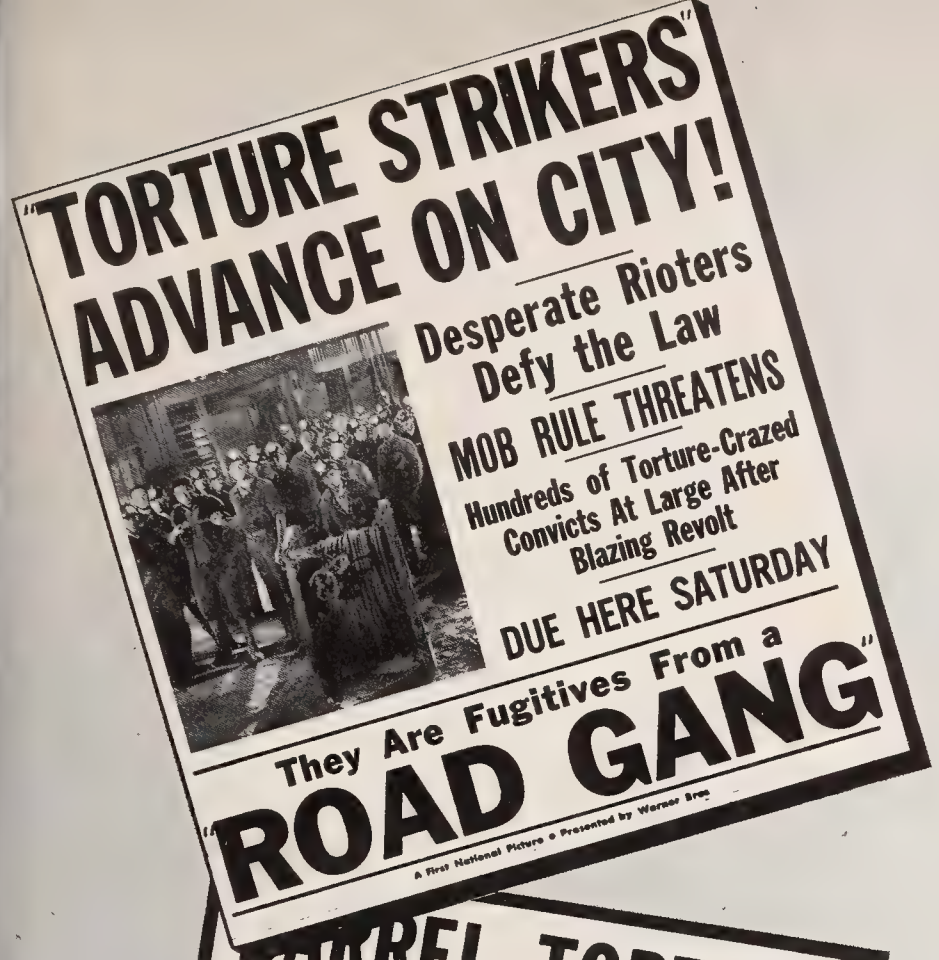
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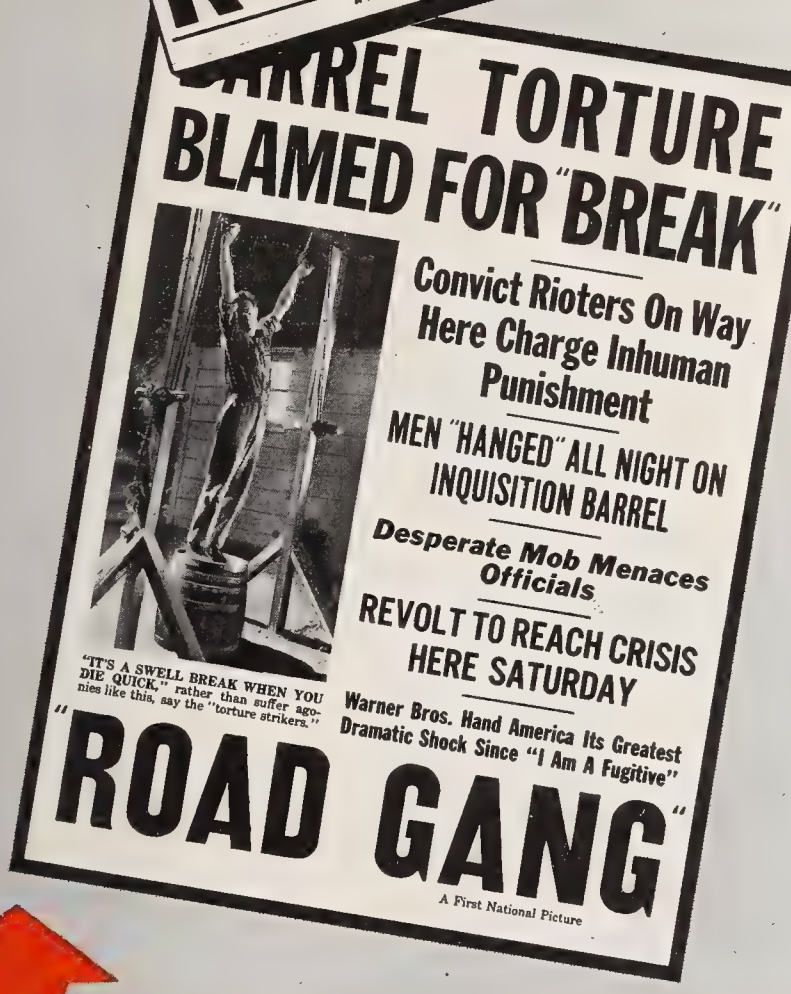
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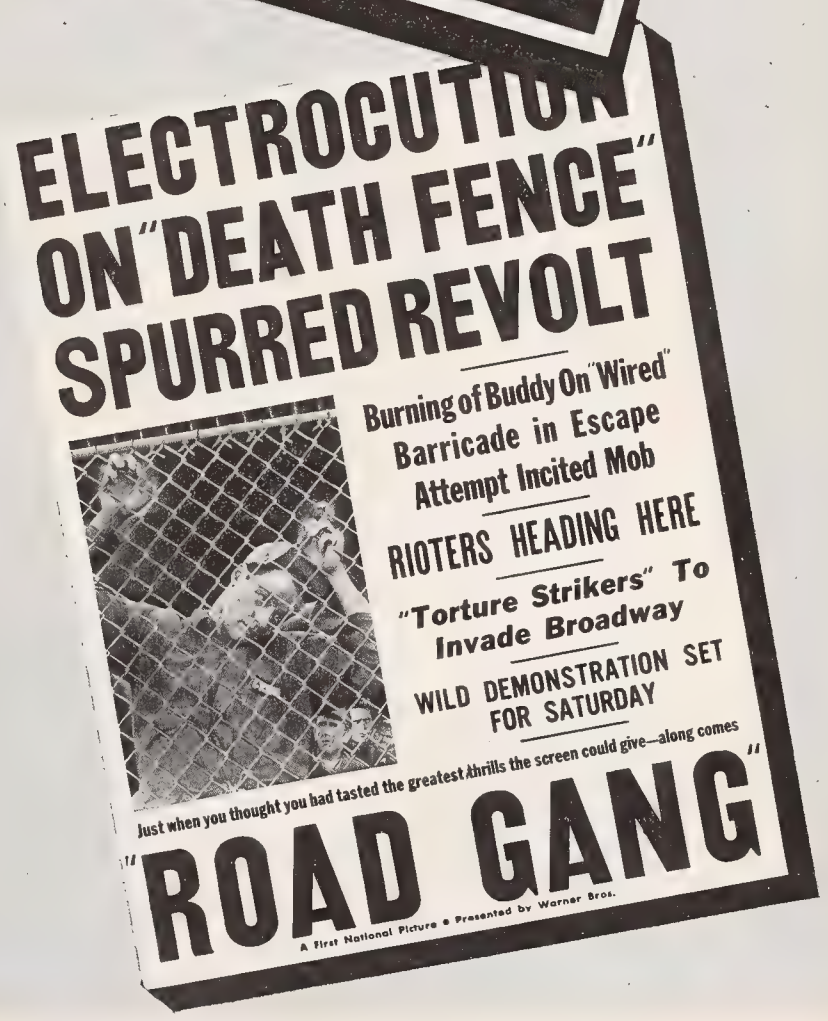
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FIRST 2 DAYS ACTUALLY TOPPED SUCH SHOWS AS 'Shipmates Forever'...'Page Miss Glory'...'The Irish In Us' 'Bright Lights'...'In Caliente'...'Broadway Gondolier'...'Oil For the Lamps of China'

FIRST REVIEWS SAY "More shivers than the cold spell . . . graphic, melodramatic shocker . . . gripping!" (*N. Y. American*)—"Raw meat, red-blooded, rousing. Pulls no punches!" (*Mirror*)—"Striking...effective indictment!" (*Herald-Tribune*)

GIVE THEM PLENTY OF PLAYING TIME*



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

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*AND QUINTUPLY YOUR PROFITS

MOTION PICTURE HERALD

Vol. 122, No. 9 — February 29, 1936

LEFT-WINGING

TO the February issue of *The Rotarian* Mr. Ned E. Depinet of RKO contributes a sterling defensive, even if slightly euphemistic, discussion of "the position of the film producer," doing well and fairly by our industry.

However, Mr. Depinet says: " . . . *As a matter of fact we are constantly under heavy fire from our left wing intellectual critics, not because we are monsters of iniquity, but because we are almost blatantly good. . . .* "

They are indeed not "our" left wing critics, since the gentry under consideration approach entirely from the outside, with their ardent left-winging largely concerned with efforts to establish their own intellectuality, erudition and sophistication. These persons are few in number, slight in their influence upon the vast audience. It just chances that because their vociferations are heard mainly in the region of Times Square Mr. Depinet is especially aware of them.

The existence of these left-wingers, in both motion picture and literary criticism, in the columns of the metropolitan papers merely indicates how carelessly many of the affairs of even great papers, notable for their general conservatism, are administered. Motion picture and book reviewers are permitted extravagances of rabid radicalism, the advocacy of revolution and the like in terms that would put a responsible writer or editor in other departments immediately on the publisher's carpet, and would cause an instant reorganization of staff. Can you fancy for a moment the general news, editorial, or financial pages of the New York *Times* or *Tribune* putting forth the propagandistic opinions to be found variously in their dramatic and literary sections? You can not.

The left-wingers in the field of motion picture criticism do not really matter. Once in a while they get a gleam of the fact that their best efforts at radicalism of thought betray them as intensely unsophisticated. Like most professional radicals they are continually discovering and proclaiming as important concepts outmoded and found irrelevant by observers immune to the current infections.

The screen's left-wing critics are merely a few lads trying to be more important than their jobs.

THE READY RAVERS

SINCE *Motion Picture Herald's* reviews of motion pictures are written exclusively for the information of the showmen who play the product they are much less frequently quoted than those of some contemporaries. That makes our annoyance at the current advertising cliche about "rave reviews" impersonal. Meanwhile how much conviction of judgment is conveyed by raving. Some people rave very easily. Examination of the records reveals that the same people do all the best raving all the time. That is why when *Motion Picture Herald* and *Box Office Check-Up* seek to report ratings on stars and pictures they go to the showman and his box office.

△ △ △

IN New York anyway, "The Trail of the Lonesome Pine" is doing rather better with the customers than with the critics, who mostly damned it with faint praise. The picture played to over 18,000 persons its opening day at the Paramount, which was about a thousand above the theatre's record for an opening, and on Saturday—which was Washington's Birthday—it broke all attendance records for the house with an attendance of 22,000, also about a thousand above the prior record.

△ △ △

MR. WILTON A. BARRETT, of the National Board of Review, speaking before the Associated Motion Picture Advertisers, is quoted by *Motion Picture Daily* as saying: "Neither the Legion of Decency nor any other groups with an axe to grind have improved films one bit."

Cracks about axes should not be made by boys with old hatchets.

△ △ △

CONSIDERING the uplift drive for intellectuality in motion pictures, charges of underestimating the intelligence of the public, and the like, may one inquire what is indicated by the fact that the world's number one box office star is an infant and that the world's most sweeping sound sensation is "The Music Goes 'Round." Buyers are bosses.

△ △ △

IT took optimism to plant the tomato seed this Washington's Birthday, as required by tradition. The mallards have found open water in our Silvermine brook, and husky voiced crows are caucusing on spring plans.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

48 Bills

Along 13 different fronts the motion picture industry, chiefly the exhibition branch, has been legislatively involved since January 1, with 48 bills so far marked up in the state capitals. A number are taxation measures.

Dividing its attention this week, the industry was concerned also about Washington, where copyright and block booking measures were being aired in committee. Of 14 bills pending in Congress, six would ban block and blind booking practices.

A round dozen of local laws, too, were passed since the turn of the year. The story of the beleaguered industry, listing the enactments by states, starts on page 13.

Renewed Attack

The United States Government this week suddenly renewed its prosecution of distributors — principally Warner Bros., Paramount and RKO—for alleged conspiracy in the Fanchon and Marco matter in St. Louis, which case it abandoned 27 days ago in order to enlarge the list of defendants and broaden the scope of the complaint.

Attorney General Homer Cummings filed a new action in New York, naming 10 corporations and 30 individuals for allegedly restraining trade by refusing to deliver product to independent St. Louis theatres of Fanchon and Marco.

The case itself, and its significance, are reported on page 15; the complete text of the Government's petition starts on page 49.

Fox Fined

William Fox late last week was fined $235,082 in connection with a punishment order for contempt of court signed by Federal Judge William Bondy in New York. The court further directed that the former film executive be taken into custody by the United States marshall and be held until the fine was paid. Judge Bondy also assessed Mr. Fox $10,000 court costs which he directed should be paid by February 28 to Cravath, de Gersdorff, Swaine and Wood, attorneys for the Capital Company, plaintiff in a judgment action against Mr. Fox out of which the contempt citation arose.

Hirsch, Newman, Reass and Becker, Mr. Fox's attorneys, obtained an immediate stay of Judge Bondy's order pending an appeal to the United States circuit court of appeals. A hearing of the appeal probably can not be had before late in March.

The $235,082 fine would be paid to the Capital Company in satisfaction of the unpaid balance of what was originally a $285,000 judgment obtained by it against Mr. Fox for the latter's alleged liability on a defaulted lease on the Fox Theatre, San Francisco. Samuel B. Stewart, of Capital's counsel, sought to examine Mr. Fox last fall on his asserted inabiity to satisfy the judgment and when Mr. Fox failed to answer a subpoena for this examination he was cited for contempt. The former film executive was reported receiving medical attention in Toronto at the time and was offered an opportunity of purging himself of the contempt charge by submitting to the examination there. When he failed to do so the order fixing his punishment was signed by the court.

Under Judge Bondy's order Mr. Fox was to be held in custody either until the fine and court costs were paid or until Fox paid the court costs alone and submitted to the original order for examination concerning his resources. Mr. Stewart stated last week that he wanted to query Mr. Fox concerning the disposition that had been made of $15,000,000 allegedly received by Mr. Fox in 1930 for his Fox Film holdings.

Daniel Rosenblatt, of counsel to Mr. Fox, said that the latter is now under the care of a physician at Atlantic City and too ill to testify. He stated that Mr. Fox contends that the Capital judgment has been more than paid in full.

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Stormy

Stormy sessions of the House patents committee on copyright legislation, which opened Tuesday in Washington, brought out the definite indication that exhibitors may abandon hope for relief in music taxes at this session of Congress.

Month-long hearings, the necessity for House and Senate agreement and other delays will prevent enactment of any legislation before Congress adjourns in April, observers said.

Gene Buck, president of the American Society of Composers, Authors and Publishers, as the first witness, charged the existence of a conspiracy among the Society's "enemies," and attacked motion picture interests. See page 24.

Protests

United States army and navy department commanders in Washington stand to have the peace of their thickly-carpeted offices disturbed by a roar of protest from some 5,000,000 members of the American Federation of Labor against the use of Army and Navy forces in pictures without cost to producers and at the expense of lost employment to Hollywood actors and technicians.

Representative Connery in the House of Representatives warns Hollywood that action will be taken, legislatively, against them, if they do not cease and desist from the practice and use regular studio workers instead of the Government forces.

See page 62.

WPA Labor Peace

Labor difficulties which threatened the future of the WPA Federal Theatre program were composed this week with an agreement entered into with the International Association of Theatrical Stage Employees, which brought the WPA wage more nearly up to the stage hands' scale paid by commercial theatres, including film houses. A statement said more than 9,000 WPA employees in some 20 states perform before 350,000 persons nightly. See page 67.

Decentralizing

Predicting eventual decentralization of the production branch of the industry, Samuel Goldwyn this week declared in that method lies the answer to the cry for better pictures and, hence, the solution to the double bill problem. What the United Artists producer has to say on the subject is related on page 65.

NEWS SUMMARY COVERING THE SCREEN WORLD

Earnings

Last year, RCA earned $5,126,873, Atlas Corporation netted $1,149,052, and Universal Pictures lost $677,185.

RCA, reporting to stockholders, disclosed the sale price of its 50 per cent RKO interest at $5,000,000, giving Atlas-Lehman, the buyers, an option for the remainder at $6,000,000.

Atlas Corporation's net income was partially from the sale of large holdings in Warners and Paramount, effected while it concentrated on RKO purchases.

The financial structure of the three corporations in its relation to earnings is explained on pages 63 and 64.

For the Theatre

Exhibitors and their projectionists shortly will receive the benefit of studied technical improvements from Hollywood's studios, a group of technicians and engineers having decided that a method should be devised for passing on to exhibition the results of technical experiments that will raise the standards of theatre operations in the projection booth.

This is the first general move to effect studio-theatre technical coordination, described on page 66.

Answers Suit

An answer to the action grought by Rubin Frels, former exhibitor of Victoria, Texas, under the Sherman anti-trust act charging conspiracy and asking triple damages amounting to $504,024, has been filed in the federal court at Dallas by the Jefferson Amusement Company. Trial is expected to come up in May. East Texas Theatres, Inc., and a number of major companies were named with Jefferson in the Frels action.

In its answer Jefferson denies all the allegations in the plaintiff's petition. It declares that in January, 1931, Jefferson concluded that Victoria presented a good opportunity for a theatre location, and at the time did not know Frels. The house was opened in April, 1931, Frels at the time operating the Victoria and the Uptown. Since Frels had licensed practically all of the product for the 1930-31 season, Jefferson had available only 41 films, being required to take 43 films from prior seasons.

Reviewing in detail the licensing situation for the seasons 1930-31 to 1934-35 inclusive, Jefferson sets forth that it licensed 970 first run pictures of the major companies and Frels licensed 865 films, but points out that if Frels had licensed films from several of the major companies during those seasons which had been offered to him, and which he refused, Frels would have licensed during the five-year period a total of 1,072 pictures from the majors.

For the same period, according to the defendant's answer, taking into consideration the product of all distributors, Frels licensed a total of 1,396 pictures, and Jefferson a total of 1,131. During the period, it is claimed, Frels refused to license a total from all companies of 291 pictures, of which 207 were the product of major companies. If he had licensed all the product available to him, the answer declares, Frels would have had a total of 1,687 pictures.

The defense contends in its answer that these figures prove Frels licensed more pictures than he played and was offered more than he licensed, both first and subsequent run, answering the plaintiff's charge that he could not obtain sufficient product. It is claimed that during the five-year period Frels licensed a greater percentage of the major companies' product than did Jefferson.

The answer declares also that in May, 1934, Jefferson opened the Rita, a second Victoria house, because oil fields were opened and the city's population had substantially increased, and that the action was taken entirely independently of any other of the defendants in the suit.

Adding Houses

Addition of theatres on the west coast to augment the Warner Theatres circuit is reported as explaining the departure from New York on Friday, last week, of Joseph Bernhard, general manager, and Gradwell I. Sears, southern and western sales manager of Warner. They will survey the coast situation with respect to filling in circuit breaks and strengthening key positions.

The circuit's 450 theatres are in 23 states, the greatest concentration being in Pennsylvania, where nearly a third of the houses are located. Recent reports indicate the coast holdings divided as follows: Washington 1, Oregon 2, California 12. Of the California theatres, Los Angeles has 3, Santa Barbara 3, Beverley Hills, Hollywood, San Bernardino, Fresno, Huntington Park and San Pedro 1 each.

Business Cheer

"Trail of the Lonesome Pine" at the Paramount on Broadway and "Follow the Fleet" at the Music Hall are turning in excellent box-office reports, "Lonesome Pine" aiming at a $50,000 total and "Follow the Fleet" indicating a week's return of $110,000. "Road Gang" opened to capacity business at the Strand Saturday, while the Rivoli, with "Modern Times," continued at a steady pace and was expected to end the third week with $50,000 or better.

Politics and Laws

Declaring it sees in block booking measures pending in Congress "grave danger of political censorship," the Legion of Decency on Wednesday threw its weight against the legislation.

A formal statement issued by the administrative board of the National Catholic Welfare Conference, following its midyear meeting in Washington, declared that the moral side of block booking was its concern.

Commending the producers for their cooperation in elevating the moral tone of the screen, the statement said:

"The Legion of Decency sees in legislative measures not a means of securing a wholesome screen but rather a grave danger of political censorship. One law may lead to another. The result in all probability would give us a bureaucracy or final court of morals for motion pictures."

"The Legion of Decency," the statement continued "regards public opinion as a much safer guide than would be any regulations made by political appointees in a federal agency. Since there has been a marked improvement in the moral tone of pictures effected through public opinion it seems reasonable to let the good work go on."

Favor Canceling

Members of the Independent Theatre Owners of America in New York at their last meeting endorsed Metro-Goldwyn-Mayer's new plan to cancel 10 features of this season's group in line with the distributor's effort to eliminate seasonal hangovers. While no resolution was mentioned, the majority of the exhibitors present approved the action.

John Benas, a member of the association's buying committee, told the members MGM was entitled to the concessions as the distributor from time to time has granted adjustments where complaints were justified.

Hearst vs. Mae West

The William Randolph Hearst newspapers editorially lambasted Mae West's new picture this week and followed through with a refusal to accept advertisements for the key city showings now in progress.

"Mae West's 'Klondike Annie' is a disgrace to everyone connected with it," editorialized the Hearst papers, adding: "Paramount and Will Hays' office should be ashamed to allow it to be shown to the public."

The Paul Block newspapers in the East acted similarly. They often do.

This Week in Pictures



AT RADIO CITY OPENING. Of RKO Radio's musical, "Follow the Fleet." At right, Irving Berlin, who wrote the music; and (next to her husband, bandleading Ozzie Nelson, left) Harriet Hilliard, who makes her film debut therein. Also present, Ramona, radio star.



TO DIRECT IN U. S. Anatole Litvak, European director, whom Walter Wanger has signed to make "Sahara," starring Charles Boyer. Mr. Litvak is shown as his ship reached New York.



THE GOLF STROKE. Showing how a bathing suit can improve one's stance, particularly if one is Joan Blondell. The Warner star is shown at her new Tolucca Lake home.



NAMED ASSOCIATE PRODUCER. Max Schach, managing director of Trafalgar Film Productions, and Murray Silverstone, managing director of UA in England, as they signed contract whereby Mr. Schach joins United Artists' producing staff.



LONG IN FAR EAST. Norman Westwood, who is celebrating the completion of 16 years of service in China as the general manager there for Universal Pictures.



BRITISH VISITOR. Jeffrey Bernerd, distribution chief of Gaumont British, as he arrived in New York on the Majestic for a stay of several weeks in this country.



HOST TO PUBLICIZERS. Phil Regan, starring in Republic's "Laughing Irish Eyes," with members of the Republic publicity department and representatives of the press at a party given on his arrival in New York. At left, S. S. Kestenbaum, Republic production manager.



CLOSE-UPS. Two above, mirroring Olivia de Havilland, featured in Warner's "Anthony Adverse." And singly (below), Marie Wilson, another Warner featured player.



IN COLOR MUSICAL. Charles Collins, whom John Hay Whitney, head of Pioneer, has brought from the New York stage for "Dancing Pirates," first Technicolor feature musical.



ON HONEYMOON. Fred J. Schwartz, son of A. H. Schwartz, executive manager of the Century Circuit, New York, and his bride, the former Shirley Joyce Wilkens of Kew Gardens, as they arrived in Los Angeles on their way to Honolulu.





OFFICIAL WELCOME. Samuel Goldwyn, United Artists producer, returning from sunny(?) California to blizzardy New York, where warm greetings are nevertheless managed by two United Artists executives, Arthur W. Kelly, vice-president in charge of distribution, and Harry D. Buckley, vice-president.



ON WAY TO ISLAND VACATION. Gary Cooper, accompanied by Mrs. Cooper, arriving in New York en route to Bermuda for a holiday. The vacation follows completion of his role opposite Marlene Dietrich in Paramount's "Desire." (Police note: The copper has merely appointed himself a guard of honor.)



VIEWING FORTHCOMING PRODUCT. The Rev. Father Gerard B. Donnelly, S.J., with David O. Selznick, head of Selznick International Pictures and producer of MGM's "David Copperfield," which is considered for the Academy award. Father Donnelly is an unofficial representative of the Legion of Decency.



AT FLORIDA PREMIERE. New York film folk at opening of Paramount's "The Trail of the Lonesome Pine," at the Colony theatre in Miami Beach. Left to right: Mrs. Hal Horne, wife of an official of the Blackstone Agency; William and Harry Brandt, theatre operators; and Mrs. William Brandt.

48 BILLS AFFECTING FILMS LAUNCHED IN 13 STATES

Taxation Is Chief Issue in Special Sessions; Six of Fourteen National Measures Concern Block Booking and Regulation

Under severe attack in both branches of Congress, the motion picture business since the first of the year also has been concerned with a mounting volume of bills in the 13 legislative sessions, five of which were extraordinary, called primarily for relief revenue purposes. State measures introduced involving the industry so far number 48, and there are prospects of more.

Dividing its attention between the state and national capitals this week, the industry's eyes were turned to the committee hearings on copyright legislation which started Tuesday and the hearings on the Neely bill to outlaw block and blind booking scheduled for Thursday. Recently the spotlight was turned on Washington hearings on restricting importation of alien actors.

Of 14 bills in Congress directly affecting the industry, six would ban booking practices, threatening regulation and control.

Probabilities of an increase in the federal admission tax are being discounted in Washington, chiefly because this is an election year.

Motion picture exhibitors were affected by legislation introduced in eight of the 13 states which convened in January. There has been a veritable avalanche of bills in Massachusetts, this state accounting for half of the aggregate 48. New York contributed 10 state measures.

It appears probable that state needs will compel special sessions elsewhere, and they are contemplated or discussed in Wisconsin, Texas, Michigan, Maryland, California, Florida, Arkansas and Pennsylvania, among others.

In addition, some dozen local ordinances of varying import were enacted since January 1. The state and local legislative situation since the turn of the year follows by states:

▽

ALABAMA

(Special Session)

Governor Bibb Graves convened the legislature February 11 to provide revenue, and exhibitors are fighting a measure for a 10 per cent levy on "luxuries" and a three per cent sales tax, both to apply to theatre admissions. Administration measures, they were introduced by Representative Clint Harrison.

In the last session a proposal to tax theatre admissions was stricken.

▽

CALIFORNIA

While no session of the California legislature will he held in 1936, unless Governor Frank F. Merriman calls a special session, there is a serious threat of new taxation and efforts are being made to untangle the state's relief problem.

The Governor has been giving serious consideration to methods of raising funds to meet the state's deficit of $60,000,000 and was lining up support for a gross transactions tax, which is supported by the Motion Picture Producers Association.

The proposal favored by the Governor called for a tax of one per cent on all transactions, and while supported by the organized industry, has caused considerable commotion in motion picture circles. It would mean that a film producer would pay one per cent on the purchase of every script, and would involve every purchase, from studio supplies and projection equipment to transportation and grease paint for actors. It would end only with the wearing out of the film and payment of the last tax on a theatre admission.

Motion picture accountants estimate the levy would necessitate increasing admission prices at least 10 per cent.

The Governor's tax conference this month opposed repeal of the sales tax and all except film industry representatives favored retention of the income tax, both of which are to be voted on in November. The producers' association proposed a gross transaction impost be substituted for these levies, should they be repealed.

▽

DELAWARE

The only known proposal advanced in this state since January 1 was for new building regulations in Wilmington. Some of the independent exhibitors claimed the measure would "drive them out of business."

The new code would affect new theatres and rebuilding or remodeling. Drastic features are that seats shall be not less than 20 inches wide and every aisle shall lead to an exit door or to a cross aisle. The proposal includes other fire prevention measures.

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FLORIDA

No legislative session is scheduled this year.

In Miami, the city commission had under consideration a proposal by Commissioner E. G. Sewell to tax adult admissions. If such a tax were applied to only tickets costing 42 cents or more, the city could make collections on the basis of reports made in connection with the federal amusement tax, it was suggested.

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ILLINOIS

(Special Session)

There is advocacy for increased state taxation to meet relief needs.

In Chicago, revision of the local fire ordinances is planned to conform to adoption of the 2,000-foot reel.

▽

KENTUCKY

(Regular Session)

Senate Bill 272, by Senator Franklin Rives, would permit incorporated cities to decide for themselves whether opera, motion picture shows

(Continued on following page)

Measures Pending in Congress Affecting the Motion Picture

H.R. 142, Representative Celler of New York: To prohibit block booking and discrimination in distribution

H.R. 143, Representative Celler: To repeal the fight film ban.

H.R. 220, Representative Sirovich of New York: To establish a Department of Science, Art and Literature. (A subsidized theatre.)

H.R. 339, Representative Sirovich: To investigate "business irregularities and illegal actions" in the motion and sound picture industry.

S. 2224, Senator Duffy of Wisconsin: To make it unlawful for jurors who have served in criminal trials to give public performances for profit involving the giving of information as to what transpired at such trial.

S. 2285, Senator Barbour of New Jersey: To remove the ban on fight films.

H.R. 2999, Representative Culkin of New York: To create a Federal Motion Picture Commission, to protect the industry against unfair trade practices and monopoly, to provide just settlement of complaints of unfair dealings, and to provide for the production of wholesome pictures.

S. 3012, Senator Neely of West Virginia: To prohibit block and blind booking.

H.R. 4523, Representative Sirovich: Providing for recording of patent pooling agreements with the Commissioner of Patents.

H.R. 4757, Representative Culkin: Prohibiting block and blind booking and making the Clayton Act applicable to film license agreements and leases.

H.R. 6472, Representative Pettengill of Indiana: To prohibit block and blind booking.

H.R. 6507, Representative Quinn of Pennsylvania: To remove the ban on fight films.

H.R. 6536, Representative Quinn: Removing fight film ban.

H.R. 8877, Representative Celler: Prohibiting block and blind booking and discrimination.

TAXATION PROPOSALS HEAD LIST

(*Continued from preceding page*)

and amateur athletics shall be permitted on Sunday.

The state three perecent sales tax was repealed.

▽

LOUISIANA

Administration leaders insist they plan no new taxes against the industry when the legislature meets in May. Among expected bills is one sponsored by labor unions for the licensing of motion picture projectionists by an examining board, one to curb cash giveaways and a proposal to prohibit dog racing.

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MASSACHUSETTS

(*Regular Session*)

Amid a concentrated, many-sided assault, the motion picture industry has scored decisively in the 1936 legislative battle in the Bay State, defeating three bills that would have found a vulnerable target in film theatres.

Sponsored by the Reverend Dr. Robert Watson, of the Lord's Day League, the measures sought to prohibit theatrical entertainment before 7 P.M. Sunday, to ban Sunday vaudeville, and to deprive theatres of their license if they permitted obscenity or profanity. This probably would have led to strict censorship. The bills were killed by the House committee on legal affairs, under the watchful eyes of exhibitor and industry representatives.

Bills are pending to legalize chance games and to ban them. One measure to prohibit "Beano" and like games had been reported for passage by the House legal affairs committee, but this week the House recommitted it to permit "Beano" at churches and charitable affairs. Amendment to limit prizes to $100 was proposed.

Other bills, favorable and unfavorable, would: prohibit higher admission scales on Sundays and holidays; regulate "scalpers" or resale of theatre tickets; ban dance marathons and the like; revise the Boston building code; regulate public dancing, including that in conjunction with theatres; permit stage dancing on Sunday; apply certain Sunday "blue laws" to holiday shows; ban shows of "low moral standard or containing subversive propaganda"; regulate or bar horse and dog racing; extend the scope of one day's rest in seven for employees; place licensed engineers in charge of refrigerating systems; require licensed firemen, oilers, steamfitters and the like.

Tax bills probably are foreshadowed in Governor James M. Curley's budget of $69,162,710, the largest in the codfish state's history.

Exhibitors rejoiced over the defeat of legalized Sunday bowling. Other bills would require display of the Stars and Stripes in theatres; create a commission to probe the New England Watch and Ward Society, self-appointed censors; establish state lotteries; enact "further legislation relative to protection against fires in theatres"; bar billboards from residential districts.

An upshot of recent stage censor troubles, there is a bill to prevent the Boston censor board from banning any entertainment without a full hearing. Children under 16 years would be barred from theatres unless accompanied by a person over 21 years, in a bill amending the ancient law in which the age is 14.

Passage of a pending bill directing investigation of real estate bond reorganizations was urged by Peter N. Borre, New England counsel for the Sabath Congressional committee, studying bond reorganizations nationally.

EXHIBITORS PAY 14 KINDS OF TAX

Big fellow or little fellow—your taxes are mounting.

Fourteen different varieties of tax are paid by exhibitors, computes the board of directors of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware. The board has instructed members to guard against the prospect of lower exemptions for federal admission taxes and to contact their representatives in Washington.

Frank W. Lovejoy, president of Eastman Kodak Company, declared that the company's taxes in 1936 will amount to more than $600,000 over 1935, and "for several years more our taxes will steadily increase even under existing laws."

MINNESOTA

(*Special Session*)

Legislature adjourned January 28 without enacting any measures directly affecting the industry.

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MISSISSIPPI

(*Regular Session*)

A bill is pending to repeal the state 10 per cent amusement tax, introduced by Representative Homer Williams. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and the Theatre Owners of Mississippi urged the move at a hearing. Governor White has pledged tax repeal; in that event theatres still would be subject to the two per cent general sales tax.

A censorship bill may be introduced.

▽

MISSOURI

Battle lines already are forming for the session in January, 1937. Elimination of the one per cent sales tax, assessed on theatre tickets, and passage of a chain store tax are two of the planks in the gubernatorial campaign of William Hirth, farm leader. There is much sentiment, too, for a two per cent sales tax.

In St. Louis, the local projectionists' union is sponsoring an aldermanic measure for two men in a booth.

▽

NEW JERSEY

(*Regular Session*)

Senator Horace G. Prall on Tuesday introduced a film censorship measure. Wide powers would be given a state board consisting of two men and a woman appointed by the governor. A fee of $2 would be charged for examination of each 1,200 feet of film, on all prints released in the state.

The pressing relief situation will prevent Governor Hoffman and the legislature from devoting much attention to other measures.

A bill is to be introduced calling for a referendum to legalize dog racing.

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NEW YORK

(*Regular Session*)

Three bills amending the present law regulating the admittance of minors to theatres, and others providing for a six-day week for projectionists, theatre engineers and firemen, and prohibiting racial offenses on the screen are among the grist in the New York legislature.

A New York City circuit exhibitors' committee observing developments at Albany is studying the bills relating to minors with a view to possible compromise on one, as none of those introduced wholly meets with the industry's approval. Two others on the same subject are scheduled to be submitted.

All factions concerned recognize that the present statute barring children under 16 years from motion picture theatres unless accompanied by a parent or "authorized" guardian is impracticable and almost impossible of enforcement.

Senator Lazarus Joseph of the Bronx has brought in a bill permitting cities to license theatres where children between 10 and 15 years may be admitted to segregated sections under supervision of a matron or other conditions imposed by local law.

Assemblyman William T. Andrews would admit children under 16 during non-school hours to approved theatres and in segregated sections. Theatres would be required to employ a matron for each 200 children, and only films approved for children would be shown. A bill by Assemblyman Breitbart provides for special censorship of films intended for children under 16.

Buffalo exhibitors have petitioned Erie County representatives to press for defeat of the Andrews measure, declaring it would increase the burden on exhibitors.

One day of rest in seven for projectionists is asked in a pending measure, and another, by Senator N. A. O'Brien, would assure a six-day week for engineers and firemen employed in theatres. This is in the form of an amendment to the labor law and has been referred to the committee on labor and industry. The senate also has a bill requiring projectionists to come under the civil service.

Screen showings and publicity pertaining thereto offensive to any race or creed would be banned in a bill submitted by Assemblyman Breitbart. Two proposals would create a state commission to cooperate with the promotion of the projected world's fair in New York in 1939 and authorize a bond issue of $5,100,000 by the city of New York for the purpose.

In New York City attention is focused on the bitterly fought battle to restrain the city from collecting the two per cent sales tax from distributors on film rentals and to prevent the distributors from passing it to the exhibitors. Enacted some 15 months ago as a revenue measure for relief, the levy has not been demanded from the industry until recently. An action by the ITOA is scheduled for hearing March 6 in the appellate division of the state supreme court, and another by United Artists probably will be heard late in March. Exhibitors in New Jersey served from New York are assessed the tax, and Allied Theatres of New Jersey also plans court action.

Adoption by New York exchanges of the 2,000-foot standard reel, slated for adoption nationally August 1, hinges on amendments to

(*Continued on page 33*)

U.S. SUDDENLY RENEWS ATTACK ON DISTRIBUTORS

Ten Companies and 30 Individuals Named in New Anti-Trust Action Growing Out of the St. Louis "Conspiracy"

Doubts that may have existed in industry minds over the United States Government's continuation of distributor prosecutions for alleged conspiracy restraining trade in the St. Louis-Fanchon and Marco matter were dispelled with a jolt Tuesday when Attorney General Cummings filed new anti-trust charges in New York's federal courts against 30 individuals and 10 corporations, principally Warner Brothers Pictures, Paramount and RKO, named as representing total assets of $767,237,638 and 1,811 theatres.

Setting New York as the locale of the renewed prosecution—27 days after abandoning the old case in St. Louis courts—was as unexpected a move as the filing of the complaint itself. Evidently the Government moved its prosecution nearer the home offices to avoid the complaints of subpoenaed executives who protested being forced to stand by in St. Louis for long periods while their business affairs marked time far away in New York or Hollywood.

All the acts complained of in the original criminal indictment case, which was lost by the Government in a St. Louis jury trial, and in the subsequent equity action that was withdrawn last month, are mentioned in the new complaint, which, basically, accuses the defendants of conspiring to monopolize interstate commerce in motion pictures in a Sherman anti-trust law injunction suit. However, the new complaint is advanced by Government prosecutors as being "technically broader, based on more of the statutes involved." Too, the new suit names individual defendants, and besides complaining of conspiracy acts against Fanchon and Marco's Ambassador, Grand Central and the St. Louis theatres, also includes similar charges on behalf of the Shubert-Rialto and Orpheum theatres, all five theatres being in St. Louis.

Product Conspiracy Charged

The temporary and permanent injunctions sought are to restrain Warner, Paramount and RKO from allegedly withholding product, in an alleged conspiracy, from the thetres mentioned. An early trial will be urged by the Government.

The three distributor defendants are cited as controlling 46 per cent of all motion pictures produced in this country, Attorney General Homer S. Cummings signing the complaint, together with Russell Hardy and Walter L. Rice, his special assistants, who again will prosecute the case.

The St. Louis situation, which the Government seeks to relieve, is said to have developed to a point where not only has Fanchon and Marco been denied the right to buy films distributed by the defendant distributors, but houses controlled by Fanchon and Marco elsewhere have been denied product.

None of the individuals named as defendants in the new complaint was named in the original, and it was because the original complaint failed to name certain defendants necessary to the action that the Government suit was dismissed in January without prejudice, on a motion made by the attorney general.

The corporations named include: Warner Brothers Pictures, Inc.; the Vitaphone Corporation, Vitagraph, Inc.; First National Pictures, Inc.; Warner Brothers Circuit Management Corporation, General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Company, Inc.; Paramount Pictures Distributing Corporation, Paramount Theatre Service Corporation and the RKO Distributing Corporation.

The 30 individual defendants named are: Harry M. Warner, Albert Warner, Herman Starr, Abel Cary Thomas, Gradwell Sears, Joseph Bernhard, Maurice Silver, Andrew W. Smith, Jr., Lester Krieger, Clayton Bond, Roy H. Haines, Nat H. Brower, Robert Hicks, Byron F. Moore, of Warners; Adolph Zukor, John E. Otterson, Neil F. Agnew, Charles M. Reagan, Ralph LiBeau, Maurice Schweitzer, Carroll Peacock, Myke Lewis, of Paramount, and George J. Schaefer, Ralph Kohn and Samuel Dembow, Jr., formerly of Paramount; Ned E. Depinet, Jules Levy, Cresson E. Smith, Bernard J. McCarthy and Louis Ellman, of RKO.

Although action revolves around only from three to five theatres, the issue involves every theatre in the country, embracing as it does the distributors' bargaining practices in all their ramifications. The complaint petitions for relief from certain of these practices, asks that they be declared illegal by the federal courts and the defendants restrained from any further attempts in this manner to participate in the alleged monopolization of product, which, the Government contends, forces independent exhibitors out of business.

About 45 witnesses will be called by the Government.

Representing the Government in the new hearings, besides Mr. Hardy and Mr. Rice, will be Harold L. Schilz, William Benham, John S. Claggett, John Herberg and Grant Kelleher. Paramount will not bring on Samuel W. Fordyce or William R. Gentry from St. Louis. Louis Phillips of the Paramount home office legal staff will most likely handle the case for his company alone. Both Mr. Fordyce and Mr. Gentry represented Paramount in the criminal action last October and November, although Mr. Fordyce was ill during the civil case and was not on hand at any time.

Warner May Call Reed

Warner may call in former Senator James A. Reed, who with Frederick H. Wood, acted in both cases. Mr. Wood again will represent the company in the new hearings. Robert W. Perkins of the company's home office staff, who aided importantly in assisting Reed and Wood, is in Hollywood, and is expected back in time for the new hearing.

George S. Leisure of Donovan, Newton, Leisure and Lumbard, will probably represent RKO alone. It is doubtful that Jacob M. Lashly, St. Louis attorney, who worked on both cases, will be called to assist on the new action.

Temporary offices have been established by Government counsel in the new Federal Building, opposite the Municipal Building in New York. According to the Government men from Washington, permanent headquarters will be established in about a week or so in the same building to prepare for the hearings.

All Acts Complained of in the St. Louis Criminal and Civil Cases Are Brought Up in New and Unexpected Move

TEXT OF NEW U. S. SUIT ON PAGE 49

The complete text of the 24-page complaint filed by the United States Government against 10 corporations and 30 individuals in anti-trust conspiracy charges growing out of the St. Louis-Fanchon and Marco case, starts on page 49.

In the complaint, after describing the interrelation of the subsidiaries of the principal defendant corporations—Warner, Paramount and RKO—the Government listed the assets, capital and resources of the three groups as follows: Warner (as of August 25, 1934)—$168,342,026, with control of about 581 theatres; Paramount (as of December 31, 1933)—$405,604,978, with control of about 976 theatres; and RKO (as of December 31, 1933)—$193,290,633, with control of 254 theatres.

The defendants were described as being responsible for the production of 46 per cent of the motion pictures produced in this country beginning in 1932 and including those scheduled for production in 1936. To Warner was attributed 16 per cent., Paramount 17 per cent. and RKO 13 per cent. For comparison, the Government shows the following production by unrelated companies: Columbia 10 per cent., Fox 15 per cent., Metro-Goldwyn-Mayer 13 per cent., Universal 10 per cent. and United Artists 6 per cent.

BOX OFFICE CHAMPIONS for JANUARY



CAPTAIN BLOOD — First National

(1) Captain Blood: Producers, Gordon Hollingshead, Harry Joe Brown. Directed by Michael Curtiz. Screen play by Casey Robinson. From the novel by Rafael Sabatini. Edited by George Amy. Photographed by Hal Mohr, Ernest Haller. Cast: Errol Flynn, Olivia de Haviland, Robert Barrat, Lionel Atwill, Ross Alexander, Forrester Harvey, Guy Kibbee, David Torrence, Maude Leslie, Frank McGlynn, Colin Kenny, Pedro De Cordoba, George Hassell, Harry Cording, Leonard Mudie, Ivan Simpson, Jessie Ralph, Gardner James, Holmes Herbert, Mary Forbes, Donald Meek, Hobart Cavanaugh, Henry Stephenson, Basil Rathbone, J. Carroll Naish, Stuart Casey, Dennis D. Auburn, E. E. Clive. Released December 28, 1935.

(2) Magnificent Obsession: A John M. Stahl production. Directed by John M. Stahl. From the novel by Lloyd C. Douglas. Screen play by George O'Neil, Sarah Y. Mason and Victor Heerman. Associate producer, E. M. Asher. Photographed by John Mescall. Art director, Charles D. Ball. Cast: Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Sara Haden, Ralph Morgan, Henry Armetta, Gilbert Emery, Arthur Hoyt, Lowell Durham, Allan Davis, Crauford Kent, Edward Earle, Inez Courtney, Marian Clayton, Norma Drew, Beryl Mercer, Cora Sue Collins, Arthur Treacher, Maidel Turner, Sidney Bracy, Frank Reicher, Leonard Mudie, Walter Walker, Purnell Pratt, Lucien Littlefield, Gino Corrado, Mickey Daniels. Released January 6, 1936.

(3) A Tale of Two Cities: Produced by David O. Selznick. Directed by Jack Conway. Screen play by W. P. Lipscomb and S. N. Behrman. Musical score by Herbert Stothart. Photographed by Oliver T. Marsh. Art director, Cedric Gibbons. Cast: Ronald Colman, Elizabeth Allan, Edna May Oliver, Reginald Owen, Basil Rathbone, Blanche Yurka, Henry B. Walthall, Donald Woods, Walter Catlett, Fritz Lieber, H. B. Warner, Mitchell Lewis, Claude Gillingwater, Billy Bevan, Isabel Jewell, Tully Marshall, Lucille La Verne, Fay Chaldecott, Eily Malyon, E. E. Clive, Lawrence Grant, Robert Warwick, Ralf Harolde, John Davidson, Tom Ricketts, Donald Haines, Barlowe Borland. Released December 27, 1935.

(4) The Bride Comes Home: Directed by Wesley Ruggles. Based on story by Elisabeth Sanxay Holding. Screen play by Claude Binyon. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Robert Usher. Photographed by Leo Tovar. Cast: Claudette Colbert, Fred MacMurray, Robert Young, William Collier, Sr., Donald Meek, Richard Carle, Johnny Arthur, Bob McKenzie, Eddie Dunn, Jerry Mandy, A. S. Byron, Edgar Kennedy, Kate MacKenna, James Conlon, Edward Gargan. Released January 3, 1936.



THE BRIDE COMES HOME — Paramount

(5) The Littlest Rebel: A Darryl F. Zanuck production. Associate producer, B. G. DeSylva. Directed by David Butler. Screen play by Edwin Burke. From the play by Edward Peple. Photographed by John Seitz. Assistant director, Booth McCracken. Art director, William Darling. Settings by Thomas K. Little. Film editor, Irene Morra. Costumes by Gwen Wakeling. Sound, S. C. Chapman, Roger Heman. Musical arrangement, Cyril Mockridge. Cast: Shirley Temple, John Boles, Jack Holt, Karen Morley, Bill Robinson, Guinn Williams, Willie Best, Frank McGlynn, Sr., Bessie Lyle, Hannah Washington. Released December 27, 1936.

(6) King of Burlesque: Darryl F. Zanuck in charge of production. Associate producer, Kenneth Macgowan. Directed by Sidney Lanfield. Screen play by Gene Markey and Harry Tugend. Adaptation by James Seymour. Based on the story by Vina Delmar. Settings by Thomas Little. Assistant director, A. F. Erickson. Sound, E. Clayton Ward, Roger Heman. Musical director, Victor Baraville. Songs "I'm Shooting High," "Lovely Lady," "Spreadin' Rhythm Around," "Too Good to Be True," "Whose Big Baby Are You?" by Jimmy McHugh and Ted Koehler. Cast: Warner Baxter, Alice Faye, Jack Oakie, Mona Barrie, Arline Judge, Gregory Ratoff, Herbert Mundin, Dixie Dunbar, Fats Waller, Nick Long, Jr., Kenny Baker, Charles Quigley, Paxton Sisters, Shaw and Lee, Andrew Tombes, Shirley Deane, Harry (Zoop) Welch, Claudia Coleman, Ellen E. Lowe, Herbert Ashley, Jerry Mandy, Keye Luke, Gareth Joplin. Released January 3, 1936.



MAGNIFICENT OBSESSION Universal



A TALE OF TWO CITIES MGM



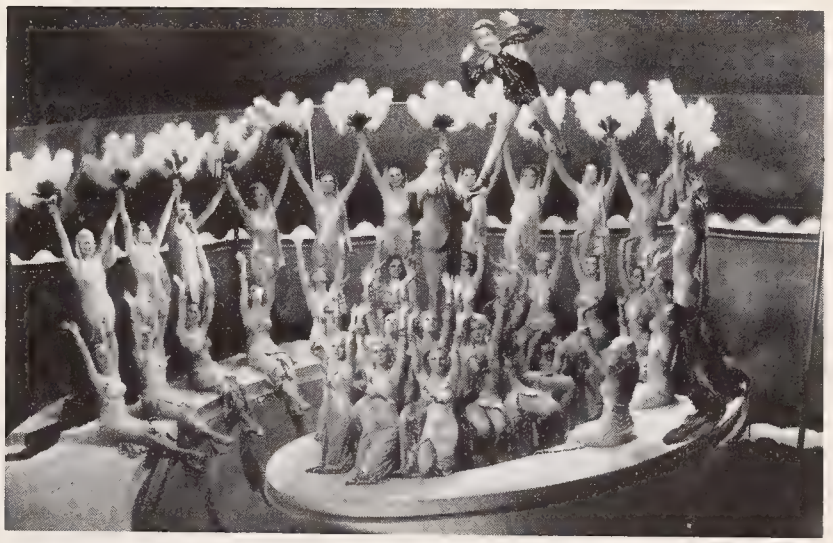
THE LITTLEST REBEL 20th Century-Fox



KING OF BURLESQUE 20th Century-Fox



AH, WILDERNESS! MGM



STRIKE ME PINK United Artists

(6) Ah, Wilderness!: Produced by Hunt Stromberg. Directed by Clarence Brown. Stage play by Eugene O'Neill. Screen play by Frances Goodrich and Albert Hackett. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, William A. Horning. Wardrobe by Dolly Tree. Photographed by Clyde De Vinna. Film editor, Frank E. Hull. Assistant director, Charles Dorian. Cast: Wallace Beery, Lionel Barrymore, Aline MacMahon, Eric Linden, Cecilia Parker, Spring Byington, Mickey Rooney, Charles Grapewin, Frank Albertson, Edward Nugent, Bonita Granville, Helen Flint. Released November 29, 1935.

(6) Strike Me Pink: A Samuel Goldwyn production. Directed by Norman Taurog. Based on Clarence Buddington Kelland's Saturday Evening Post story and novel "Dreamland." Adaptation and screen play by Frank Butler, Walter DeLeon and Francis Martin. Additional Dialogue by Philip Rapp. Cast: Eddie Cantor, Ethel Merman, Sally Eilers, William Frawley, Parkyakarkus, Helen Lowell, Gordon Jones, Brian Donlevy, Jack LaRue, Sunnie O'Dea, Rita Rio, Edward Brophy, Sidney H. Fields, Don Brodie, Charles McAvoy, Stanley Blystone, Duke York, Charles Wilson, Clyde Hager and the Goldwyn Girls. Released January 16, 1936.

NEWSREELS SET SPACE FOR LIVELY CAMPAIGN; REFUTE BIAS CHARGES

Estimated Footage to Be Shot Would Equal 66 Features, But Won't All Get on Screen; Must Divide Space Equally

The newsreel's camera head rears on the smoky horizon of the approaching campaign of the politicians for the presidency of the United States, a campaign that already shows tangibilities of outstripping in bitterness the Herbert Hoover-Al. Smith encounter on the stumps of this generation, and the Teddy Roosevelt-Taft setto of a quarter-century ago.

Charles Michelson, Democratic National Committee press agent, met last Sunday with newsreel representatives to plan the newsreel coverage of the Democratic convention in Philadelphia and the subsequent battle with the Republicans for votes.

John Ellwood, Republican National Committee press agent, then met on Monday with the newsreels to plan the coverage of the Republican convention in Cleveland and the subsequent battle with the Democrats for votes.

Both national conventions will be held in June and their adjournment with bands a-playing and full slates of candidates will be the signal for the newsreel cameras to start grinding on the scenes of the anticipated free-for-all. Until then the newsreels will busy themselves picturing the dog fights between various minority groups with the parties to obtain the nominations for their favorite sons.

Wild Charges Hurled

The newsreel this year more than ever before is "on the spot" in picturing the candidates and their platforms for the edification and enlightenment of the American public, in view of the violent attacks made against the newsreel in the past year as being "militaristic," "fascistic," "anti-militaristic" and "anti-fascistic," "pro-war" and "anti-war," "for labor" and "against labor," by all kinds and conditions of labor, radical, political and church groups. The publications of some of these groups, especially the "pink" elements, have been heaping calumny on the newsreels, perceiving in the reels a purpose of propaganda and unfairness which was not intended.

The newsreels, of course, take the position they are merely recording news events and are the newspapers of the screen, without any bias.

Industry opinion is that despite the fact that the newsreels will continue to adhere to their traditionally impartial policy, they may nevertheless be attacked as biased by those who have a political axe to grind. Early proof of this threatening situation came on Monday when the violently-New Deal New York *Post,* published by the Stern newspaper interests of Philadelphia and Camden, attacked both the newsreels and certain of the press for throwing "dirt" at the Roosevelt Administration.

Sees "Dirt Throwing"

This latest example of "political dirt throwing," boldly asserted the *Post,* came when Cardinal Mundelein, of Chicago, praised President Roosevelt when Notre Dame University gave the New Deal an honorary degree.

"Yet neither Colonel Bob McCormick's Chicago *Tribune* nor Colonel Frank Knox's *Daily News* published the Cardinal's statement and the newsreel companies were equally coy in cutting out the Cardinal's really remarkable indorsement of F. D. R. When responsible newspapers and film companies refuse to print spot news—it is news!" shouted the publishers of the *Post.*

In answer to the *Post's* charges, which were set forth on the editorial page, "founded in 1801 by Alexander Hamilton," and written by Jay Franklin, the newsreel managements in New York cited "the record" for evidence of impartiality in reporting speeches of sponsorship or anti-sponsorship of candidates.

BAR FILMS GLORIFYING CRIME, WAR, DIVORCE

Boycott of motion picture theatres where "crime, war and divorce are glorified" was voted by more than 500 delegates at the ninth annual conference of the Northern Baptist Conference at the Hanson Place Baptist church, Brooklyn, late last week.

Similar action, it was indicated, is to be taken at twelve additional conferences of the church throughout the country.

Vigorously denying that attempts are made at any time to control propaganda in behalf of or against political candidates, the newsreel managements agreed that while Cardinal Mundelein's remarks no doubt constituted material for a newspaper story, they did not make a newsreel picture.

The newsreel chiefs pointed out that while the constituents of the industry itself are fully aware of the dangers of picturing rank propaganda of such political nature, those on the outside are not.

Based on estimates already arrived at by Paramount Newsreel, the principal reels will expose enough film on at least nine of the most formidable political figures and candidates to equal the amount of film used in some 66 of its regular features produced in Hollywood. When it is realized that one out of every 3,000 ordinary aspirants for a screen career is lucky to get a screen test running even 50 feet, the enormity of some 500,000 feet divided among a dozen candidates may be appreciated.

No factotum for recognition at the polls will be allowed any "edge" whatsoever over a rival on American screens through the medium of the newsreel. To guard against even intimations of "favoritism," definite orders have been issued to the big camera crews assigned exclusively to the presidential battle that, "If a story is used presenting the candidate or speaker of one party for newsreel use, then similar footage must be given the opposition party." Too, if one party attacks another party the party attacked will be given equal footage for reply.

Looking over the "big guns" of all political parties from a strictly camera perspective,

Candidates Sized Up as Screen Types; Political Parties Show Cooperative Spirit; Dark Room for Both Convention Halls

which disregarded campaign slogans, platforms and electioneering potentialities, William Montague, one of Paramount Newsreel's editors, this week calculated for the *Herald-Tribune* News Service that right now four of the nine prominent persons in the presidential picture of 1936 would probably land contracts if they sought them in Hollywood. They are, in the opinion of Mr. Montague, Franklin Delano Roosevelt, Alfred Emanuel Smith, Governor Eugene Talmadge and the Socialist, Norman Thomas. Each of these men is regarded by Mr. Montague, in the article which he wrote for the *Herald-Tribune* news service, as a "finished actor."

Senator Borah, as a newsreel actor, is rated by Mr. Montague as "a featured player." This means in newsreel language that the Senator is of the "grand old man" type reminiscent of the late William Jennings Bryan—and nothing more.

Next comes Senator Vandenberg. Mr. Montague sees him through the eye of the lens as "an old-fashioned Harding; a good businessman registering with picture audiences as 'solid.'"

The remaining three leading political figures are tabbed "amateurs" of various classes by Paramount's city editor. Of these, Herbert Hoover is regarded by him, camerawise, as making a real effort for a comeback and already overcoming many of the defects which marked his original debut before the newsreel lens. Some of the camera improvements Mr. Montague notes about Mr. Hoover: "He's now willing to pose. He's now affable toward cameramen. He's beginning to carry conviction on the screen."

Landon "Obliging"

Governor Landon's stage direction is cited as being poor, and he is very much in need of stage coaching. But, says Mr. Montague, he's very obliging to the newsreel photographers and eager to learn the technique of screen personality. Mr. Knox, on the other hand, right now is a little highbrow for the average theatre audience, although so strictly conservative as to make a decided impression with business executives—continuing the impressions of Mr. Montague.

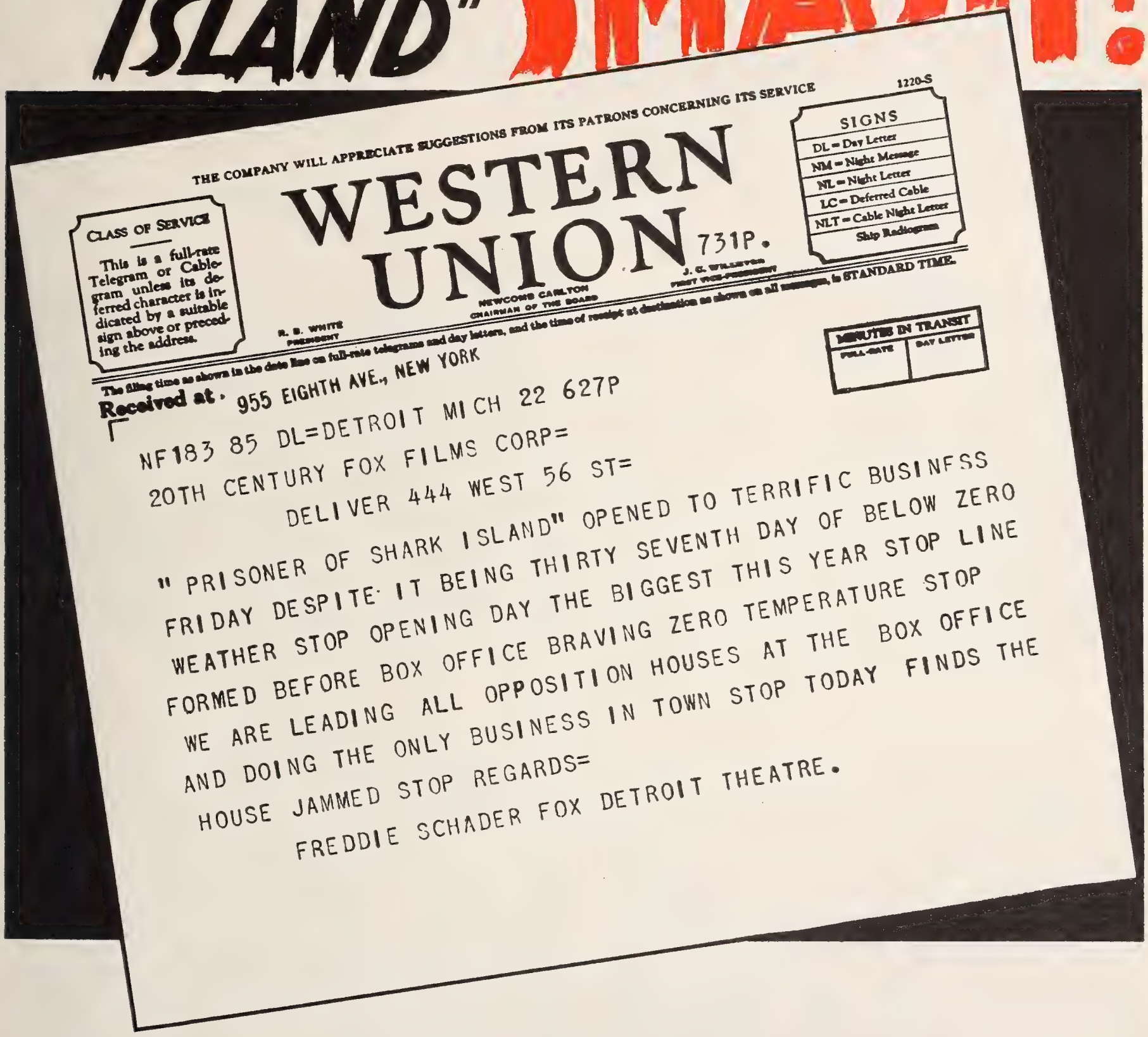
The newsreel managements report that they will have an easier time covering the national conventions this June than in other years. The political parties, generally, are manifesting a spirit of cooperation which has not been equalled in other years.

Camera platforms, constructed of tube steel to insure safety and to avoid vibration, will be installed in convention auditoriums. These platforms, of course, will be situated in such positions as to afford cameras clear views of speakers and yet not to obstruct the vision of delegates.

In the basements of convention halls arrangements now call for special "studios" being constructed for each of the newsreels where editors can work, and where candidates, speakers and important visitors may be interviewed without the customary interruption and delay which has marked most of the conventions of the past.

Each of these convention-hall studios will also be equipped with a dark room for the developing and editing of film on the spot.

"SHARK ISLAND" SMASH!



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• And every other opening brings new box-office glory to "The Prisoner of Shark Island" . . . the Fox, Philadelphia, with the first two days equal to a full week's business . . . New Theatre, Baltimore, with the year's biggest opening out-grossing even "Littlest Rebel". . . and we could go on, and on! 20th Century-Fox sure makes the big ones BIG!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MINORITIES LOUDEST; RAMSAYE TELLS FORUM

Honest Censorship Movements Called Rather Awkward Expressions of Product Demand

"Most of those movements for censorship which are honest—not those of the political racketeers—are really expressions, rather awkward expressions of demand for product," Terry Ramsaye, editor of MOTION PICTURE HERALD, told the Philadelphia Motion Picture Forum, in session at the Bellevue-Stratford hotel in that city Monday. The Forum, headed by Mrs. Charles Trump Owens, is an organization of organizations, representing the heads of some eighteen reviewing groups working in social interest, in affiliation with the National Board of Review in New York.

Commonality Takes It

"It is to be observed," said Mr. Ramsaye, "that when we get what we want we do not concern ourselves so much about what the other fellow is getting. Now it so chances that the motion picture is so expensive that only the accumulated buying power of the masses, the great commonality can afford it, so it has to be made for them. The commonality, being what it is, is not very articulate. It just sits and takes it and says nothing.

"But we have various other social and intellectual strata which would also like to be served by the motion picture, despite the fact that they do not have the buying power to support a line of production. It also so happens that the minorities which make up these thinner upper strata are very articulate—the fewer the louder, in fact. They make a vast amount of noise, and sometimes their expressions are mistaken as the voice of the people, instead of just a few of the people.

"The tendency of these minorities is to strive by fair means or foul to have the motion picture industry made over to make movies for them. That is exceedingly unfair. The movies belong to the masses, and if people want to engage in intellectual pursuits and concerns they ought to be sporting enough to let the movies alone and do their playing and thinking in terms of the printed word.

"The yearning after motion picture treatments of their favorite themes and theses merely means that our intellectual minorities are as lazy as the masses which so love the automatic stimuli of the movies.

Exploding Shakespeare

"The pressures of the intelligentsia, the illuminati and the cognoscenti are a curse upon the screen. They are continually tempting the motion picture industry toward lofty attempts that are basic mistakes in trying to reach up beyond the masses for whom the screen is by destiny intended. The consequences are likely to be for a time expensive and troublesome. I do, however, enjoy the prospect that Mr. William Shakespeare, whom every one quotes and nobody reads, is very likely to be completely shown up and his traditional repute exploded by the simple process of showing what his stuff really was. Mr. Shakespeare today would be merely a good literary handy man in Hollywood, one of many. Time and the weak human desire to sanctify and glorify the past have made him great. If the screen makes him even slightly contemporary he is likely to be ruined. And the blame will be on our highbrows, and those whimsical folks who have thought to confer distinction on the screen by trying to wake the genius of one of the deadest men in history.

"Meanwhile the screen could do with much less attention from 'our better people.' Those who would do something for American life, the clubwomen especially, might well be concerned about seeing that a good apple pie could be had commonly, that the public taste in flowered chintzes is improved, that magenta flowers be kept apart from orange tints in the garden, that home life be made a life—there are infinities of things to be attended to if one must be engaged in tending to other people's business—besides the motion picture. The motion picture has been for years, and continues to be, all too convenient a springboard from which people may jump into newpaper publicity. It is not a major problem."

$111,355 Roxy Net For 29 Week Period

Operation of the Roxy for the 29-week period ended January 2 showed a profit of $111,355.50 before interest on funded indebtedness, arrears on taxes and depreciation, it was indicated in a report filed late last week with Federal Judge Francis G. Caffey in New York by Howard S. Cullman, trustee.

Approximately $309,000 in back taxes and penalties have been paid since June 14, 1934, the report added. All current taxes have been paid in full. Remaining back taxes and penalties to be paid total $45,143.12. A rise of 14 per cent in attendance for the 29-week term was also noted.

Mrs. Jeffrey Bernerd Dead in London

Mrs. Jeffrey Bernerd, wife of the general manager of distribution for Gaumont British in England, died in London late last week following an emergency operation for a kidney ailment.

Mr. Bernard, in New York to confer with company officials and to look over production in Hollywood later, will not be able to sail for at least three more weeks.

1,500 at Warner Ball

Warner had a turnout that taxed the capacity of the main ballroom of the Waldorf-Astoria in New York at the seventh annual banquet and dance last Saturday night. More than 1,500 attended, it was estimated.

Independents Sue Distributors for Arbitrary Zoning

A petition was filed Tuesday in federal district court in Kansas City, Mo., by the firm of Ringolsky, Boatright and Jacobs, on behalf of a group of local independent exhibitors, asking for a temporary and permanent injunction to prevent large distributors and Fox Midwest Theatres from continuing the "arbitrary" zoning schedule set up by the circuit there last fall. The independents have been threatening for years to seek court action on zoning policies.

Plaintiffs are Emanuel Rolsky, operator of the St. John and National, and president of the Independent Theatre Owners; Edwin S. Young, Roanoke and Central; Charles Esterly, State and Prospect; Frank T. Mountjoy, Circle; H. F. Pautz and H. C. Rohde, Sun; Abe and Rosa Baier, Lindbergh; Saline Theatre Corporation (C. H. Potter), Baltis, Admiral, and Murray, and H. H. Barrett, Ritz.

Defendants are Fox Midwest Theatres Corporation, with its twelve Kansas City, Mo., theatres, and the following distributors: Paramount, Universal, Twentieth Century-Fox, Metro-Goldwyn-Mayer, Columbia, RKO, United Artists, and Vitagraph. Fox theatres involved are the Uptown, Plaza, Isis, Apollo, Warwick, Madrid, Rockhill, Waldo, Linwood, Benton, Gladstone and Vista.

The petition charges violation of the "restraint of trade" provisions of the Sherman anti-trust act, and asserts, in effect, that the zoning schedule removes subsequent-run-theatres operated by the plaintiffs from natural competition with Fox houses, which have choice of run in every zone.

In 1935, the petition avers, the defendants "unlawfully entered into and have ever since and are now engaged in a conspiracy, contract or combination in unreasonable restraint of trade . . . and of a monopoly, attempt to monopolize or combination or conspiracy to monopolize to an unreasonable extent a substantial part of the trade or commerce among the several states, having as its objects and purposes the following":

To exclude or restrain independent exhibitors from contracting for motion pictures to be exhibited in subsequent-run theatres in Kansas City, Mo., in competition with the subsequent-runs of Fox Midwest by grouping Fox theatres into a number of arbitrary zones based on the location of subsequent-runs operated by Fox, and by refusing to supply pictures to independents in such zones unless and until they have first been exhibited at one or more Fox Midwest subsequent runs;

To exclude or restrain independents from buying:

Until Fox Midwest has first choice as to the order in which motion pictures would be exhibited in the zones;

Unless independents would agree that pictures would not be exhibited at any other subsequent run theatres in these zones for a designated period of time after exhibition in Fox theatres;

To restrain and limit the right of distributor defendants to contract with independent or unaffiliated exhibitors;

To force independents to take such contracts as Fox Midwest and the distributors determined in advance would be allowed such independents, and to prevent them from bargaining in an open and competitive market for motion pictures.

Celebrating Carl Laemmle's 30th Year in Film Industry



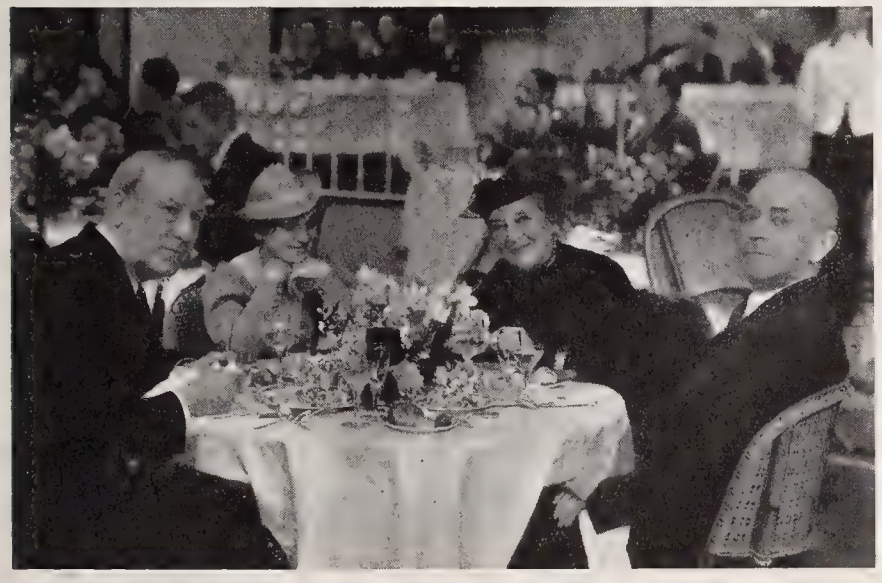
Rupert Hughes, toastmaster, and Carl Laemmle.



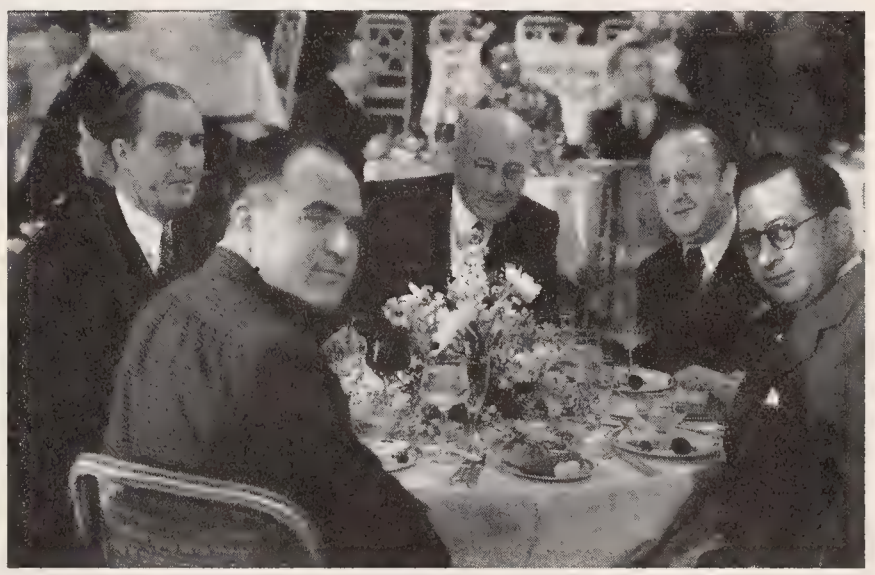
Carl Laemmle, Jr., William A. Keonig, Hal Wallis, Harry Herzbrun and Charles R. Rogers.



Com. J. Stuart Blackton, his fiancee, Evangeline Russell, and (center) Charlie Murray.



King Baggot, Shaindel Kalish, May Robson and William A. Johnston.



Hal Roach, Fred Beetson, Cecil B. DeMille, Jesse L. Lasky and Sam Bischoff.

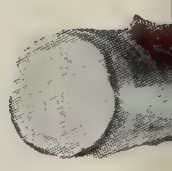
SEVERAL hundred studio employes, scores of present-day film notables and many of days gone by, were the guests of Universal at an intimate party given at the studio in honor of Carl Laemmle, in celebration of the thirtieth anniversary of his entrance into the film industry. Rupert Hughes, who was toastmaster, presented Mr. Laemmle a scroll signed by all Universal employes, as well as by the guests present.

The guests included many early associates of Mr. Laemmle—Hal Roach, King Baggot, Hobart Bosworth, Grace Cunard, Dorothy Phillips, Harry MacRae and Francis T. Murphy. Others introduced as "old-timers" were J. Stuart Blackton of Vitagraph fame; Jesse L. Lasky, Cecil DeMille and May Robson.

Mr. Laemmle's first picture, "Hiawatha," made in 1908, was screened.

A NEW kind of STAR brings a NEW kind of FUN!

The blustering skipper of "Steamboat Round the Bend"... now gives the crowds who laughed him into stardom a *full portion* of his joviality... in a human, humorous story of big business that means *grand* business for you!



Irvin S. Cobb IN

EVERYBODY

with **ROCHELLE**

JOHNNY DOWNES
ALAN DINEHART
DONALD MEEK

Associate Producer Bogart Rogers

Screen play Patterson McNutt
and A. E. Thomas

A FOX PICTURE



'S OLD MAN

HUDSON

NORMAN FOSTER
SARA HADEN
WARREN HYMER

Directed by James Flood

Suggested by the story by Edgar Franklin

DARRYL F. ZANUCK
in Charge of Production

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

DISSENSION IN HOUSE DASHES HOPE OF MUSIC TAX RELIEF THIS SEASON

President of ASCAP Raises Specter of "Power Trust" Force Behind Duffy Bill at Patent Committee Hearings

Dissension apparent in the House patents committee as hearings on copyright measures got under way in Washington Tuesday, and the prospect of protracted hearings and conferences dashed exhibitors' hopes of any music tax relief at this session of Congress.

Numerous conflicting interests, typified by three major copyright revision bills before the committee, accentuated the belief that it will be virtually impossible to obtain House and Senate agreement on any one bill by the time Congress adjourns, expected about April 15.

At the opening session Tuesday, the gaunt specter of a "power trust" lurking behind the motion picture and broadcasting industries was pictured as the force behind the Duffy bill, by Gene Buck, president of the American Society of Composers, Authors and Publishers. On Wednesday he revealed experiments with wired radio in Cleveland as the basis for his charge.

The ghostly hand of the trust was seen by Mr. Buck particularly in those provisions eliminating the $250 minimum damage clause and providing that the right to produce a film shall include the right to exhibit it, which, it was believed, would give the music industry a tax only in production.

Deems Taylor, composer and music critic, said the $250 minimum penalty is "the rock on which ASCAP rests."

Sirovich Has Bill, Too

Congressman William I. Sirovich of New York, chairman of the committee and conducting the hearings, revealed himself as a friend of the music industry when he disclosed that he, too, had a bill. It subsequently was admitted that this measure was sponsored by ASCAP. Substantially, it would retain many provisions of the present law which theatre, radio and hotel interests want revised, and would keep the $250 minimum penalty for copyright infringements in event ASCAP music is used without a license. In the case of films, the statutory damages would be not more than $20,000, after suit.

Charging a plot by ASCAP's "enemies," Mr. Buck told the committee that Congress had been "sensitized by propaganda from the users of music," including in the charge the exhibitors, who, he declared, sought to have the right to produce merged with the right to exhibit so they would get lower film rentals.

With Rudy Vallee, Irving Berlin, George Gershwin, Mrs. Ethelbert Nevin, Nathan Burkan, ASCAP counsel, E. C. Mills, general manager, and others prominent in Tin Pan Alley waiting to be heard, the hearing was abruptly adjourned for the day when Congressman Ralph E. Church, Illinois, a committee member, reminded Mr. Sirovich he had neglected to obtain permission of the House to sit during its sessions and objected to further continuance.

Congressman Thomas O'Malley of Wisconsin also threatened to be a stumbling block to Mr. Sirovich, challenging statements by Mr. Buck that ASCAP never sought to collect from minor business places and declaring he knew personally of at least 10 cases in Milwaukee where tavern keepers had been made to pay.

Mr. Church also strongly criticized the chairman for hearing opponents of pending legislation before the proponents.

Mr. Sirovich said hearings would be held on Tuesdays, Wednesdays and Thursdays of four successive weeks. This is ASCAP's week, March 3 to 5 will be devoted to the Authors' League, dramatists, newspapers and other writing and publishing interests, who oppose the Duffy bill. March 10 to 12 and 17 to 19 will give opportunity for testimony by film producers, distributors and exhibitors and other interests, including hotels.

Daly Bill Sidetrack Seen

At Tuesday's hearing no mention was made of the Daly bill which originally was considered to be the committee's version. With the submission of a bill by the chairman, it was indicated both the Duffy and Daly bills would be sidetracked. There are, too, at least two collateral bills before the committee.

The Sirovich bill eliminates the clause in the Duffy proposal joining the right to exhibit with the right to produce. It gives the copyright owner the right to synchronize his work for use in motion pictures, and provides that copyright shall apply to dramatizations or picturizations, whether or not based in whole or in part on works in the public domain, but if based on copyrighted material the consent of the copyright owner must be obtained.

A large group of industry representatives, in Washington primarily for the Pettengill block booking bill hearing scheduled to start Thursday, were among those in the crowded committee room when Mr. Buck made his charges against motion picture interests.

Charging that the Duffy bill had been written by a three-man interdepartmental committee after only an hour devoted to hearing the views of the authors and other interests last August,

ATTACK LAUNCHED ON CANADIAN GROUP

The 1936 session of the Canadian Parliament scarcely had swung into its full stride this week at Ottawa when an attack was launched on the Canadian Performing Rights Society, similar to the American Society of Composers, Authors and Publishers.

Speaking on the floor of the House of Commons, William Esling, member for Kootenay West, described the Society's operations as a "pernicious racket" and said the country was suffering greatly from its exactions. He demanded legislation to curb the Society which, he declared, did not protect Canadian authors and composers but only foreigners.

Mr. Esling also demanded reduction in the music taxes paid by small amusement owners, including exhibitors. He expressed hope the Government would take steps to compel the Society to publish the list of compositions on which it claims copyright.

Sirovich Goes Into Action, Too, but Day's Session Abruptly Adjourns When His Right to Participate Is Challenged

and that the measure was passed by the Senate when but 13 members were present, Buck told the House committee that it was not satisfactory to ASCAP on the two counts of elimination of the $250 damage minimum and the merger of producing and exhibition rights, and asserted that the latter, if retained in the bill, would prevent the United States from joining the Berne (international copyright) convention. He said the film industry also has its copyright and bicycling problem. However, he declared, the exhibitors were back of the proposal to merge production and exhibition rights.

Questioned by members of the committee as to ASCAP income, Mr. Buck estimated the 1935 "take" as "slightly more than $4,000,000," of which $860,000 was taken from motion picture theatres. Radio stations contributed $2,500,000 while grossing $90,000,000 from the sale of time, he said, and $197,000 came from 1,200 licensed hotels.

Suits for infringement are "rare," he told the committee, and in the 22 years of the society's life but $8,800 has been collected through suits. He did not say, however, how much has been obtained through compromises.

Radio Talk Indicates Rift

Indications of a serious rift among members of the committee were seen in the remarks made in an address broadcast over the National Broadcasting network last Wednesday night by Congressman Braswell Deen of Georgia, a member of the committee. He attacked ASCAP.

Experiments of the North American Company in the field of wired radio in Cleveland were revealed by Mr. Buck on Wednesday as the basis for his charge that the "power trust" was behind the Duffy bill. He saw the possible hold of the power interests in the provision covering dissemination of copyright works by wired radio, in which the programs, he said, consisted of records for which under the present law the creator gets but two cents.

"The basic interest of the power companies is to sell more power," he added.

Mr. Buck said he received $35,000 as president of ASCAP.

Mr. Burkan became involved in controversy with Mr. O'Malley over ASCAP'S collection activities and repeatedly hurled "challenges" to the committee to bring in witnesses who would substantiate charges that ASCAP "shook down" tavern keepers. Charges by Mr. Burkan that a federal judge in Wisconsin threw out 17 cases and threatened ASCAP's attorney if he did not withdraw them brought from Congressman Daly a threat to take up the matter on the floor of the House.

Mr. Burkan brought up the Government's pending suit seeking to declare ASCAP a monopoly, declaring the Government obtained a postponement of the trial last summer when it was shown that the broadcasting industry was "pirating" compositions, and asserted his inability to see why the Government should interest itself in seeing that licensees got better contract terms, which he said was the basis of the suit.

"Solid entertainment, due for healthy grosses wherever it plays. Maintains a fine sincerity that will send audiences away completely satisfied. Paul Kelly delivers a grand performance. Claire Trevor's acting is tops throughout!"

—*Hollywood Reporter*



SONG HITS:

Music and lyrics by Sidney Clare "ON A HOLIDAY IN MY PLAY ROOM", "JOIN THE PARTY." Music and lyrics by Sidney Clare and Lew Pollack: "YOU'RE MY FAVORITE ONE."

GEORGE M. COHAN'S

SONG AND DANCE MAN

with

CLAIRE TREVOR · PAUL KELLY

MICHAEL WHALEN

Executive Producer Sol M. Wurtzel
Directed by Allan Dwan

Screen play by Maude Fulton
Dances staged by Fanchon

A FOX PICTURE

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

One Rainy Afternoon

(Pickford-Lasky)

Comedy Romance

This production marks the debut of the combination of Mary Pickford and Jesse L. Lasky as a producing unit. The story chosen is an adaptation of a French play that enjoyed considerable Continental success. The screen play is by Stephen Morehouse Avery. Roland V. Lee, maker of "Three Musketeers," "Count of Monte Cristo" and "Cardinal Richelieu," is directing.

It is a comedy with a definite trend towards farce. A young actor, carrying on a flirtation with a married woman, makes a mistake and kisses another girl. Arrested and tossed into jail, his trial becomes the sensation of Paris. The girl, attracted to the youth who is being given reams of publicity, pays his fine. He becomes a great actor to forget his original flirtatious contact when the girl he kissed by mistake jumps up on the stage to kiss him publicly.

Francis Lederer, last in "The Gay Deception," plays the lead. The kissed girl who causes all the excitement is Ida Lupino, now in "Anything Goes." Countess Liev De Maigret, seen in several MGM pictures, is the other woman. Presented in feature roles are a group of comedy stars, Roland Young, Hugh Herbert, Joseph Cawthorn and Erik Rhodes. Among the principal supporting players are Donald Meek, Georgia Caine, Angie Norton, Eily Malyon, Ferdinand Munier, Murray Kinnell, Mischa Auer and Lois January. Others who will appear include Paul Irving, Lucille Ward, Emilie Cabanne, Phyllis Barry, Billy Gilbert and Harvey Clark.

The feature is being given elaborate production, presenting among other Parisian landmarks the interiors of two theatres, both front and back stage, an ice skating rink, as well as details of how rival French newspapers sensationalize a choice bit of seeming scandal.

The Country Beyond

(Twentieth Century - Fox)

Romantic Drama

This picture is being adapted from James Oliver Curwood's novel of the same title. It is a story of romance and drama and melodramatic thrills in the great north country. It is a story of the Northwest Mounties who get their man and one who also gets a girl. Filmed in the High Sierra country, it promises to be beautifully backgrounded entertainment in which Rock, the dog featured in "Call of the Wild," is again a hero.

To the established entertainment and exploitation worth must be added the importance of cast names. Rochelle Hudson, currently in "Show Them No Mercy" and to be seen shortly in "Everybody's Old Man" with Irvin Cobb, is the heroine. Robert Kent, a comparative newcomer, though seen in minor parts in several Paramount features, notably "One Hour Late" and "Four Hours to Kill," is the hero. Paul Kelly will be seen as a mounted police sergeant and Alan Hale and Alan Dinehart as a pair of fur thieves and smugglers whom Kelly and Kent are out to get, with Hale as the father of Miss Hudson. The next principal character is dog Buck, who carries on a wild and furious fight with a killer dog to save the lives of his mistress and her beloved. Listed among the supporting players are Andrew Tombes, Claudia Coleman, Paul McVey and Holmes Herbert.

It is the kind of story which, though promising to be packed with thrill and adventure, the producers urge should be sold from a standpoint that at the same time does not overlook the romantic love interest angle. For menfolk there is the lure of the more melodramatic contrasts and for the youngsters the appeal which the dog brings into the action, and so the necessity of assuring women that it also tells a charming love story is not to be ignored.

With story adaptation and screen play by Adele Commandini and Lamar Trotti, direction is by Eugene Forde and the feature will be a Sol Wurtzel production.

Angels in White

(B. F. Zeidman)

Romantic Drama

As the initial feature for his newly organized producing company, B. F. Zeidman has chosen a dramatic romantic theme which has for backgrounds scenes and incidents relating to one of the most difficult obstacles man had to conquer, the building of the Panama Canal. It is not a story of great engineering accomplishment, although for substantiating production effect much that reflects that atmosphere is incorporated. Rather it is a historical record that concentrates on the real heroes and heroines that made construction of the Canal possible, the doctors and nurses who faced peril and death to eliminate the scourge of yellow fever and make the Canal Zone a habitable place.

The story, fresh in theme, is an original by Karl Brown, who also is directing. Production details, in common with the trend marking all inaugural efforts, are being personally handled by Zeidman, whose record as an independent and associate major producer is familiar.

The cast chosen to tell the story is far better than average in adaptability to the various roles and in name value. Ian Keith and Tala Birell, who is featured in Columbia's "Crime and Punishment," will be seen in the leading roles sharing the story's romance, drama and heroism. Supporting players include Rollo Lloyd, featured in the forthcoming "Anthony Adverse," Ferdinand Gottschalk, Suzanne Kaaren, Lionel Pape, Ferdinand Munier, Warner Richmond, Harry Allen, Don Barclay, Nigel de Brulier, Snub Pollard and Taru Schimada.

The motivating subject matter many times having demonstrated its entertainment and exploitation worth, the novel background promises to lend a new and intriguing interest. Naturally serious in tone, the comedy aspects interluding the more dramatic phases are being counted upon to accentuate the theatric value of the basic theme.

I Married a Doctor

(Warner)

Drama

This production is an adaptation of Sinclair Lewis' "Main Street." It is drama of small town narrow mindedness, prejudice and social bigotry as Lewis portrayed it in that as well as several other novels. The screen play is by Casey Robinson, who did the adaptation of "Captain Blood." Direction is by Archie Mayo.

A source of potential exploitation and entertainment interest is seen in the teaming of Pat O'Brien and Josephine Hutchinson, who made such an impression in "Oil for the Lamps of China," in the leading roles. Supplementing the showmanship worth of their names, the supporting cast is studded with identities with whom the public is familiar, while several not so well known are introduced. Some of the more prominent to be seen portraying the Lewis characters are Margaret Irving, now in "Exclusive Story"; Guy Kibbe, featured in the forthcoming "Captain January" with Shirley Temple; Ross Alexander, Louise Fazenda, Ray Mayer and Siegfried Rumann. In the minor roles will be presented Olin Howland, Edith Elliott, Hedwiga Reicher, Fran Rhodes, Thomas Pogue, Janet Young, Harry Hayden, Alma Lloyd, Grace Stafford, Willard Robertson, Sam Wren, Dora Clement and Gaby Fay.

In the story O'Brien brings his bride, Hutchinson, home to his small midwestern town. Artistic by nature, she undertakes a campaign to beautify the main street and comes in contact with a young artist, Ross Alexander, who, first sympathetic to her ambitions, falls in love with her. Their association considered scandalous by the citizenry, a dramatic situation is built up. Even the coming of tragedy to two of the town's best loved characters does not seem to have any effect upon the residents. Denounced by Alexander's father, Rumann, the girl leaves the town. Time, together with the love her husband bears for her, causes the townsfolk to welcome her back.

Petticoat Fever

(Metro-Goldwyn-Mayer)

Comedy Romance

As a stage play, both as a Broadway feature and stock company vehicle, this story enjoyed a considerable vogue. It is compounded simply of romantic and comedy elements that are of proved box office value. To these recognized showmanship contents is added a choice bit of casting promising to be of unique interest to exhibitors and patrons. After an absence of practically a year, the production returns Robert Montgomery to the screen. It pairs with him Myrna Loy, who has demonstrated that she hasn't lost any of the drawing power that "The Thin Man" won for her.

The locale is Labrador in the winter when the nights are six months long. A wireless operator keeping lonely vigil is super-thrilled when a beautiful creature drops out of the skies.

Montgomery is the wireless operator. Myrna Loy is the girl in the case and Reginald Owen in a characteristic role is her fuddy duddy admirer. A newcomer, Winifred Shotter, is the third part of the triangle. The principal supporting player is Forrester Harvey, with a trio of native Eskimos, Otto and Iris Yamaoka and Bo Ching, appearing in incidental atmospheric roles.

The picture is being directed by George Fitzmaurice, maker of the well remembered "Strangers May Kiss" and "As You Desire Me," as well as the more recent "Peter Ibbetson" and "The Dark Angel."

PARAMOUNT BOX OFFICE NEWS

"TRAIL OF LONESOME PINE" A WOW!



Society Storming Colony, Miami Beach, as "The Trail of the Lonesome Pine" Opens in Summer Weather

HOT OR COLD IT'S A HIT!



Broadway Street Scene as "The Trail of the Lonesome Pine" Opens in Zero Weather

Paramount Technicolor Picture Smashes All Records in Miami Beach and Broadway Openings.

Within a single week, "The Trail of the Lonesome Pine," first big film drama in color, has smashed all time records in two key spots on the Atlantic Seaboard. Opening Monday in Miami Beach, the big Walter Wanger production had mobs fighting for admission to the high hat Colony Theatre. And Wednesday morning saw Broadway jammed as the New York Paramount gave New York its first glimpse of the Technicolor opus.

Critics joined with Florida society, with celebrities of the theatre, of the sports world, of the writing business, and with Mr. and Mrs. Fan to tell the world Paramount had a winner. And exhibitors all over the country had the home office haywire begging for prints. Follow up business at both houses continues strong. And it looks like Paramount has added another to the Paramount list of box office aces.

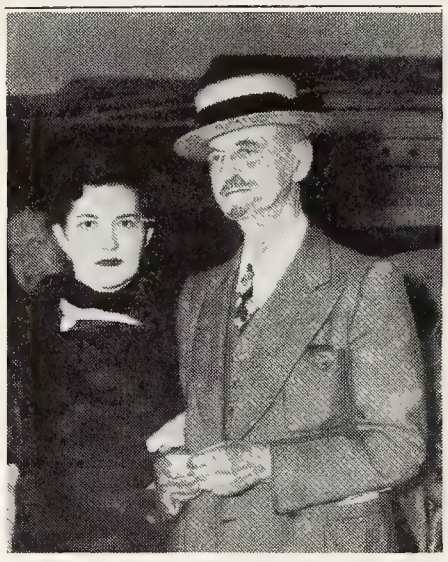
(TURN OVER PLEASE)

HURRICANE OF APPLAUSE HITS MIAMI BEACH AS "TRAIL OF LONESOME PINE" TAKES FIRST BOW



Mr. and Mrs. Du Bose "Porgy" Heyward with Mr. and Mrs. Hervey "Anthony Adverse" Allen at "Trail" opening, Miami Beach

Miami Beach, Fla.—Feb. 18—There may have been a Moon over Miami last night. If there was, nobody noticed it. They were too busy fighting their way through the mobs on Lincoln Road, trying by a little straight arm stuff to muscle their way into the biggest picture opening this winter resort has ever seen . . . the world premiere of Paramount's all-color drama, "The Trail of the Lonesome Pine."



Daniel Frohman, dean of Broadway producers, at "Trail" opening, Miami Beach.

The big shots of the sports world, the theatre, high society, not to mention a few hundred ordinary muggs like your reporter wrinkled their stiff bosoms, k.o'd their straw kelleys and had themselves one brawl of a time but it was worth it . . . as everybody from the moneyed top kicks to the little fellows voted without a single dissenting opinion that this big time action picture in color was aces, and set up a mark for the other boys in the picture business to shoot at.

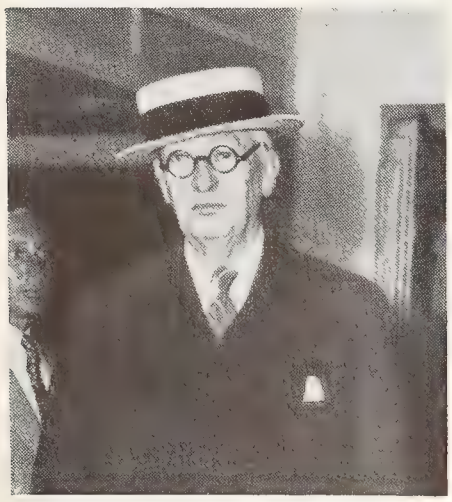
Celebrities at "Trail" Opening Praise Color Picture as Tops

"The color was really wonderful. It was well presented and well acted."
—George Ade

"It is the most beautiful thing I have ever seen on the screen."
—Paul Block, Publisher

"The natural coloring is the most beautiful thing I have ever seen."
—H. I. Phillips, New York Sun columnist

"The screen has found a new medium."
—Gar Wood, speed boat racer



George Ade, famous humorist, at "Trail" premiere, Miami Beach.

"Magnifiicent beyond compare."
—George F. Getz, Treasurer, Republican National Committee

"Enjoyed every minute of the picture."
—Daniel Frohman

"Never have I been so touched with a motion picture."
—Henry Horner, Governor of Illinois

"Great box office picture. Never have seen anything so beautiful."
—E. J. Sparks



Major and Mrs. Albert Warner with Mr. and Mrs. Al Levy at "Trail" opening, Miami Beach.

Trail Marks New Picture Epoch says Major Warner

Miami Beach—Feb. 18—"Tonight's premiere brought me back to the day when we made the first talkie," said Major Albert Warner, interviewed at "Lonesome Pine" opening. "They said it could not be done. They predicted the public would never take to it. But the skeptics have been proved wrong. 'The Trail of the Lonesome Pine' is a magnificent production in color. It marks an epoch in pictures."

Miami PIC Critics Write Raves After First Look-See at "Trail"

"The most important picture in nearly a decade—since 'The Jazz Singer' made the screen articulate."
—Edgar Hay, Miami, Fla., Herald

"In a good many years of show-going, we do not remember having sat through an hour and a half of anything quite so beautiful as this film."
—Miriam Bell, Miami Daily News

CROWDS BRAVE WEATHER, MOB BROADWAY FOR "TRAIL OF THE LONESOME PINE" OPENING

What the New York Fans Say About "Trail of the Lonesome Pine"



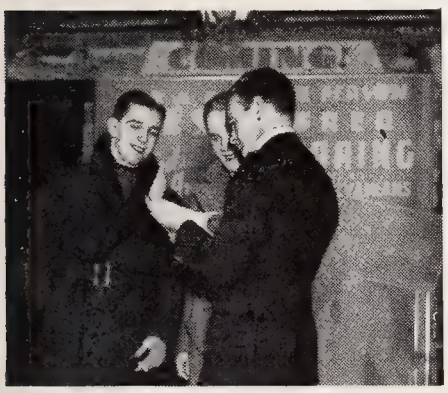
"It's a fine picture. The acting is excellent. And the photography fine."

—Elma Anzak, saleslady

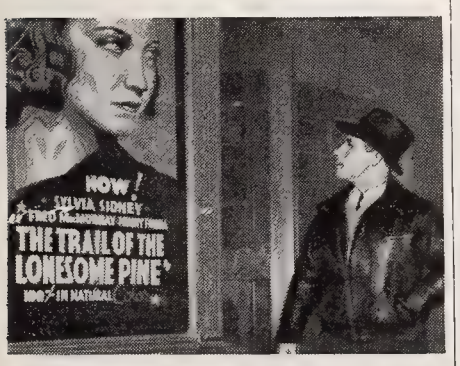


"A honey of a picture with marvelous acting. The color is beautiful."

Georgette Vine Edith Frankel actresses



"Fine acting . . . excellent photography." *George Fox sales clerk*



"It's got everything."

—Joe Mangelli, auto salesman



"A stirring picture. With plenty of spirits."

—Dominic Sicilian
Charles Ferrar, bartenders

New York Critics Praise Color Picture as Real Triumph for the Picture Industry

"The beauties of nature and those of Miss Sylvia Sidney are brought in realistic hues to the screen of the Paramount in this handsomely Technicolored production. Each scene is a painting wrought by the hand of the Master."

—Regina Crewe, New York American

"A tremendous advance in color photography. It is beautiful enough to shine as a milestone in the movies' technical march of progress."

—Bland Johaneson, Daily Mirror

"When to the story is added a cast of unusual merit and a richly beautiful color production, then it becomes a distinguished and worthwhile picture, commanding attention no less for its intrinsic entertainment value than as another milestone in the development of the cinema."

—Frank S. Nugent, New York Times

New York, N. Y.—Feb. 20—Old Weather Man slipped over a fast one and hauled the temperature down to the zero line yesterday. But the New York fans just buttoned up their overcoats, held their mitts to their ears and stood in line until they got what they wanted . . . and what they wanted was to see the world premiere of the first color drama, "The Trail of the Lonesome Pine."

Before noon the New York Paramount had chalked up a new record for attendance and the fans were still streaming in. And did they like it? They did. As far as New York is concerned Paramount has topped off its recent series of box office successes with an even bigger winner.



N.Y.Paramount warms frost bitten fans with sinkers and coffee.

"The picture that opened at the Paramount Theatre yesterday before a record early morning audience marks the beginning of a new epoch in films. Henry Hathaway, the director who handled 'Lives of a Bengal Lancer' so expertly has kept the story moving at a lively pace."

—Kate Cameron, Daily News

"Accurate reporting compels the reporter to write that the audience love it."

—William Boehnel, World Telegram

"Utterly lovely are the colors in 'The Trail of the Lonesome Pine'. As a demonstration of outdoor photography in color it is an outstanding achievement."

—Rose Pelswick, New York Journal

HOLLYWOOD DUSTS OFF ADJECTIVES AS TRADE PRESS CRITICS WRITE RAVES ON "THE TRAIL OF LONESOME PINE"

Sure Fire Mass Entertainment With Strong Appeal in Story, Fine Cast and Color That Is Best Yet

With or without color, this production has been so effectively done from screenplay and casting to direction and editing that it can't miss . . . action, suspense and heart interest all dovetailed together and carried to a strong finish that will send the fans home with wet handkerchiefs but a satisfied feeling.

—**FILM DAILY**

Wanger's Production Would Be Box Office Even Without Color Novelty; Hathaway, Sylvia Sidney, Writing Splendid

Color is here. And prosperity too, for the theatres booking Walter Wanger's "Trail of the Lonesome Pine." You don't have to be a veteran in the business to remember what Irving Cumming's "Cisco Kid" did at the box office. That picture was the first outdoor talking picture. It gave the producers confidence that talking pictures were here to stay. Now comes "Lonesome Pine"... the first major outdoor talking feature in color—to prove that color is here to stay. . . . The picture would be a hit even in black and white, due to the uniformly high quality of its cast, direction and story.

—**HOLLYWOOD REPORTER**



"Trail" Proves Film of Magnificence Great Entertainment; Box Office Smash

"The Trail of the Lonesome Pine" is a film of dramatic and artistic magnificence, a great piece of entertainment for all classes and a box office smash by every sign.

Picture is a directorial triumph for Henry Hathaway. The players score solidly, man, woman, and child. Supporting the whole pyramid of outstanding excellence is the courage, the vision, the imagination and showmanly intuition and shrewdness of Walter Wanger paving a further way into the realm of screen color on firm commercial ground."

—**DAILY VARIETY**

"Trail of the Lonesome Pine" should blaze a new trail to the Box Office for new records. It is an outstanding triumph in the field of natural color, portrayed by an excellent cast, and the last word in scenic beauty.

—**BOX OFFICE**

THE HOLLYWOOD SCENE

19 Films Start

Checking studio production programs over a two weeks period reveals that nineteen pictures have been started and nine finished. Two major companies, which had been comparatively quiet for several weeks, accounted for the big bulk of the new work, MGM starting five pictures and Paramount four.

First of MGM's quintet is "Moonlight and Murder," featuring Chester Morris, Madge Evans, Leo Carillo, H. B. Warner, J. Carroll Naish, Bruce Cabot and Robert McWade, under direction of Edwin L. Marin. "The Unguarded Hour" also went into work with Loretta Young and Franchot Tone in the leads and E. E. Clive and Robert Greig heading the support. Sam Wood is directing. Also started, both on the stages and on location, is "San Francisco." The cast includes Jeannette MacDonald, Spencer Tracy, Nat Pendleton, Ted Healy, Shirley Ross and Duncan Renaldo. W. S. VanDyke is directing. A fourth feature, "Absolute Quiet," will present Louis Hayworth, Ann Loring, Irene Hervey, Stuart Erwin, Lionel Atwill and Wallace Ford. George G. Seitz is directing. The last of the group, "The Mob," will feature Sylvia Sidney, Lionel Barrymore and Spencer Tracy. Fritz Lang is directing.

Three of the Paramount group are directly under studio auspices; the fourth is a Walter Wanger production. Titled "Big Brown Eyes," it will present Joan Bennett, Cary Grant, Isabel Jewell, Lloyd Nolan, Raymond Hargrave and Marjorie Gateson. Raoul Walsh is directing. At the main studio "Concertina," after suffering preliminary casting difficulties, went before the cameras. Carole Lombard and Fred MacMurray are featured, supported by Alison Skipworth, George Barbier, William Frawley, Porter Hall, Lumsden Hare, Bradley Page, Siegfried Rumann and Mischa Auer. William K. Howard is directing "Border Flight" also started, with John Howard, Grant Withers, Robert Cummings, Frances Farmer, Roscoe Karns and Samuel Hinds. Otho Lovering is the director. "Poppy" will present W. C. Fields, Richard Cromwell, Lynne Overman, Elizabeth Patterson and Granville Bates. Edward Sutherland is directing.

Warner Launches Three

Warner started three pictures. In "Murder in Sing Sing" the cast is headed by Patricia Ellis, Craig Reynolds, Barton MacLane, Joseph Crehan and Joseph King. Nick Grinde is directing. "Two Against the World" will present Humphrey Bogart and Beverly Roberts in the principal roles. William McGann is directing. The cast for "Big Business" is headed by Guy Kibbee, Sybil Jason and Warren Hull. Frank McDonald directs.

At 20th Century-Fox "Human Cargo" started. It will present Claire Trevor, Brian Donleavy, Helen Troy, Alan Dinehart, Ralph Morgan, Rita Cansino, Ralf Harolde, Claudia Coleman and Morgan Wallace. Allan Dwan is directing.

"One to Two," featuring William Powell, Jean Arthur, Eric Blore and Johnny Arthur, started at Radio. Stephen Roberts is the director.

Republic started "Girl from Mandalay," which will feature Kay Linaker, Conrad Nagel and Donald Cook under Howard Bretherton's direction.

Invincible's contribution to the new work is "Brilliant Marriage," in which Joan Marsh, Ray Walker and Holmes Herbert will be seen. Phil Rosen is directing.

Columbia started "Bless Their Hearts." With Elliott Nugent directing, the cast includes Melvyn Douglas, Mary Astor, Edith Fellows, Donald Meek, Margaret Armstrong, Charles Arnt, George McKay and Olaf Hytten.

"Dracula's Daughter" went before the cameras at Universal. In it will be seen Otto Kruger, Margaret Churchill, Gloria Holden, Irving Pichel, Nan Grey, Ed Van Sloan, Claude Allister, Hedda Hopper and E. E. Clive. Lambert Hillyer directs.

On location Regal started "Captain Calamity." The cast features Marian Nixon, George Huston, Crane Wilbur, Movita, Vince Barnett, George Lewis, Roy D'Arcy and Barry Norton. John Reinhart is directing.

Completed Product

Columbia finished two pictures. The first, "Opera Hat," features Gary Cooper and Jean Arthur. The support includes George Bancroft, Lionel Stander, H. B. Warner, Emma Dunn, Ruth Donnelly, Mayo Methot, Douglas Dumbrille, Theodore von Seyffertitz, Jamison Thomas, Paul Porcasi, Franklin Pangborn, Christian Rub, Arthur Hoyt, George Meeker and Ann Howard. Frank Capra directed. In "Panic on the Air" Lew Ayers, Florence Rice, Wryley Birch, Edwin Maxwell, Gene Morgan, Benny Baker, Willie Fung and Si Jenks will be seen. D. Ross Lederman directed.

Sol Lesser also completed two. "The Show Goes On" will present Bobby Breen, Henry Armeta, Inez Courtney, Grant Withers, Richard Carle, Lucien Littlefield, Vivienne Osborne, Ann Doran, Clay Clement and Renee Whitney. Kurt Neuman directed. The second feature, "O'Malley of the Mounted," for 20th Century-Fox release, will present George O'Brien, Irene Ware, James Bush, Victor Potel and Stanley Fields. David Howard directed.

At 20th Century-Fox "Matron's Report" was finished. Jane Withers is starred, supported by Jane Darwell, Ralph Morgan, Sara Haden, Clarence Wilson, Harry Carey, Tommy Jackson, Betty Jane Hainey, Lillian Harmer, Donald Haines, Paul Stanton, Wally Albright, Jr., and Selmer Jackson. John Blystone directed.

Radio completed "Thoroughbreds All." It will present John Arledge, Louise Latimer, Moroni Olsen, Willie Best, Harry Jans, Murray Alper, Emmett Vogan, Ethan Laidlaw and Max Wagner. Glenn Tryon directed.

"Trail's End" was completed by Reliable. The cast includes Tim McCoy, Lois January, Ralph Byrd, Frank Glendon, Earl Hodgins, Ted Adams and John Merton. Sam Neufield directed.

Ambassador Pictures finished "Song of the Trail," in which Kermit Maynard, Evalyn Brent, Fuzzy Knight, George Hayes, Wheeler Oakman and Antoinette Lees will be seen. Russel Hopton directed.

Republic's "West of God's Country," also completed, will present John Wayne, Muriel Evans, Frank Glendon, Cy Kendall, Jack Clifford, Bradley Metcalfe, Arthur Aylesworth, Edward Hearn, Yakima Canutt and Mary McLaren. Joseph Kane directed.

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News Flashes

Robert Lehman, New York financier whose interests are closely threaded in the film industry, came to Hollywood for the preview of Selznick International's "Little Lord Fauntleroy" and the Santa Anita Handicap, then hopped a train for Manhattan. . . . When John E. Otterson announced, at a dinner he tendered studio chiefs at the Hollywood Athletic Club, that William Le Baron becomes permanent head of Paramount production, he simultaneously welcomed Frank Lloyd to the Paramount producer roster and announced a new lengthy contract for Henry Hathaway, director, as well as for Mr. LeBaron. Mr. Otterson left for New York. . . . Henry Blanke has drawn a new long term contract as a Warner associate producer. He has been at the studio for the last 14 years. . . . The new season's crop of "Our Gang" comedies will be produced in one-reel lengths instead of two. Mr. Roach will produce five "Our Gangs" and five feature comedies. . . . William H. Neblett, representing Thomas L. Tally and Corbar Corporation, has filed an amendment to the Tally-Corbar petition to have the Fox West Coast bankruptcy set aside, alleging that Samuel McNabb, the referee, received $75,000 from National Theatres and split it with referees Earl Moss, Charles Irwin and Rupert Turnhill. A copy of the complaint has been forwarded to Federal Judge James Alger Fee, who has the case under advisement.

PRIZE NIGHTS IN 4,400 HOUSES AS FIGHT TO CONTROL PRACTICE GROWS

Exhibitors of New York City Alone Awarding $3,000,000 a Year in Cash, Says Independent Circuit Operator

Bank Night—representing but one of the dozens of forms of chance games—now is serving to stimulate the box-offices of 4,400 theatres. In New York City alone, exhibitors are awarding cash for the various games at the rate of $3,000,000 annually, and still are undetermined whether the net result is worth it, with millions of dollars diverted from the industry to those sponsoring the chance game.

And the fight to dislodge the practice from exhibition practice continues in the courts and elsewhere:

Alabama owners were warned against continuing "lottery" contests.

Colorado is investigating a stunt whereby chance game ticketholders are insured of receiving their winnings even though they are not present at the drawings, as required.

Connecticut ruled out cash prize awards. Indiana, however, upheld the practice.

Kansas was preparing to move against cash awards.

Massachusetts owners will appeal a conviction.

Michigan courts acted against owners who failed to discontinue the games.

Missouri was preparing a court test, as large groups of owners discontinued various giveaway forms.

New York owners were awaiting court action.

Claude Ezell, general manager of Affiliated Enterprises, Inc., owner of Bank Night, is authority for the statement that 4.400 theatres now are featuring the game. While in New York last week he conferred with Roy Brauer, formerly a film salesman in Dallas, who sailed for Rio de Janeiro to open an office and supervise the company's activities in South America.

More than $3.000,000 is spent annually by Greater New York exhibitors on giveaways and games, it has been indicated by an important independent circuit operator. This is in addition to service charges theatre men have to pay distributing agents of the games. At the estimated rate of $10 a theatre, the service fee total for the 12 months is figured at $1,500,000.

Of the 650 theatres in the New York area, more than half are either featuring games or giving away dishes, perfumes and other novelties. In many instances they are doing both. The practice of giving away articles and monetary awards has reached a point where numerous theatres distribute something different every night in the week with the exception of Sundays.

In Birmingham local theatres have been warned by the police department that Jackpot Nights or any form of lottery contests will not be permitted. Contests of this nature, Police Chief Luther Hollums said, are in violation of a city ordinance.

In Bridgeport, Bank Night, Screeno and other giveaways are in violation of state gambling laws, City Court Prosecutor D. Harold Cotter has announced in ordering immediate termination of such games. Action of the prosecutor followed his order to all promoters of Bingo games that money prizes be eliminated.

In Indiana, however, the legality of Bank Night has been upheld by Special Judge Lenn J. Oare in the superior court in Elkhart.

In Topeka, Kan., on the other hand, Attorney General Clarence V. Beck plans to move against the use of Bank Night and other promotions of a similar nature, charging that complaints to his office indicated such schemes might become "rackets."

In Boston, a bill of exceptions has been filed with the clerk of the state supreme court by Attorney George S. Ryan as a step in appeal from the conviction of James Wall, manager of the Fellsway, Medford, on anti-lottery charges. A decision on the appeal of George Wilson, manager of the Hamilton, Dorchester, still is being held under advisement by Judge James Sisk. The two are parallel Bank Night cases.

Prize Night insurance companies are being scrutinized in Denver by the state. Assistant attorney general J. Glenn Donaldson has ordered two companies there, and invited theatre managers, to attend a hearing to be held at the statehouse in an attempt to determine legality and whether the state insurance laws cover the new practice.

Judge DeWitt H. Merriam of the circuit court of Detroit has issued an order directing Jacob Schreiber to show cause why he is not in contempt of court for using cash giveaways in spite of a permanent injunction granted by the judge on January 16. The order is returnable February 29. The injunction was obtained by the Temple-Sproat Company, operating the Roxy of the Ben and Lou Cohen circuit.

Following the announcement that Fox Midwest had stopped using Bank Night in 13 Greater Kansas City theatres on February 23, after two $1,000 pots were won on two successive nights, an action to test the legality of the game was filed in the state supreme court. Briefs covering issues in the case were to be submitted this week.

In New York the hearing on the two cases against Loew's for alleged violation of the lottery laws as a result of the use of Screeno in the Elsmere and Grand theatres was postponed until March 17 in special sessions court of the Bronx. Continuation of the cases was sought by Irving Greenfield, Loew attorney, because of an appeal pending on a decision of the appellate division of the Brooklyn supreme court.

Another hearing is set for February 28 involving the Paradise, de luxe Loew house in the Bronx, in a similar situation. A request for an adjournment likewise is expected to be granted.

New Loew Bond Issue Sold

An offering of $15,000,000 Loew's, Inc., 3 1-2 per cent sinking fund debentures at 99 and accrued interest was bought up Tuesday and the books closed. Dillon and Read headed the syndicate handling the issue. Proceeds, to the required extent, will be used to redeem, on April 1, $7,972,500 of the company 6 per cent 15-year debentures.

Circuits Planning N. Y. Expansion

At least seven independent theatre circuits in the Greater New York area are now engaged in negotiations to solidify their holdings with every important name circuit either discussing building plans or acquisitions of properties from their present owners.

The deals, regarded as at the peak for any one time in the territory, find Randforce, Skouras, Brandt, Isle, Jack W. Springer, Cohen and Seigel and Sam Cocalis bidding for properties to bolster their current operations.

While the various operators named are reticent about specific sites under negotiation, all admit deals are under way, with consummation expected as soon as an accord is reached on terms. The independent moves are in direct contrast to major circuit plans. Loew's and RKO executives state no new additions are contemplated to their present theatres. However, developments which may bring about a change in attitude leave the major companies open to negotiations.

Some of the deals are regarded by the unaffiliated theatre men as "self-preservation." Others are merely held to be expansive moves.

All seven circuits mentioned have made substantial acquisitions in the last year. Consolidated, which has built but three new theatres in the west Bronx during the past few months, has no plans for the new season, but circumstances which may be brought about by moves of other independents, principally invasion into Consolidated zones, will be met by Laurence Bolognino, vice-president of Consolidated.

Harry Shiffman, president of Isle Theatres, has a deal on for a number of houses; Max A. Cohen and Arthur Seigel, who took over the George M. Cohan Theatre recently, are dickering for a few theatres; George Skouras is seeking the Majestic, Jersey City; Randforce may build or take over a handful of Brooklyn projects. Mr. Cocalis, who operates a number of theatres independent of his joint circuit with Mr. Springer, has acquisition and building plans in work. Mr. Springer is also negotiating for several units.

Century and Prudential, two circuits which usually build their own theatres, have no plans for new constructions during the near future.

Dartmouth College Adds Motion Picture Course

The history of the motion picture is now being offered for the first time to the students of Dartmouth College, Hanover, N. H., in a new course being sponsored by the departments of English and Archaeology. Projection and sound equipment have been installed in Dartmouth Hall and two-hour classes will be held weekly.

RKO Lawyers See Claim Reduction

The possibilities of reducing the $9,100,000 Rockefeller Center claim against RKO to less than a third of that amount are seen by counsel to the RKO trustees in the event opposition to the claim is forced into court through the failure of settlement negotiations, as at the same time this week it was learned that the contingencies under which Radio Corporation of America sold one-half of its interest in RKO to the Atlas Corporation and gave an option for the purchase of the remaining half could reduce RCA'S return on the transaction to as little as $3,700,000.

The Rockefeller Center nogotiations are being continued, however, and pending their outcome, hearings of the trustee's exceptions to the allowance of the claim in the amount recommended by Special Master Thomas D. Thacher are being deferred. The hearing which was scheduled for this week has been postponed to March 3 as a result.

The exceptions to the allowance of the claim would be made to the federal court by Donovan, Leisure, Newton and Lumbard, counsel to Irving Trust Company, the RKO trustee. Among other grounds for opposing the allowance of the claim will be an effort to show that the three-year rent liability limitation applies to the RKO leases with Rockefeller Center on which the claim is based. If counsel succeeds in proving this RKO would be liable only for rent for three years following the lease defaults, which would reduce the $9,100,000 claim to $2,900,000.

As the claim now stands, it is the largest in the unsecured creditors' group. Officials of Rockefeller Center state that they regard a final settlement agreement as "premature" at this time, and indicated that no commitment on a settlement of the claim will be made until material advancement on a plan of reorganization for RKO has been made. This may entail six months or more, in view of statements from reliable sources that little progress has been made on the development of a plan in recent months, thus leaving reorganization in a definitely elementary stage at this time.

A two-month extension of the agreement under which RKO and RCA are given a participation in operating profits of the Music Hall theatre in New York was agreed upon Tuesday and will be submitted to the Federal court for approval. The current agreement expires February 29 and the extension continues it to April 30.

The agreement allocates weekly and annual profit participations to RKO, RCA and Rockefeller Center under various scales of earnings. The agreement originated in September, 1934, when Rockefeller Center and RCA took over the Music Hall lease from RKO and assumed the operating management. It provides for a joint participation by RKO and RCA on an annual basis of $500 per week in the initial earnings of the Music Hall and an initial rent participation of $700,000 per year for Rockefeller Center. Provisions for additional participations for all three are made in the event of profits in excess of the initial requirements.

No split-up of the profits has been made since the agreement became operative and the participation of the three interests, consequently, have been increased by two-thirds since the end of the original agreement on September 1, 1935.

IN THE LEGISLATURES

(*Continued from page* 14)

the present city fire ordinance. This depends also on action by the state legislature to return the bureau of combustibles in New York City from the building department to the fire department. This measure, having passed the House, is pending in the Senate, it is understood.

In Newburgh, an ordinance legalizing Sunday film shows became effective February 9. Ordinances also were adopted creating a license board for projectionists and providing for their regulation.

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NORTH CAROLINA

The Board of Aldermen of Sanford, N. C., has adopted an ordinance prohibiting any shows or amusement from 12:01 a. m. Sunday to midnight Sunday. The ordinance also prohibits shows and amusements between 11:30 p. m. and 5:30 a. m. during the week.

In Charlotte, N. C., an ordinance for the examining and licensing of projectionists has been brought before the city council. The measure would require projectionists to obtain a license at $2 from a board composed of the electrical inspector, the chief of the fire department and an employed projectionist to be appointed by the city manager. Theatres that fail to comply would be closed.

▽

OHIO

(*Special Session*)

A holdover measure from the last session is the only bill affecting the industry pending in the present legislature. This would require two projectionists in every booth. Cleveland is the only Ohio city now requiring two projectionists.

In December the legislature passed a bill continuing the three per cent gross receipt tax until March 31, 1937. The Ohio tax commission has warned that amusement licenses must be applied for immediately under the admission tax law, under penalty of from $25 to $100. All tickets are subject to tax, regardless of admission price. The law in effect last year exempted admissions 10 cents or less.

A recent bulletin of the Independent Theatre Owners of Ohio pointed out that the New York City and Ohio retail sales tax laws are quite similar as to what constitutes a taxable retail sale. Notwithstanding a tentative opinion of the tax commission that film rentals were exempt from taxation, the organization has advised exhibitors to create a special reserve fund by setting aside, in cash, three per cent of their film rentals since January 1, 1936, in case the tax commission and the courts should rule that film rentals are subject to the sales tax. Such a levy will cost Ohio exhibitors $250,000 a year, it is estimated.

Another legislative action, previously passed but still pending as to definite application, is the preferred playing time bill, enacted in April, 1935, prohibiting designated playdates. Attorney General John W. Bricker ruled the measure unconstitutional and Governor Davey accordingly refused to sign it. It automatically became law without his signature last July 16th. RKO Distributing Corporation brought suit against the attorney general and certain county officials in Columbus attacking the validity of the law. The case still is pending in the circuit court, and until finally disposed of the defendants have agreed not to attempt to enforce the law.

In Cleveland, the only prospective measure affecting the industry is a daylight saving bill, which the industry opposes.

▽

OREGON

No legislative session this year.

In January a referendum resulted in defeat for a state sales tax proposal.

▽

RHODE ISLAND

(*Regular Session*)

The industry is not affected here. No adverse legislation is expected.

▽

SOUTH CAROLINA

(*Regular Session*)

Two chain store tax bills have been introduced. Industry observers are watching developments, as they may strike at circuit theatres.

▽

TENNESSEE

Exhibitors narrowly escaped a luxury tax last spring, and the matter is considered certain to come up at the 1937 session or in case Governor Hill McAlister should call a special session, but this is not likely.

▽

TEXAS

The only development reported was that citizens of Denton voted 983 to 962 in favor of Sunday films in a special election.

▽

VERMONT

(*Special Session*)

A day after the House voted, 246 to 6, to pass a 10 per cent admission tax bill, the Senate killed it by a vote of 25 to 5.

The legislature adjourned January 24.

▽

VIRGINIA

(*Regular Session*)

Apparently sponsored as part of the nation-wide "Save Vaudeville" campaign, a bill introduced by Senator Aubrey would exempt theatres from "additional taxation" if they included stage shows in their programs.

In Roanoke, the new license tax code has increased the theatre tax. The law now imposes a levy of $150 on houses of 450 seats or less and $200 for houses seating more than 450. An additional charge of five cents a seat also is levied. Charles M. Broun, representing National Theatres Corporation, has appeared before the council to protest the increase.

Schaefer-Universal Negotiations Reported

Negotiations are understood to be in progress looking toward employment of George J. Schaefer, formerly vice-president and general manager of Paramount, by Universal, Standard Capital, expected to exercise its option to buy control of Universal, is carrying on the conversations. It has been authoritatively denied that Mr. Schaefer is to succeed James R. Grainger as general sales manager.

Young Suit March 10

March 10 is the date set for argument in the Appellate Division of the New York Supreme Court on the $2,000,000 suit against RKO-Pathe Pictures filed by James Young, claiming that "What Price Hollywood" is based on his book entitled "What Price Sex in Hollywood."

S.E.C. Reports Stock Shifts in Four Companies

Transfers of stock holdings in Twentieth Century-Fox, Universal, Columbia and Consolidated were revealed in the semi-monthly report of the Securities and Exchange Commission made public in Washington, D. C., on Tuesday.

S. R. Kent's Berkshire Finance Corp. in September disposed of 2,842 shares, reducing its holdings to 100 shares. Chase National Bank in August acquired 387,377 shares of common and disposed of 1,549,507 shares of A common. Chase National also acquired 774,754 shares of $1.50 cumulative preferred, and at the close of the month held 7,381 warrants for old Class A Fox stock.

Holdings reported for August showed William Goetz, Beverly Hills, to have 214,643 shares of Twentieth Century-Fox common and 55,284 shares of $1.50 preferred, while Darryl F. Zanuck was shown to hold 183,980 shares of common and 21,946 shares of preferred.

Other details of the Twentieth Century-Fox report showed that in November Seton Porter, New York, acquired one share of common, bringing his holdings to 251 shares, and disposed of one share of $1.50 cumulative preferred, bringing his holdings to 500 shares. In September, John R. Dillon, New York, acquired one share of common, apparently to qualify as a director; Wilfred James Eadie, New York, acquired 125 shares, apparently to qualify as an officer; Mr. Eadie also was shown to have disposed of 500 shares of A common and to have acquired 250 shares of $1.50 preferred, and Mr. Dillon acquired one share of $1.50 preferred and the Berkshire Finance Co. disposed of one share.

In October, H. Donald Campbell was reported as the holder of one-fourth share of common and one-half share of preferred.

Reports for other film companies showed that during December Albert Warner acquired 166,000 shares of six per cent optional convertible debentures in Warner Brothers' Pictures, bringing his holdings at the end of the year to 1,731,333. He disposed of 4,000 shares of common during the month, reducing his holdings to 59,260 shares.

Receipt of reports on Columbia Pictures Corp. covering several months was also announced by the commission. In a report for December, Jack Cohn was shown to have disposed of, by gift, 5,089 shares of common through voting trust, reducing his holdings to 32,544 shares, while Harry Cohn sold 300 shares, reducing his holdings to 69,238 shares.

A report for November shows that through a stock dividend, Harry Cohn received 509 shares of common and 23,179 shares through voting trust certificates, and Nathan Burkan received 12 shares of common. Still earlier reports showed that Harry Cohn disposed of 1,100 shares of common through voting trust certificates in October.

Reports on Consolidated Film Industry showed that in December the Setay Co., Inc., New York, disposed of 1,900 shares of $2 cumulative participating preferred, and at the end of the year held 2,098 shares of the preferred and 155,673 shares of common. In November, the company disposed of 2,100 shares of preferred and in October of 700 shares.

A report of the effective registration in April of Universal showed R. H. Cochrane to hold 22,746 shares of common and Samuel Sedran, New York, four shares.

OPERATORS PRAISED BY COMMISSIONER

There is no record of a single loss of life in New York City, a city of some 7,986,368 persons, resulting from a fire that developed in connection with the operation of a motion picture machine, Commissioner Davidson of the Department of Water Supply, Gas and Electricity said this week in discussing the new and more stringent system of examining applicants for motion picture operators' licenses, which went into effect early in 1934. *The department has been in charge of licensing the operators since* 1908.

Fox Sales Heads Meet in Chicago; Sussman Promoted

Plans and product for the coming season were discussed by Twentieth Century-Fox sales executives headed by John D. Clark, general sales manager, in a three-day conference terminating Sunday at the Congress hotel, Chicago. Appointment of William Sussman to succeed E. C. Granger, resigned, as eastern division manager, was announced. Both men addressed the meeting.

Mr. Sussman has been assistant to Mr. Clark since 1926, his experience dating from 1920, when he joined the Famous Players-Lasky company in the statistical department. No successor has been named to the assistant's post.

Plans for reissuing the Will Rogers pictures were discussed by Mr. Clark, who said that demand for these is heavy. The first, "A Connecticut Yankee," will be released in April.

Charles E. McCarthy, advertising manager, told of special campaigns prepared for "The Country Doctor" and "Shark Island" to start soon in newspapers and magazines. "The Country Doctor" was screened Sunday morning.

In attendance, from New York, were John D. Clark, E. C. Grainger, William Sussman, William J. Kupper, J. A. Clark, Charles E. McCarthy, Edward Collins, Harry H. Buxbaum, Joe Lee, Clarence Hill, Irving Maas, Jack Bloom, Roger Ferri, Felix Jenkins and Martin Moskowitz.

District managers present were Herman Wobber, San Francisco; Tom Bailey, Boston; Ward Scott, Kansas City; Edgar Moss, Philadelphia; Harry Ballance, Atlanta; George Roberts, Cleveland; Jim O'Loughlin, Toronto.

These branch managers attended: Clyde Eckhardt, Chicago; M. A. Levy, Minneapolis; J. H. Lorentz, Milwaukee; Lester Sturm, Detroit. William Gering, field representative, also was there.

John D. Clark went on to Hollywood following the conference.

Otterson Settles Studio Business and Returns East

John Edward Otterson, president of Paramount, this week made William LeBaron permanent studio head, extended his contract, welcomed Frank Lloyd to the studio's producer ranks, extended Henry Hathaway's contract and left Hollywood for New York to continue conferences with Winfield Sheehan on the product which Mr. Sheehan will make for the company.

Ernst Lubitsch and Boris Morros, two of the company's other producers, arrived in New York from the coast studios for vacations.

It now appears that the company will have 62 features in 1936-37.

Kent Claim Granted

And the while Mr. Otterson and the producers were attending to the business of supplying product, matters pertaining to the reorganization were subjects of court activity. Sidney Kent's claim of $65,000 for salaries having been granted, along with a Chase National Bank claim and two others favoring theatre companies. Too, a court ruling barred suits brought by Samuel Zirn.

According to present assignments, Paramount will have 62 films on the 1936-37 list, with A. M. Botsford heading the list from the standpoint of quantity with 12. Winfield Sheehan is down for 10, and Cecil B. DeMille's activities will be greatly increased. William LeBaron will also make six, as will Harold Hurley. Arthur Hornblow, Benjamin Glazer, Frank Loyd and Ernst Lubitsch are down for four each, and Paramount will have another six "Hopalong Cassidy" action films by Harry Sherman.

Sidney R. Kent's $65,000 claim against the company was allowed in that amount plus interest of more than $7,000 in an order signed by Federal Judge Coxe last week. The court's order stipulated, however, that the proceeds are to be held in escrow until recovery actions instituted by the trustees in bankruptcy of Paramount against former officers and directors of the company have been disposed of. Mr. Kent is made a defendant in one of the actions which are still pending in the New York supreme court.

$20,454 to Chase Bank

Judge Coxe also awarded $20,454 to the Chase National Bank for its services to Paramount as trustee under three indentures.

Federal Judge Caffey also approved the special master's report allowing the claim of the Circle Theatre Company and the Lincoln Square Realty Company of Indianapolis against Paramount for $371,099. The claim is based on Paramount's two-year guarantee of rent on the Circle and Indian theatres, Indianapolis.

The suits pending in the New York state court against 12 banks formerly identified with Paramount financing will have to be withdrawn as a result of a denial by the United States circuit court of appeals of a motion for an appeal by Samuel Zirn, attorney for former Paramount Publix bondholders, from a United States district court order directing Mr. Zirn to withdraw the state court actions or be held in contempt of court.

Retiring Loew Issue

Dillon, Read and Company, sinking fund agent for Loew's Inc., in New York, has called $247,500 principal amount of the company's 15-year six per cent sinking fund debentures for redemption April 1 at 101.



SALUT

"Astaire and Rogers are still the dancing tops . . . As the starring team of 'Follow the Fleet' they repeat the brilliant and successful performances they gave together in 'The Gay Divorcee', 'Roberta' and 'Top Hat'. . . They are simply delightful."

—Kate Cameron, N. Y. Daily News

"Chalk up three in a row for filmdom's favorite dancing team . . . With each succeeding picture they are under the increasing burden of topping their previous superlative contributions. 'The Gay Divorcee' was the final word, it seemed. Then came 'Top Hat'. And now 'Follow the Fleet'."

—Regina Crewe, N. Y. American

"The season's best musical comedy . . . An admiral's salute is due Miss Rogers and Mr. Astaire, with a general broadside of approval for Mr. Berlin, Miss Hilliard, Mr. Scott and Miss Allwyn."—Frank S. Nugent, N. Y. Times

"A comedy hit! . . . Spirited, gay, tuneful and handsome, it is complete entertainment . . . With Irving Berlin tunes, Astaire-Rogers dances, lively comedy and a spirited cast, it is thoroughly diverting . . . Add another hit to the already impressive list of Astaire and Rogers."

—Bland Johaneson, N.Y. Daily Mirror

"Delightful entertainment. The fact that Astaire dances should be enough in itself to recommend the picture, but it has other outstanding attractions. There's Astaire's dancing partner, Ginger Rogers. There are seven elegant song numbers by Irving Berlin. There are Harriet Hilliard and Randolph Scott. And there are gay comedy situations, handsome sets, a general air of frivolity and, of course, and most important,



E!



the Astaire-Rogers dance routines."
—Rose Pelswick, N. Y. Evening Journal

"One of the comforts of the cinema season . . . Some of the best Berlin music and the most delectable Astaire-Rogers dancing . . . The score and the dancing are at least up to the enchantments in this field supplied by 'Top Hat'." — Richard Watts, Jr., N. Y. Herald-Tribune

"Filled with tuneful songs, brilliant dancing and good comedy—ingredients which make it 'tops' of its kind . . . Astaire's comedy is remarkably adroit, his dancing breath-taking . . . Miss Rogers' comedy work and dancing are superb . . . Mr. Berlin's score is easily the best he has yet composed for the screen."
—William Boehnel, N. Y. World-Telegram

"That first dancing team of the screen, Fred Astaire and Ginger Rogers, trip gayly across the Music Hall screen in 'Follow the Fleet', which is their latest and perhaps liveliest film . . . A production as elaborate and more entertaining than the popular 'Top Hat' . . . Irving Berlin's new score, with half a dozen songs worth hearing again and again, is far superior to his 'Top Hat' numbers . . . The picture keeps the Astaire-Rogers combination right on the top."—Eileen Creelman, N.Y. Sun

"The new Fred Astaire-Ginger Rogers picture is head, shoulders and feet above the gaudy spectacles which usually come drifting eastward from the Coast studios."
Thornton Delehanty, N.Y. Post

RECORDS FALL IN CITY AFTER CITY . . . AS THE PICTURE WHICH GAVE RADIO CITY MUSIC HALL ITS BIGGEST SINGLE DAY (an all-time world's record one-day gross) . . . MARCHES INTO SECOND TRIUMPHAL WEEK!

PHILADELPHIA— Stanley Theatre has biggest day in history on Saturday, Feb. 22, followed by biggest Sunday on record.

BOSTON— All records smashed for first five days at Keith Memorial . . . Expect six-week run.

CINCINNATI – Thousands turned away Washington's Birthday as house plays to record business . . . **CLEVELAND** – Hits "Top Hat" record mark against year's toughest opposition . . . **MINNEAPOLIS** – Tremendous at Orpheum . . . **READING** – Played to 14,846 people in 3 days! . . . **JOPLIN**—Beats "Top Hat" for new record . . . **MEMPHIS**—Gives house its biggest single day . . . **GALVESTON**—Bigger than "Top Hat" . . . **HOUSTON** – Beats "Top Hat's" record . . . **PROVIDENCE** . . . **NEW ORLEANS** . . . **LOUISVILLE** . . . **DETROIT** and other points East, West, North and South holding up to record pace!

MORE BIG OPENING IN KEY CITIES EVERYWHERE THIS WEEK AND NEXT! . . . CLEAR YOUR DECKS FOR EXTENDED RUNS!

FRED **GINGER**

ASTAIRE ★ ROGERS

IN

"FOLLOW THE FLEET"

WITH **RANDOLPH SCOTT ★ HARRIET HILLIARD ★ ASTRID ALLWYN**

LYRICS AND MUSIC BY **IRVING BERLIN**

Directed by MARK SANDRICH

A Pandro S. Berman Production

RKO-RADIO PICTURE



Founded upon the play "Shore Leave" by Hubert Osborne

LITHO. IN U. S. A.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Recalling the trail of broken chairs, smashed windows and outraged egos that marked his last film venture, the news wires report that the movie colony in California is half aghast at the story that Max Baer may be given the boots and saddle of a movie cowboy.

Leo Morrison, the great Baer's agent, is quoted as swearing that Maxie is hot to don the spur and chaperajo livery of the cow operas, that his wife has given permission, and that a deal with a producer (yet unamed) is "on the fire."

Mr. Morrison refuses to tell with whom Maxie is dickering, and inquiries made by reporters at Paramount's studio, important producers of westerns, brought nothing more than a blank look at the mention of Baer's name, it being generally conceded that whoever signs Max may also have to hire a battalion of United States Marines to keep him on the reservation, for the heavy fighter is accepted in Hollywood as "a guy who's always shadow-boxing mentally."

Baer stood the Metro Culver City lot on its head while making "The Prizefighter and the Lady" with Myrna Loy, two years ago, when he is reported to have smacked the unapproachable Irving Thalberg a thump on his narrow back, and called him "Pal."

"Hi, Babe," he saluted Joan Crawford.

Presented to Lupe Velez, he seized her about the waist, tossed her to the ceiling and made a neat catch.

"I'll tell Johnny Weissmuller," shrieked Lupe. "Aw, who the hell is Weissmuller," retorted Maxie, as he tossed her again.

▽

MGM is currently building a new commissary at the Culver City studio. A steam shovel is being used to excavate. Last week the shovel operator stopped George Cukor, director, and Leslie Howard, actor, outside the "Romeo and Juliet" set and asked if he might go in and look for a while as he is greatly interested in Shakespeare. Mr. Cukor pointed to a sign on the stage door which read: "No Visitors!" mentioned that they were then shooting a very difficult scene, and politely explained that onlookers distracted the artists.

The following day, Director Cukor passed the excavation, was startled to see a sign on the studio steam shovel informing passersby: "No Visitors allowed! Difficult Excavating Going On. Onlookers Distract the Workers."

▽

Thank Beau Broadway for the Hollywood golf story about Fred Stone and two motion picture producers who set out in a threesome at golf when a stranger approached them. "Would you care to make it a foursome?" the stranger asked.

"Certainly," said Stone, and they began to play. No one said anything, not even a word of introduction, until the fourth hole, when one of Stone's friends drove on to the green. So did Stone. The other two finally got on the green and the four met in a group.

"I'm stymied," said the stranger.

"I'm Goldfarb," said one of the producers. "Glad to meet you."

▽

We never knew 'till John Chapman told us, where the phrase, "His name is mud" came from. It seems that the original goat was Dr. Samuel Alexander Mudd, whose adventures are depicted in Twentieth Century-Fox's new "Prisoner of Shark Island." He was the innocent medico who, without knowledge as to the identity of his patient, treated Booth's injured leg after Booth had shot Lincoln. The leg was injured when Booth jumped to the stage. Dr. Mudd was taken for a ride to prison.

MARQUEE BILLINGS:

THE BISHOP MISBEHAVES
WITH MAUREEN O'SULLIVAN
—Embassy Theatre, Seattle.

THE GHOST GOES WEST
YOU MAY BE NEXT
—Seen by Whitney Bolton.

SHE DONE HIM WRONG
FOR THE LAST TIME SATURDAY NIGHT
—Seen by Peter MacKye.

THREE LIVE GHOSTS
ESCAPE FROM DEVIL'S ISLAND
—Seen by Walter McFadden.

Ben Grauer was announcer on Ray Knight's "Cuckoo Hour" the other night and at its conclusion spoke into the microphone for the public's enlightment: "Ray Knight and his Cuckoos have been a presentation of the National Broadcasting Company. Shame on them."

▽

Dave Rubinoff, NBC maestro and violinist, hereafter will think twice before complimenting ambitious servants in his employ. The reason: Departing from his Central Park penthouse the other morning he extended the new housekeeper a very generous compliment upon her care of his apartment. Rubinoff, upon his return a few hours later, was just in time to catch the zealous domestic about to give his $100,000 Stradivarius a thorough brush scrubbing and a nice new coat of furniture polish.

▽

We have in hand an announcement of the formation of the Hello Boys Drinking and Asthma Club of the Here Today, Gone Tomorrow Society, listing Kenneth O'Brien as Supreme Custodian of the Four-Poster, and Gregory Dickson as Exalted Grand Vizier of the Turkish Couch. Both of these gentlemen are ordinarily in the employ of United Artists on the publicity staff of Monroe Greenthal at the home office in New York. We can understand why motion picture press agents feel that they're here today and gone tomorrow.

▽

The 1,500 residents of Tangier Island in Chesapeake Bay who were ice-bound for weeks without food or medical attention are happy again, their plight having moved a sympathetic government and folk on the mainland to drop food out of the skies, from airplanes, like modern manna from Heaven. Later, a blimp landed on the island and unloaded more.

Captain George McL. Baynes, now with Erpi, remembers another expedition to the island when the expeditioners were not treated as friendly as those who brought the food and medicine. Back in 1920, Captain McL. Baynes, then head of the old Kinograms Newsreel, dispatched a cameraman to Tangier Island to picture the inhabitants and their life. The news cameraman, one Gus Rickarby, alighted on the island, was promptly seiged by the Tangiereens, his camera and equipment taken from him, and he then was sent back into choppy Chesapeake Bay, in an open boat, to make his way back to the mainland. They resented his "intrusion."

▽

California's tourist business, Dan Thomas says, runs to $134,000,000 a year, compared with the movies' piddling $98,000,000 spent there on production. We insist, however, that there are more than 134 times 98 million-dollar blondes in Hollywood alone.

The opening of "American Holiday" last Friday night as the WPA's first commercial stage production on Broadway brought to Times Square, via Whitney Bolton, the story of the difficulties experienced by Tom Adrian Cracraft in designing sets for this and other WPA stage plays.

It seems that the government warehouses are full of bedticking, left over from the Spanish-American War or something. Every time Tom puts in a requisition for fabric or scenery, he gets bedticking. He asked for red velvet drapes the other day and got bedticking. He asked for canvas for a background and got bedticking. He asked for muslin for stiffening and got bedticking.

Tom got weary of being stuffed with bedticking and wrote a little note to the WPA in Washington:

> **"I find that I can use bedticking to good advantage and have no personal dislike of it, but I think you ought to know we are having a difficult time trying to keep the actors from going to sleep on the bedticking in the scenery."**

▽

Strange for the falsifications of Hollywood is the frank note struck the other day by Winfield Sheehan on the subject of cows.

Mr. Sheehan, who has a farm in the California movie-making section, known as "Hidden Valley," is reported by Mr. Hearst's Louis Sobol to have recently engaged a neighbor from an adjoining farm in a discussion of cows, the neighbor expressing a strong preference for Guernseys, the while Mr. Sheehan shrugged his shoulders and insisted that Jerseys were the only kind to own. Sheehan proceeded to explain in detail and at great length the finer points of Jersey cows. It was a discourse that would warm the cockles of the heart of the most scientific cattle fancier, and ran on and on, until the neighbor stopped the speaker with a query that grew out of sheer amazement: "How come *you* know so much about cows?" he asked.

"I had our research department look it up," admitted Production-mogul Sheehan.

▽

Samuel Goldwyn was interviewing the New York press the other day on the superlatives of his United Artists pictures, in his gorgeous suite in the golden Waldorf-Astoria hotel. Sammy was waxing most eloquent when from the bathroom could be heard the voice of Sammy, Junior, singing "The Music Goes 'Round," in Columbia's picture.

Goldwyn has finally decided to produce "The Goldwyn Follies." (Starting with Anna Sten?).

"Sophistication is out for me and the other United Artists producers," Mr. Goldwyn told the reporters. "Personally, I'm making pictures of the great outdoors." And in the next breath he announced "The Princess and the Pauper," "These Three" (from "Children's Hour"), and "Goldwyn Follies."

Maybe Mr. Goldwyn is going to make "These Three" as a western—with Kate Smith?

▽

They put their heads together, with disastrous results, the other morning at the Portchester, New York, *Daily Item*, where Ed Sullivan used to be a reporter. The composing room man got two heads mixed and the result read like this:

MRS. BRUCKHEIMER
BURIED YESTERDAY

TRUSTEES ARRANGE
BEEF DINNER

▽

In America, MGM releases it as "The Perfect Gentleman"; in England the same picture is distributed as "The Imperfect Lady."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Little Lord Fauntleroy

(United Artists - Selznick)

Comedy Drama

This picture is the story of a kid from Brooklyn. It tells of a thoroughly human youngster, one hundred per cent regular fellow, who was pretty good in a gang fight; had a bootblack for his pal; thought the neighborhood grocer the greatest guy on earth, and loved his mother with the same sincere affection every boy has for his dearest friend. It tells of a youngster whom fate elected to yank out of happy surroundings and set down in a tradition-encrusted manor house of age old English aristocracy to become Lord Fauntleroy, heir presumptive to the title The Earl of Dorincourt.

As conceived, prepared, acted, directed and produced, it is a valuable piece of screen merchandise. In every way it is potentially promising of being entertainment at least as important to exhibitors and theatre goers as was "David Copperfield," the picture that introduced its star, Freddie Bartholomew.

It is a picture that intelligently and expertly blends most of the theatrical values the public has demonstrated it understands and appreciates. Its sentimental heart interest is full, rich and warm, without ever a trace of syrupy sentimentality. The comedy is human, homey humor of real living persons. The drama captures the complete spirit of pathos. The melodrama is real melodrama; the contrast of conspiracy humanly realistic and without vestige of hokum. Always it is intriguing, inspiring, interest-holding. For once and all, it completely shatters the delusion that Lord Fauntleroy is an old lace and lavendar creature.

Briefly, Dearest, Ceddie's widowed mother, is informed by Havisham that her son is the future Earl of Dorincourt. Giving presents to Mr. Hobbs, bootblack Dick and The Applewoman, his friends, he leaves Brooklyn for England. There's many a teardrop when, upon landing, Ceddie is forced to separate from Dearest and go to live with the Earl of Dorincourt, a cantankerous, cadaverous symbol of British nobility. From then on for several reels it's almost exclusively Ceddie and the old warrior Earl. He expected an American brat. Instead he finds a real boy, one whom he is proud to find worming his way into his crabbed old heart. In Ceddie he is a being fully worthy in mentality, deportment and ambition to carry on the proud old Dorincourt heritage. An imposter appears. Minna sems to have all the necessary legal documents to prove that her nincompoop offspring, Tom, is the rightful heir. The Earl's chagrin is the apex of disillusionment. But the advent of Tom is hailed as a marvelous manifestation of justice by Dearest who is living only to have her boy back again.

But back in America, Mrs. Hobbs and Dick, reading about the scandal and seeing pictures, recognize Minna and Tom as a pair of typical Brooklyn chiselers. Somehow, the pair arrive in England with Ben and proof that Minna is Ben's wife and Tom their child. The denouement is fast and complete. The fraud exposed, Ceddie is established as Lord Fauntleroy and his cup of happiness runs over when the Earl, recognizing Dearest as a worthy mother of a worthy son, brings her to live with them.

Previewed in Grauman's Chinese Theatre before an audience brought to the theatre by the combined lure of "Modern Times" and a preview. Under the spell of the story of Fauntleroy, the great acting of Bartholomew, C. Aubrey Smith, Dolores Costello, Guy Kibbee and the rest of the large cast in the picture, it seemed to forget all about Chaplin as it acclaimed a new screen idol.

McCarthy, Hollywood.

Distributed by United Artists. Produced by David O. Selznick. Directed by John Cromwell. Screen play by Hugh Walpole. Photographed by Charles Rosher. Special effects by Jack Cosgrove, Virgil Miller. Musical score by Max Steiner. Art director, Sturges Carne. Associate, Casey Roberts. Wardrobe, Sophie Wachner. Film editor, Hal C. Kern. Recorded by Earl A. Wolcott. Production manager, Phil L. Ryan. Unit manager, Robert Ross. Assistant directors, Eric Stacey, Robert Stillman. Assistant cameraman, Stewart Thompson. Technical advisor, Major G. O. T. Bagley. Production secretaries, Barbara Keon, Corynn Kiehl. P. C. A. Certificate No. 1959. Running time, when seen in Hollywood, 97 minutes. Release date, March 6, 1936. General audience classification.

Ceddie	Freddie Bartholomew
"Dearest"	Dolores Costello Barrymore
The Earl of Dorincourt	C. Aubrey Smith
Mr. Hobbs	Guy Kibbee
Havisham	Henry Stephenson
Dick	Mickey Rooney
Lady Lorridaile	Constance Collier
Sir Harry Lorridaile	E. E. Clive
Mary	Una O'Connor
Tom	Jackie Searl
The Applewoman	Jesse Ralph
Rev. Mordaunt	Ivan Simpson
Minna	Helen Flint
Ben	Eric Alden
Mrs. Mellon	May Beatty
Miss Herbert	Virginia Field
Newick	Reginald Barlow
Higgins	Lionel Belmore
Mrs. Dibble	Tempe Pigott
Purvis	Gilbert Emery
The Lord Chief Justice	Lawrence Grant
Snade	Walter Kingsford
The Landlady	Eily Malyon
The Landlord	Fred Walton
The Policeman	Robert Emmett O'Connor
Susan	Elsa Buchanan
Dougal	"Prince"

Don't Get Personal

(Universal)

Romantic Comedy

Although the reunion of James Dunn and Sally Eilers, together again here after several separate castings, probably constitutes the exploitation factor of major usefulness, the fact that "Pinky" Tomlin, showing marked improvement as an actor, sings a number of his highly personalized songs and contributes a vital measure of the comedy which is the picture's chief entertainment element, calls for emphasis. Promotion for the picture, with no suggestion of tremendous magnitude or power, can safely promise frothy, modern, amusing entertainment, an hour of light and generally pleasant pastime.

Basic material is of familiar pattern but treatment is fresh. A bit of imbibing by all hands, purely for comedy purposes, may be an item for exhibitor consideration in some localities. New York City, London, Ohio, and the highway between provide the locale. At times the humor verges on slapstick, again on drawing room farce, incident and dialogue dividing the burden equally.

Dunn and Tomlin are disclosed at opening as college graduates who have come to New York in a dilapidated Model T, gone broke seeking work, and auctioning their services to the highest bidder in a sidewalk audience attracted by Tomlin's singing. Miss Eilers, a London, Ohio, daughter of wealth who has come to the city to prove she can make her own way in the world without parental financial aid, and failed, stimulates the bidding in a spirit of helpfulness and the young men's services are knocked down to her, unexpectedly, for five dollars, which happens to be her last. Food is purchased immediately with all but thirty-five cents of the money and then Miss Eilers directs her acquired escorts to drive her to London, where, she tells them and they decline to believe, her father is a capitalist competent and willing to provide them with necessary employment.

Dunn and Miss Eilers are mutually attracted but Dunn insists he'll accept no favors, pretends he considers her a nuisance, quarrels with her incessantly on the journey. Numerous complications arrest their progress. They run out of gas, push the car into a ditch, promise to work for a farmer whose horses pull it out, make various blunders in doing so but wind up that evening drinking applejack and dancing square dances with the farmer's family. Next day he gives them the necessary motor fuel to proceed. A storm forces them to take shelter in the kennels of a dog race track, and the following morning, after a love spat, the girl leaves with the car, is towed to her home by a truckman.

Dunn and Tomlin follow. Dunn fights with the girl's father, Tomlin accepts a job from him and plots to bring Dunn to his senses by announcing the immediate wedding of the girl and a local suitor. Dunn obtains employment as a telephone linesman. The wedding procession starts, Dunn switches off the lights, carries the girl away in his Model T, as Tomlin and her father, who owns the telephone company, have planned—Weaver, New York.

Produced and distributed by Universal. Directed by William Nigh. From a story by William Thiele and Edmund Hartman. Screen play by George Waggner, Clarence Marks and Houston Branch. Photographed by Jackson Rose. P. C. A. Certificate 1960. Running time, 64 minutes. Release date, February 17, 1936. General audience classification.

CAST

Bob	James Dunn
Jinxy	Sally Eilers
Arthur	Pinky Tomlin
Mr. Van Ranesaleer	Spencer Charters
Mrs. Van Ranesaleer	Doris Lloyd
Farmer	George Cleveland
Farmer's wife	Lillian Harmer
Butler	Charles Coleman
Freddie	George Meeker
Blondy	Jean Rogers

Gentle Julia

(Twentieth Century - Fox)

Comedy

Presenting Jane Withers, whose legions of followers rapidly are growing, in one of Booth Tarkington's best known stories, this picture is a sound combination of amusing entertainment and easily adaptable exploitation. An all-family attraction, it is nevertheless unique and exciting comedy, stacking up not only as exceptional juvenile entertainment, but also holding considerable interest for adolescents and grownups. Following the trail of homey, neighborly, intimately familiar small town life which such recent pictures as "Ah Wilderness"

and "Alice Adams" have demonstrated that the theatre-going public is in a mood to accept, the picture is the story of an impish miss, wise beyond her years and consequently pretty much of a pain in the neck to all but one of the many folk, young and old, with whom she came in contact.

To maintain the position in the scheme of things which Florence Atwater (Jane Withers) has made for herself, the young lady has much with which to contend. To brother Herbert and his playmate, Henry Rooter, she's just a "girl" and as such a pest to be endured. Knowing, however, that she can take ample care of that pair whenever necessary, Florence's chief mission in life is to break up the budding romance between her adolescent sister, Julia, and Mr. Crum. Florence, just by looking at Mr. Crum, can tell that he is a phoney. As much as she hopes to bust up that affair, she wants to engineer another so that her pal, Noble Dill, bright but bashful reporter of the town's daily doings, will have the inside track for Julia's affections.

She is a successful bother to all concerned. She gets Noble in dutch with Grandpa Atwater; several times drives Julia to the verge of distraction; gets Crum into a mood whereby he gladly would wring her neck; makes life a very uncertain thing for Herb and Henry, all of which is gleeful entertainment for any kind of audience. As the picture rollicks along toward the climax, it begins to look that Florence can't do much about the Julia-Mr. Crum matter. Although she has managed to plant seeds of suspicion in Grandpa's mind, things don't move fast enough to suit her. Forcing Herb and Henry to let her print a sensational story anent Mr. Crum in their amateur neighborhood paper, she sets the stage for the final fireworks. When they see it, enraged Crum has no difficulty in persuading humiliated Julia to elope with him. To forestall this, Florence rounds up Noble, and they lead a comic chase caravan to the minister's home, where as the service is interrupted Grandma Atwater arrives with the facts that reveal Crum in his true false colors and Noble takes his place at the altar while Florence is enshrined as a heroine in the heart of everyone but Crum.

Previewed in the Alexander theatre, Glendale, first-run suburban theatre. The audience found the picture's entertainment quality a full repayment for the inconvenience and discomfort caused by a torrential downpour.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by John Blystone. Screen play by Lamar Trotti. Based on the novel by Booth Tarkington. Photographed by Ernest Palmer. Sound, Alfred Bruzlin. Assistant director, Jasper Blystone. Art director, Duncan Cramer and Albert Hogsett. Film editor, Fred Allen. Costumes by Alberto Luza. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1,780. Running time, when seen in Hollywood, 64 minutes. Release date, April 24, 1936. General audience classification.

CAST

Florence Atwater	Jane Withers
Noble Dill	Tom Brown
Julia Atwater	Marsha Hunt
Herbert Atwater	Jackie Searle
Mr. Tubbs	Francis Ford
Mr. Crum	George Meeker
Newland Sanders	Maurice Murphy
Grandpa Atwater	Harry Holman
Mrs. Atwater	Myra Marsh
Kitty Silvers	Hattie McDaniel
Henry Rooter	Jackie Hughes
Wally Torbin	Eddie Buzard

Road Gang

(First National)

Drama

Exceptional exploitation is called for in showmen's handling of this picture, for it is sheer drama, of the type that borders on brutality in spots. The action naturally is in the direction of the male element of audiences, so that campaign concentration necessarily is toward the womanfolk.

The film, as the title implies, deals with prisoners and unspeakable conditions under which some convicts are made to serve their sentences and live their lives. Contrasted with this is romance, capably handled by those concerned but not in a strong enough manner to offset the motivating theme.

Inasmuch as it has been some time since prison stories enjoyed a vogue, especially during the period immediately following "I Am a Fugitive from a Chain Gang," and inasmuch as news stories frequently are cropping out from different sections of the country dealing with jail breaks and the conditions under which convicts are forced to live, exhibitors should be entirely familiar with the type material presented here.

With that to serve as a topical exploitation basis, there is the fact that the production as a whole is an action drama, providing one surprising thrill after another and with slight romantic love interest complications accenting the tensity of the drama.

For cast names there are Donald Woods, Carlyle Moore, Jr., Kay Linaker, Henry O'Neill and Joseph Crehan. Louis King directed.

The picture opens with an expose of a southern state's crooked political regime by Woods, correspondent for a Chicago newspaper. After refusing a bribe in the form of a soft job with the politicians, Woods finds himself sentenced to a prison farm on trumped up charges. His paper is denied the truth of the whole matter and only his fiancee, Miss Linaker, keeps her faith in him.

Living in unspeakable surroundings with men that are more like animals, and subjected to terrible cruelty, Woods fights to avoid going mad in face of the tortures. His pal, sentenced with him, breaks under the strain, and is electrocuted on a wire fence as he tries to escape.

Following a visit to the farm by Miss Linaker, through whom he tried to smuggle out a story to expose the conditions of the prison, Wood is tortured and sentenced to another prison, in a coal mine, from which men seldom return alive.

Through the assistance of his fiancee, however, Wood notifies his editor in Chicago and the aid of the attorney general is enlisted. Following several gripping sequences, in which the prisoners unite to aid Woods, he is allowed to present his facts before the court and as a result the political dictator is ruined, conditions are improved in the prisons, and the hero is romantically united with Miss Linaker as he journeys to Chicago and the city desk.—Baehler, New York.

Produced and distributed by First National. Directed by Louis King. Story by Harold Buckley and Abem Finkel. Screen play by Dalton Trumbo. Release date not set. Running time, 63 minutes. P. C. A. Certificate No. 1752. Adult audience classification.

CAST

James Larrabie	Donald Woods
Barbara Winston	Kay Linaker
Bob Gordon	Carlyle Moore, Jr.
Sam Dawson	Harry Cording
Doctor	Olin Howland
George Winston	Joseph King
Metcalfe	Henry O'Neill
Warden Parmenter	Addison Richards
Mine Warden	Charles Middleton
Shields	Joseph Crehan
Marsden	William Davidson
Pete	Marc Lawrence
Dudley	Ed Van Sloan
Buck Draper	Eddie Shubert
Old Convict at the Farm	John Irwin
Old Convict at the Mine	Herb Heywood

Love Before Breakfast

(Universal)

Comedy

Built upon the premise that a man and a woman can't get along either with or without each other, this picture stacks up as the kind of attraction for any kind of audience. Nicely produced, set in a semi-sophisticated atmosphere, the yarn is motivated by a well grounded series of uniquely contrived situations, which, with action and dialogue expertly blended, result in the picture stepping along at a fast pace. Wholesome, while having just enough of that intimate romantic quality to keep interest continually pepped up, the yarn concentrates on fun.

As it goes, Kay Colby and Bill Wadsworth are very much in love, so much so that to keep the ardently inclined business tycoon Scott Miller at a safe distance, she endeavors to pursuade Bill to forego an Asiatic trip for the company. Bill, looking to his future, is determined to sail. On the same boat Scott is shipping one of his current flames, Contessa Campanella. His idea is that Bill and the Contessa will fall in love and the way will be clear for him to land Kay.

But the plans are only partly successful. Kay, getting wise to the skullduggery that Scott has practised, becomes the woman whose fury knows no scorn. Though Scott is always getting her out of difficulties, he gets no thanks until Kay gets a cable that Bill is going to marry Contessa. Then she capitulates to Scott. In order to give Bill and Kay a fair break, Scott orders him back. Burnt up at Scott's arranging of people's lives, even though her mother tries to cool her off, Kay now wants nothing to do with Scott. A yachting party is arranged for the foursome, Kay, Bill, Scott and Mrs. Colby. Kay kicks over the traces, preferring to undergo hardships in the company of Bill while the rest enjoy life's luxuries. Action stepping up to a faster pace, Scott is compelled to wallop Kay to save her after she had fallen into the ocean, and, as she still battles adamantly to have a little say in the matter, carries her up to the captain of his boat, who marries them as they still squabble with each other.

The kind of show that's all fun, there never being a serious moment in it, even though there are occasional bits of drama to contrast the dominating hilarity, a campaign that accentuates that quality and has the power to convince audiences that the show will afford them plenty of laughs, looks to be the angle which, in addition to the publicity naturally accruing to the principal names, will most effectively sell it.

Previewed in studio projection room.

—McCarthy, Hollywood.

Produced and distributed by Universal. An Edmund Grainger production. Directed by Walter Lang. Suggested by the novel "Spinster Dinner" by Faith Baldwin. Screen play by Herbert Fields. Additional dialogue by Gertrude Purcell. Miss Lombard's gowns by Travis Banton. Other gowns by Brymer. Sound supervision, Gilbert Kurland. Editorial supervision, Maurice Pivar. Photographed by Ted Tetzlaff. Art director, Albert D'Agostino. Film editor, Maurice Wright. Assistant director, Phil Karlstein. Sound recorder, Charles Carroll. Musical director, Franz Waxman. P. C. A. Certificate No. 1966. Running time, when seen in Hollywood, 70 minutes. Release date, March 9, 1936. General audience classification.

CAST

Kay Colby	Carole Lombard
Scott Miller	Preston Foster
Mrs. Colby	Janet Beecher
Bill Wadsworth	Cesar Romero
Contessa Campanella	Betty Lawford
College Boy	Douglas Blackley
Stuart Farnum	Don Briggs
Fat Man	Bert Roach
Charles	Andre Beranger
Brinkerhoff	Richard Carle
Jerry	Ed Barton
Clerk	Diana Gibson
Mary Lee Jackson	Joyce Compton
Johnny	John King
Captain	E. E. Clive
First Mate	Forrester Harvey
Yuki	Mia Ichioka
Dickson	John Rogers

Also: Nick de Ruiz, Harry Tracy, Robert McKenzie, Howard "Red" Christie, Jay Belasco, Adamae Vaughn, David Worth.

These Three

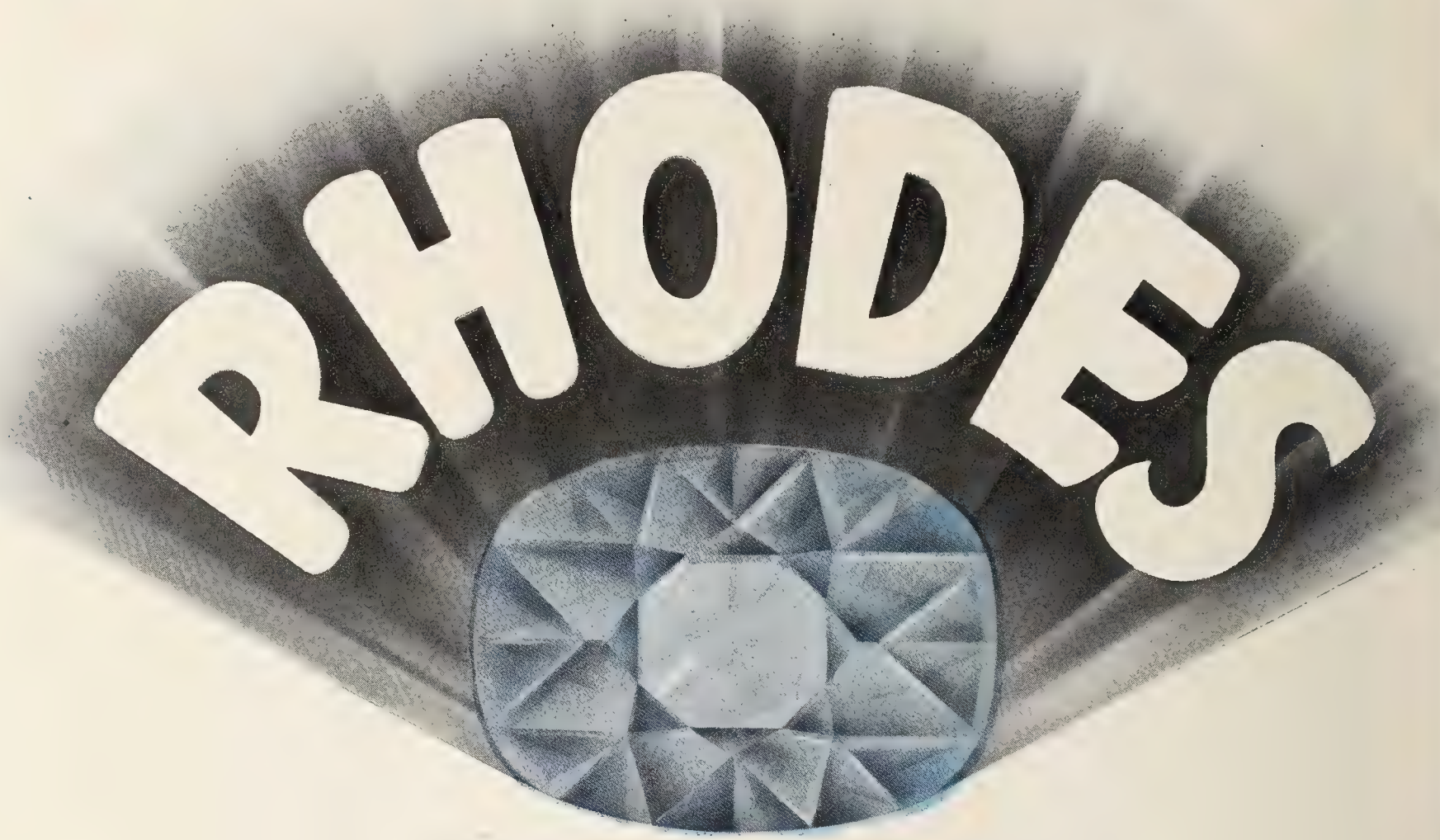
(United Artists - Goldwyn)

Drama

In this adaptation of a widely discussed novel and stage play, the theme of the original work has been eliminated and in the place of that questionable subject and for screen entertainment purposes creating a sounder premise, an amazing dramatic situation has been made the basis for the motivating plot. While four adults are directly concerned as the objectives of the plot, it is created, carried on and brought to completion by two children. In those roles excellent performances are contributed by Bonita Granville, who played the part of Mary on the stage, and Marcia Mae Jones. Nevertheless the picture is not a children's attraction.

As the story goes, Martha and Karen, under the patronage of Mrs. Tilford, start a school

WALTER HUSTON



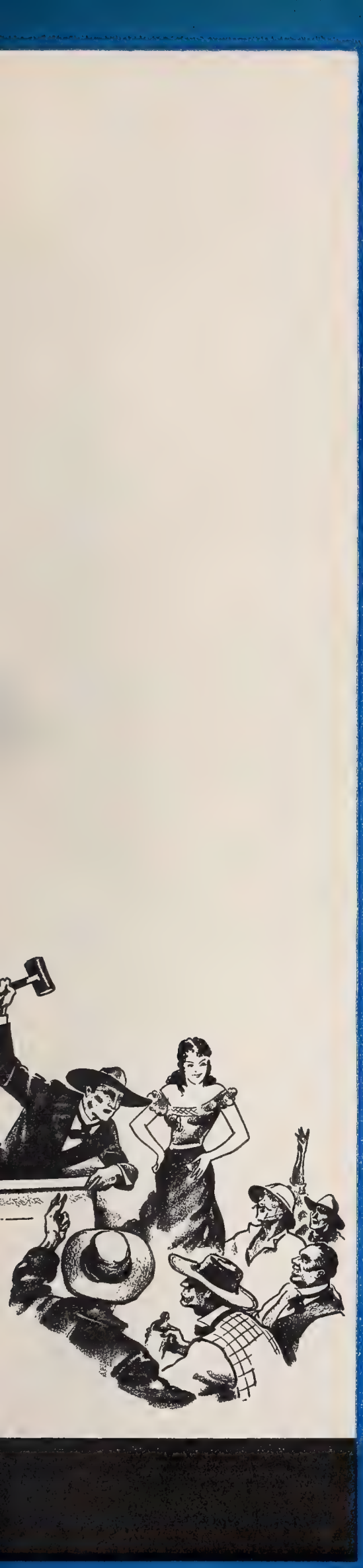
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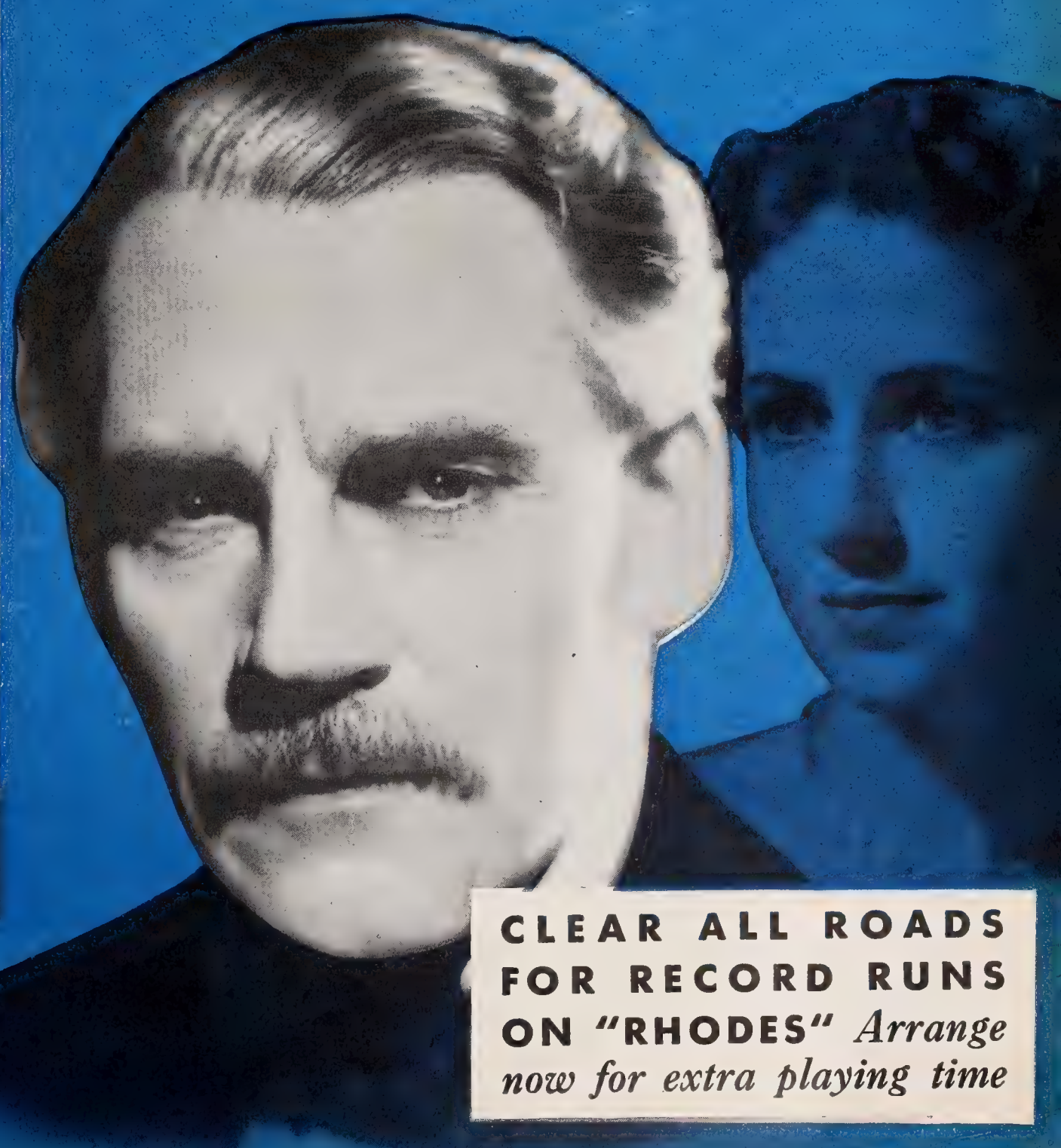
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for teen age girls. Dr. Cardin falls in love with Karen and it is evident that Martha also has a silent affection for the doctor. Little Mary Tilford, a lying, vicious child with a sadistic tendency to practice cruelties, mental and physical, on her school mates, has been a thorn in the side of Martha and Karen. One night, though the occasion is innocent, the child sees Cardin in Martha's room. A bit later, Martha's hairbrained aunt, Mrs. Mortar, whose presence in the school has added nothing to its dignity or efficient operation, is given her walking papers. A woman in whom self-pity is highly developed, she accuses Martha of two-timing Karen, and her remarks are overheard by Mary.

The child, disciplined by the teachers for a minor infraction, runs away to her grandmother's home, and makes Rosalie accompany her. Styling herself the victim of persecution, Mary tells Mrs. Tilford a fantastic and horrible story about conditions in the school as they concern Martha, Karen and Cardin, and forces Rosalie to substantiate her lying statements. Upon the advice of Mrs. Tilford, parents remove their children from school. Though the trio plead with the old dowager to understand the truth of the matter, she is adamant. Suing for slander, they lose their case, to be mocked and derided by the moralistically rigid New Englanders.

As tragedy comes to Martha when she sees that Karen is coming to believe that there might be something to the stories about Carlin and Martha, flighty Mrs. Mortar returns. Then when Martha tells Karen to take Carlin or she will try to, the chums separate. Aboard a train carrying them away from New England, Mrs. Mortar lets go remarks that make the whole case clear to Martha. Returning, she gets hold of little Rosalie and, takes her to Mrs. Tilford's home, where the whole truth comes out. With Mary proved a lying brat, Mrs. Mortar seeks to do everything possible to atone for her sin to Martha, who wants only the satisfaction of having the world know that her character is pure and unsullied. As Mary gets the punishment she deserves, the finale has Karen joining Carlin in Vienna.

Previewed in Pantages Theatre, Hollywood. The gripping manner in which the story is told held the audience in tense suspense.—McCarthy, Hollywood.

Distributed by United Artists. A Samuel Goldwyn production. Directed by William Wyler. Original story and screen play by Lillian Hellman. Art director, Richard Day. Musical director, Alfred Newman. Photographed by Gregg Toland. Costumes by Omar Kiam. Film editor, Daniel Mandell. Sound recorder, Frank Maher. Assistant director, Walter Mayo. P. C. A. Certificate No. 2003. Running time, when seen Hollywood, 90 minutes. Release date, February 28, 1936. General audience classification.

CAST

Martha	Miriam Hopkins
Karen	Merle Oberon
Dr. Cardin	Joel McCrea
Mrs. Mortar	Catharine Doucet
Mrs. Tilford	Alma Kruger
Mary Tilford	Bonita Granville
Rosalie	Marcia Mae Jones
Evelyn	Carmencita Johnson
Helen	Mary Louise Cooper
Lois	Mary Ann Durkin
Agatha	Margaret Hamilton
Taxi Driver	Walter Brennan

Spy 77

(First Division)

Drama

Espionage intrigue and a romantic theme form the basic elements of this production. With the World War as a background the motivating story centers around an Italian woman, a member of her country's secret service, and an Austrian officer, who, when cashiered out of the army for having secret military documents in his possession, enlists under an assumed name in the Austrian secret service. Love for the Austrian prevents the Italian spy from disclosing the Austrian's identity when she discovers him in Rome on an espionage mission. The Austrian however considers love for his country comes before his love for a woman and accomplishes his mission.

The plot is stereotyped in its handling of World War espionage and differs from the usual only in its ending, which finds the Austrian escaping from Italian soil at the expense of the life of the woman he loves. The action is slow for the most part, with occasional sequences of activity. The acting is good but the cast is comparatively unknown and presents a selling problem. Greta Nissen plays the Marchesa Marcella Galdi, the gallant but misguided Italian spy, Carl Diehl, the Austrian officer, and Don Alvarado is Valenti, the chief of the Italian secret service. Esme Percy as the traitor performs excellently.

The Marchesa and Diehl are dining when Valenti arrives and escorts the Marchesa home informing her that the Austrian secret service is becoming aware of their presence. Destroying incriminating papers they prepare to leave. Diehl arriving at his apartment finds a delegation of the secret service, who searching his apartment find important military documents. Although innocent, the documents having been planted by Valenti, Diehl, as is customary to Austrian officers, is given the opoprtunity to blow his brains out. Diehl however re-enlists in the army under an assumed name.

Applying for duty with the secret service Diehl is recognized but is given a chance to clear his name. Sent on a mission to Italy, Diehl bails out when his plane is attacked by anti-aircraft guns. He escapes but is wounded in the arm. Later in an Italian hospital Diehl meets the Marchesa again; she allows him to escape. The Marchesa and Diehl meet again in Rome. He with the aid of an Italian traitor impersonates an Italian aviator and is entrusted with secrets to be delivered to the Italian operative on the Austrian frontier. The Marchesa, aware of his deception, tries to stop him as he prepares to fly to Austria. She hangs to the cockpit of the plane as it leaves the ground but Diehl pushes her off. Diehl arrives safely in Austria, clears his name, and discloses the leak in the Austrian secret service.—Mooney, New York.

Distributed by First Division. Produced by Alliance Pictures. Written and directed by Arthur Woods. Photography by Cyril Bristow, Jack Parker. Editor, E. B. Jarvis. P. C. A. Certificate No. 0,782. Running time, 77 minutes. Release date, January 15, 1936. General audience classification.

CAST

Marchesa Marcella Galdi	Greta Nissen
Valenti	Don Alvarado
Herr Hauptmann von Homberg	Carl Diehl
Herr Oberst von Waldmuller	C. M. Haldmuller
Herr Hauptmann Larco	Austin Trevor
B. 18	Wallace Geoffrey
Colonel Romanelli	Lester Matthews
Davila	Cecil Ramage
Bleuntzli	Esme Percy

The Leathernecks Have Landed

(Republic)

Military Melodrama

The deep, full bag of exploitation tricks relating to promotion of pictures built on military service (not war pictures *per se*) can be turned inside out in box office behalf of a picture that charts the roistering, brawling course of a U. S. Marine half way around the world and from popularity with his buddies through dishonorable discharge and subsequent heroism to reinstatement. Starting in a Cuban jail, the scene moves immediately to Shanghai, thence into the Chinese interior where the disgraced Leatherneck is engaged in gun running, finally back on board ship Philippines bound.

The gun-running episodes parallel reported current conditions closely enough to give the picture timely pertinence.

Lew Ayres as the swashbuckling Marine is the sharply outstanding player. Isabel Jewell as the girl provides the sole feminine interest. Jimmy Ellison, Ward Bond and Maynard Holmes are the too rugged individualist's buddies. J. Carrol Naish and James Burke handle the dirty work.

Private Woody Davis of the U. S. Marines, star Don Juan and barroom battler of his company, involves his buddies, "Mac" MacDonald and "Tubby" Waters, in a brawl which terminates with their arrest by Cuban authorities. Their release obtained by their commanding officer, they are lectured on return to shipboard, Davis declaring himself reformed henceforth. Arrived at Shanghai, MacDonald declines to accompany him ashore. Waters goes along. In a barroom Davis fights with Drenov, a Russian gunrunner, and Waters is killed by a bullet intended for Davis, dying in the arms of "Brooklyn," a blonde from that place whom they have met in the saloon. On his return to the foreign settlement, where the Marines are quartered, Davis is dishonorably discharged.

Returning to the barroom, seeking Drenov, Davis meets "Brooklyn" and together they go to the dock to attend final rites for the murdered Waters. Davis stays in Shanghai, looking for Drenov, who is finally located by "Brooklyn." Davis traces him to the warehouse where he is employed as a truck driver and, in a fight, shoots and kills him. Owners of the warehouse, who turn out to be gunrunners, catch Davis in the act and give him Drenov's job, by the terms of which he accepts personal responsibility for smuggling, through a blockade established by the Marines, to bandits in the interior.

Succesful in this, he arrives at the outpost where a bandit leader is supposed to obtain the smuggled munitions by means of a fake raid on the transport company headquarters. Before the raid, Brooklyn arrives with news that authorities have found Drenov's body and are tracing his murderer. Simultaneously the Marines arrive to guard the post and it becomes evident that Davis' operations will bring about the death of some of his former buddies. As the raid takes place he manages to deceive the bandits to the extent of placing his supply of machine guns in possession of the Marines. A furious battle ensues, in which Davis and others are wounded, but his courage and devotion to his country have been established and, on recovery, he is reinducted into the service, as "Brooklyn" plans to meet him in the Philippines.—Weaver, New York.

Produced and distributed by Republic. Supervised by Ken Goldsmith. Directed by Howard Bretherton. Story by Wellyn Totman and James Gruen. Screen play by Seton I. Miller. Photographed by Ernest Miller and Jack Marta. P. C. A. No. 1923. Running time, 67 minutes. Release date, February 22, 1936.

CAST

Woody Davis	Lew Ayres
Brooklyn	Isabel Jewell
"Mac" MacDonald	Jimmy Elison
Drenov	J. Carrol Naish
Corrigon	James Burke
Capt. Halstead	Clay Clement
"Tex"	Ward Bond
"Tubby" Waters	Maynard Holmes
Sgt. Regan	Joe Souers
Cheng	Victor Wong
Young Chinese Officer	Beal Wong
Chinese Sergeant	Frank Tang
Chinese Officer	Louis Vincenot
Sikh Sergeant	Lal Chand Mehra

The Music Goes 'Round

(Columbia)

Musical Comedy

Showmen have a natural exploitation hook upon which to hand their campaigns in the song, "The Music Goes 'Round and Around," that crazy, catchy piece that swept the country a few weeks ago. Farley and Riley and their Onyx Club Band introduce it in the picture in its original version.

The picture, as a whole, isn't a pretentious one by any means, but its production values are excellent. It concerns itself during its first two-thirds of running with Harry Richman, his facetious crowning and singing. Rochelle Hudson and Walter Connolly are the other important names in the cast.

Victor Schertzinger directed, and his later sequences appear to be better than the earlier ones, for during the early reels the action continually slips back and seems always to lose momentum. With the arrival of Farley and Riley, and their song, things immediately pick up and move on to a rapid climax.

Romance predominates over the comedy and music presented, for the most part, with Rich-

man and Miss Hudson as the lovers. Richman's vocal talents are given full play, and his singing of "Life Begins," "Susannah" and "Rolling Along" is in keeping with anything he has done before, and is particularly reminiscent of his "I Love a Parade."

The story, in brief, concerns a Broadway star, Richman, and a troupe of showboat actors, whom he brings to Broadway under false pretenses, only to lose them, and nearly the heroine, when they realize their serious efforts are looked upon as superb comedy and farce.

Tiring of his life as a Broadway star and needing a vacation, Richman deserts New York and finally winds up in a small town in Mississippi. Here he meets the showboat run by Connolly and is hired as an actor by Connolly's daughter, Miss Hudson.

Finding life on the river much to his liking, Richman saves the boat, unknown to his newfound friends, by paying off various debts, but falling deeper in love with Miss Hudson all the while.

Suddenly Richman, after several vocal moments, decides to bring the whole show to New York for incorporation into his new revue.

Before opening night Miss Hudson discovers Richman's secret and learns he is really the big star as well as that she loves him. When the curtain goes up it is a different story and the players resent the laughter that greets their serious efforts and leave the show. Richman searches for them, finally locating Miss Hudson back on the boat with her father.

Exhibitors might do well to remember when preparing their campaigns that Harry Richman is well known on Broadway and in many cosmopolitan cities, but that in many a town he will be a newcomer to many.—BAEHLER, New York.

Produced and distributed by Columbia Pictures. Screen play by Jo Swerling. Story by Sidney Buchman. Director, Victor Schertzinger. Music and lyrics by Lew Brown, Harry Akst and Victor Schertzinger. Additional lyrics by "Red" Hodgson. Photography, Joseph Walker. Film editor, Gene Milford. Musical director, Howard Jackson. Dance director, Larry Cebalos. Art director, Stephen Goosson. Special camera effects by E. Roy Davidson. Costumes by Samuel Lange. Release date, February 27. P. C. A. Certificate No. 1900. Running time, 65 minutes. General audience classification.

CAST

Harry Wallace.....Harry Richman
Susanna Courtney.....Rochelle Hudson
Hector Courtney.....Walter Connolly
Bishop.....Douglas Dumbrille
O'Casey.....Lionel Stander
Stephen.....Henry Mollison
Brewster.....Etienne Girardot
Marshall.....Victor Kilian
Eleanora.....Dora Early
Nelson.....Gene Morgan

and
Farley and Riley
and Their 'Round and Around Music

The Trail of the Lonesome Pine

(Paramount-Wanger)

Color Romance Drama

Several weeks ago the HERALD published a survey of the then-in-work "The Trail of the Lonesome Pine," Walter Wanger's Technicolor and modernized picturization of the John Fox, Jr. classic of mountain folk drama, romance and tragedy. Seen as finished product at the Westwood Village theatre, the picture spoke for itself. It convinced the SRO preview audience that it is one of the most important pictures. not simply because it is a color picture in which the art of intelligently and expertly applying hues and tints approaches perfection, rather more because of the depth and power of its motivating human interest heart touching story, the high quality of acting provided by principals and support, finesse of direction and worth of substantiating production features.

This is not just another color picture. The color in "Lonesome Pine" is planned color. As an embellishing but nevertheless integral adjunct to oldtime melodrama keyed right up to a modern pitch, it fills no other function than what is expected of carefully prepared and delivered dialogue, intelligently developed and directed action and logically knitted coherence in theme composition. Considering from any other viewpoint, mainly that of exploitation novelty, this demonstration of the entertainment and commercial value of color application might lead to a misconception of the picture's dual worths.

Marked by accomplished and artistic performances on the parts of Sylvia Sidney, Henry Fonda, Fred MacMurray, Fred Stone, Nigel Bruce, Beulah Bondi, Robert Barrat, Spanky MacFarland and Fuzzy Knight, the picture tells a story of throbbing elemental drama, romance and tragedy. Into the fastnessess of the Kentucky mountains, where for generations the clans Tolliver and Falin have considered their feuding a holy war, comes engineer Jack Hale. Saving the life of wounded Dave, he wins the friendship of Judd and Melissa, arouses strange emotions in the heart of June, and becomes the idol of little Buddie.

Into the midst of a simple people who know no law other than the fervent one of vengeance expressed in the creed "a life for a life," he brings a wealth to the Tollivers and Falins which they are incapable of comprehending and opens the vista of a new life to the Tollivers. A "foreigner," he encourages June to leave her mountain home and go to school, while thus winning her affection, he becomes the enemy of Dave who, bent on wrecking vengeance upon him, is saved from the Falins when both, first battling among themselves, combine to fight off the attack of the Falins. A victim of the Falin fury, his construction camp is wrecked and fired, his workers terrorized. With June in Louisville, little Buddie is the victim of a diabolic Falin bombing. The sequences ensuant upon the child's burial, giving Fuzzy Knight opportunity to hit the high spot of his career, have elements to stir the most tender emotions. Making peace with Buck Falin, Dave is treacherously shot by a Falin. In the tragedy that sears the hearts of Judd and Melissa, June vents the full torrent of her emotions upon Hale, only to have the dying words of Dave carry into her heart the full significance of the handshake between Judd and Buck.

The picture gripped the attention of the preview audience. Ninety per cent of the preview spectators did not know what they were going to see. The title flash didn't seem to arouse much initial enthusiasm. But before the picture was helf a reel old, the audience was whipped into the full spirit of its mood. Many times they applauded and at the conclusion the picture received the greatest burst of applause heard in years.—MCCARTHY, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by Henry Hathaway. Screen play by Grover Jones. Original by John Fox, Jr. Adaptation by Harvey Thew and Horace McCoy. Settings in color designed and executed by Alexander Toluboff. Musical direction, Boris Morros. Songs by Lou Alter and Sidney D. Mitchell, "Twilight on the Trail" and "A Melody from the Sky." Director of photography, Robert C. Bruce. Costumes by Helen Taylor. Film editor, Robert Bischoff. Recorded by Hugo Grenzbach. Assistant director, Richard Talmadge. Technicolor photography, Howard Greene. Technicolor color director, Natalie Kalmus. P. C. A. Certificate No. 1839. Running time, 102 minutes. Release date, March 13, 1936. General audience classification.

CAST

June Tolliver.....Sylvia Sidney
Dave Tolliver.....Henry Fonda
Jack Hale.....Fred MacMurray
Judd Tolliver.....Fred Stone
Major Thurber.....Nigel Bruce
Melissa Tolliver.....Beulah Bondi
Buck Falin.....Robert Barrat
Buddie Tolliver.....Spanky McFarland
Tater.....Fuzzy Knight
Corsey.....Otto Fries
Sheriff.....Samual Hinds
Clay Tolliver.....Alan Baxter
Lina Tolliver.....Fern Emmett
Ezra Tolliver.....Richard Carle
Wade Falin.....Henry Kleinbach
Meed Falin.....Phillip Barker
Gorley Falin.....Robert Kortman
Katherine Hale.....Charlotte Wynters
Zeke Denker.....Frank Rice
Gaptown Schoolteacher.....Hilda Vaughn
Jenkins.....Charles Middleton
Landlady.....Clara Blandick

Hit and Run Driver

(MGM)

Superb Safety Subject

Superbly staged, intelligently conceived and purposefully produced, Number 5 of the "Crime Doesn't Pay" series rates high among the short product of recent release, a subject inviting, commanding, extensive exploitation and more than worthwhile for its own sake, financial consideration aside, as a major item in the drive-safely literature of the period and as a builder of screen prestige. Like the *Reader's Digest* article, "— And Sudden Death," it should be put before the eyes of every driver and pedestrian in the world. It teaches the same lesson, to both, and in many respects more graphically than the printed page can teach it.

As to structure, the subject has the form of a detective story, faithfully yet dramatically built upon facts of record. A young man and woman afoot on a country road at night are run down by a motorist who ignores their pleas for help and escapes, invents an alibi, changes tires, installs a new windshield and believes his car cannot be identified. Detectives use modern methods to trace bits of broken glass, tire marks, finally a lens from one of the victims' spectacles to find the car, locate the owner and break down his alibi. All is done in thoroughly practical and dramatic manner, with proper but not exaggerated emphasis on phychological aspects powerful in their effect on observers.

Cooperation of motor clubs, safety councils, newspapers and other influences on the side of safe driving should be forthcoming automatically. Favorable audience reaction may be counted upon as a foregone conclusion.—Running time, 20 minutes.

Movie Melodies on Parade

(Paramount)

Musical Novelty

Andre Kostelanetz and his orchestra, aided by a mixed chorus of fourteen voices, perform the hit song numbers from ten or a dozen motion pictures, going back as far as "Monte Carlo" and coming into fresher memory. In some cases memorable scenes from the pictures are faded in to give color and background. Mary Eastman signs the only solo. Perhaps because orchestra and chorus are stiffly staged and an elaborate formality of presentation prevails throughout, the subject is a bit less lively than the nature of its content suggests.—Running time, 11 minutes.

Framing Father

(RKO-Radio)

Pattern Comedy

Handicapped to some extent by material frayed by almost continuous use over two decades, Ford Sterling's vigorous efforts to put snap and momentum into the familiar routine wherein substantial citizen's son's association with torch singer sweetheart is credited to parent by mistake with violent marital and publicity complications before identities are untangled for the happy ending. Marjorie Gateson as the wife, Kenneth Howell as the boy and Dorothy Kent as the girl try equally hard, but the result is commonplace program material. Leslie Goodwins directed from a screen play by Charles Roberts and himself.—Running time, 16½ minutes.

Not Now

(Paramount)

Reliable Cartoon Comic

Betty Boop's trusty pup Pudgy carries the burden of humor this time, giving battle to a nine-lived cat and innumerable feline family connections in a rippling sequence of ground and lofty encounters that drew deep-seated laughs on a long and varied program at the Paramount theatre on Broadway. The interest is steady and mounting, the animation excellent. A fit frolic for the film bill.—Running time, 7 minutes.

It SIMPLY CAN'T MISS!

Carole

LOMBARD *in*

Featuring PRESTON FOSTER

with **Cesar Romero, Janet Beecher, Bert Roach, Joyce Compton, Richard Carle, Forrester Harvey, Betty Lawford, John King, Priscilla Lawson**

THE Hollywood REPORTER

One long howl from start to finish, Universal has a smash box-office comedy in "Love Before Breakfast." . . . It simply can't miss.

DAILY VARIETY DAILY

. . . should be a panacea for any head condition . . the picture is top notch entertainment, headed for good returns in anybody's theatre . . . Miss Lombard does the best work she has done in some time.

CARL LAEMMLE presents UNIVERSAL'S NEXT BOX-OFFICE SWEETHEART!

LOVE BEFORE BREAKFAST

From FAITH BALDWIN'S Novel "Spinster Dinner" Directed by Walter Lang An EDMUND GRAINGER production



The picture with the punch!

Down the Ribber
(RKO-Radio)
Effective Comedy

Relying for laughs on soundly humorous dialogue by Al Boasberg, who also directed and appears in the picture, Leon Errol gets a good deal more out of this comedy than is commonly his average. A major portion of the action takes place in a motor club's headquarters where Errol, known as a practical joker, goes to report the theft of his automobile and is made the butt of many and varied gags framed for his benefit by members of a "ribber's club" to which he seeks admission. Fully half of the footage is consumed by sustained banter that is sure-fire laugh material in the ears of car owners, probably in other ears as well. He turns the tables on his tormentors, a little feebly but reasonably, for the fadeout. Kitty McHugh is the only feminine member of an extensive and capable cast. Made of much more substantial stuff than a majority of recent short comedies, the subject will stand up under exploitation.—Running time, 21 minutes.

Moscow Moods
(Paramount)
Russian Musical

Yasha Bunchuk and his Cossacks, instrumental and choral, perform a number of familiar Russian numbers, including "The Volga Boatmen" and "Dark Eyes," in a rich setting, a banquet hall of Empire days. The singing is superb, as is the orchestra support, and the conductor plays an original composition on the cello. Strictly Russian and almost entirely classical, the subject calls for a certain degree of care in programming lest its distinctly ornamental value be wasted. In a balanced program it should give good account of itself.—Running time, 11 minutes.

The Lucky Corner
(MGM)
Average Our Gang Comedy

Setting no new highs, or lows, for the staple Our Gang series, this one hinges upon the juvenile efforts of Spanky and his associates to drum up business for a sidewalk lemonade stand operated by a friend and opposed by his business enemy. A street parade in which a phonograph is used to provide band music supplies the high point for laughs. After that there is a good deal of slightly overstretched slapstick, winding up, as usual, with the kids in command of the situation. A regulation stanza in the long box-office song of Our Gang. —Running time, 16 minutes.

Winged Pageantry
(RKO-Radio)
Ornithological Novelty

Number 4 in the Struggle to Live series presents in routine manner informative, adequate shots of various species of marine birds in their nesting season. Pelicans, gulls, gannets, cormorants, puffins and murres are shown with eggs and young, careful narration giving ample relevant data without striving for humorous effect. The subject is pleasantly, painlessly educational, an orthodox item with which to supplement any program.—Running time, 10 minutes.

The Collie
(Paramount)
Interesting Topical

Depicting the various breeds of collie and touching lightly upon the special qualities of each, the narrator takes the observer to a sheep range and devotes the major portion of the subject to an exhibition of canine shepherding given by an experienced dog and its instinctively imitative whelp. Various difficult assignments are given the veteran, such as cutting out five sheep from a flock of hundreds, driving them through designated lanes into a three-sided pen set in the open prarie, controlling them by eye alone, and the younger dog brings the flock into the fold for the night. The canine cunning portrayed holds interest steadily. —Running time, 10 minutes.

Felix the Cat and the Goose That Laid the Golden Egg
(RKO-Radio)
Timely Color Cartoon

Although no political or propaganda attitude toward it is taken, direct disbursement of funds to the needy is made the basis of a fast, competently constructed color comic that presents three characters high in juvenile favor, Felix the cat, Captain Kidd and the goose that laid the golden egg. The goose, working with Felix, is busily engaged in laying golden eggs which the cat grinds into coins and distributes freely to the poor on application. Captain Kidd steals the bird, sails away with it on his pirate ship, is pursued by Felix, who defeats him in hand-to-hand battle and recovers the generous fowl. Coloration is admirable, humor well rounded, points well made.—Running time, 7⅓ minutes.

Paramount Pictorial No. 8
(Paramount)
Balanced Diversion

Art, sport and entertainment are admirably blended in this edition of a screen magazine helpful to weak features, decorative to any program. The designing of a typeface by Frederick W. Gowdy, whose artistry is a typographical tradition, is traced from pencil sketch to completed font, affording persons who merely read a swift, enlightening glimpse into the background of modern printing symbols. This is followed by arresting shots of 18-foot sail boats that carry a fantastic area of canvas in sprint competition marked with risk and thrill. One of the gentlemen who imitate the sounds of animals and birds for radio program purposes, and most realistically, closes the subject informatively and with humor. The release is one of the best of a dependable series.—Running time, 10 minutes.

Important News
(MGM)
Able Impersonation

Chic Sale's impersonation of a small town editor who knows what his readers want and gives it to them is less spectacular and more convincing that many of his more celebrated characterizations. Having given his streamer to a Government report of an impending frost, he puts the personally witnessed gunning of a gangster by G-men in the obituary column, is ridiculed by his cronies but commended in type by the publisher of a metropolitan newspaper as the perfect journalist. A commentary on newspaper judgment as it is practiced in America, it is also a pleasantly entertaining subject.—Running time, 10 minutes.

Vamp 'Til Ready
(MGM)
Pattern Domestic Comedy

In the ancient but reasonably honorable wifey-teacher-hubby-a-lesson pattern, Charlie Chase and Zeffie Tilbury do the usual thing in not very unusual manner with the usual result. Chase's somewhat mouse-like wife feigns illness and impersonates her livelier twin sister to test his faithfulness, lures him to a party, proposes various adventures, is rebuffed and resumes her own identity in time to hear his confession and forgive. All very much as Sidney Drew did it when Charlie Chase was in rompers, and every comedian in between has done it at least once.—Running time, 20 minutes.

Finer Points
(Paramount)
Fine Dog Study

For huntsmen and dog lovers, with plenty to interest others, this Grantland Rice Sportlight presents the bird dog in action and out, pointing, recovering, a superb study of canine instinct and training. Ted Husing's narration is competent, free of sports jargon and only lightly touched with humor. Useful to a program in the effective way of D. W. Griffith's frequently interpolated animal closeups in pictures of yesteryear, the subject warrants wide exhibition.—Running time, 10 minutes.

Airhoppers
(MGM)
Instructive Novelty

Pete Smith glibly explains the glider rider, his mental as well as his mechanical processes, while remarkable shots of the motorless planes taking off from mountain tops, stunting over yawning chasms, competing in flight tricks are run off in slightly stunning succession. Without Smith's narration the subject would be good. With it, it is something more than twice as entertaining. A comedy finish is achieved without violence to the topical integrity of the presentation.—Running time, 10 minutes.

Release Date Not Set

Toeplitz Productions, headed by Ludivico Toeplitz in London, and producers of "The Beloved Vagabond," has not yet arranged for the American distribution rights to the picture although it was previously reported it would be handled by Gaumont British in this country.

Bader Returns to London

Dave Bader sailed from New York last week on the *Majestic* to open London offices for the Zeppo Marx Agency, where he will act as managing director. Mr. Bader has been with Universal in London for more than a decade, acting as Mr. Carl Laemmle's personal representative there for the past four years.

Twentieth Century - Fox Dividend

Directors of the Twentieth Century-Fox corporation Wednesday declared a quarterly dividend on the company's preferred stock of 37½ cents a share, payable March 31 to stockholders of record March 14.

Colin Joins Shurr Office

Saul C. Colin, recently associated with Luigi Pirandello, and previously with RKO and Paramount in Paris, has joined the Louis Shurr Agency in New York where he will represent playwrights, authors and scenic artists.

New Studio Lights

Walter Strohm, chief of electrical equipment at Twentieth Century-Fox studios, has completed substitution of newly developed 1,000-watt lights for the 2,000-watt incandescents, with a reduction of cost and elimination of the "sing" of the larger bulbs which the microphones sometimes picked up, according to studio officials.

Audio Foreign Contract

W. A. Bach, president of Audio Productions, Inc., has signed with Twentieth Century-Fox whereby the latter will distribute certain of their "Musical Moods" productions in Australasia and South America.

TEXT OF U. S. TRUST SUIT

In the District Court of the United States for the Southern District of New York.

Petition

1. The United States of America brings this proceeding in equity against the following defendants:

2. *Warner Bros. Pictures, Inc.,* a corporation under the laws of the State of Delaware.

3. *The Vitaphone Corporation,* a corporation under the laws of the State of New York.

4. *First National Pictures, Inc.,* a corporation under the laws of the State of Maryland.

5. *Vitagraph, Inc.,* a corporation under the laws of the State of New York.

6. *Warner Bros. Circuit Management Corporation,* a corporation under the laws of the State of New York.

7. *General Theatrical Enterprises, Inc.,* a corporation under the laws of the State of Missouri.

8. The above named defendants have a principal place of business at 321 West 44th Street, New York City, in this district.

9. *Paramount Pictures Distributing Company, Inc.,* a corporation under the laws of the State of New Jersey, having a principal place of business at 1501 Broadway, New York City, in this district.

10. *Paramount Pictures Distributing Corporation,* a corporation under the laws of the State of Delaware, having a principal place of business at 1501 Broadway, New York City, in this district.

11. *Paramount Theatre Service Carporation,* a corporation having a principal place of business at 1501 Broadway, New York City, in this district.

12. *RKO Distributing Corporation,* a corporation under the laws of the State of Delaware, having a principal place of business at 1270 Sixth Avenue, New York City, in this district.

13. *Harry M. Warner,* who is now a resident of Mount Vernon, N. Y., and president and a director of Warner Bros. Pictures, Inc., The Vitaphone Corporation, and General Theatrical Enterprises, Incorporated, and a director of Vitagraph, Inc. and First National Pictures, Inc. From July 1, 1932, to the present he has been president and a director of Warner Bros. Pictures, Inc. and The Vitaphone Corporation, vice president and a director of Vitagraph, Inc., and a director of First National Pictures, Inc. From April 27, 1933, until Dec. 17, 1935, he was a director of Warner Bros. Circuit Management Corporation.

14. *Albert M. Warner,* who is now a resident of Rye, N. Y., and president and a director of Vitagraph, Inc., vice-president and a director of Warner Bros. Pictures, Inc., The Vitaphone Corporation, Warner Bros. Circuit Management Corporation, General Theatrical Enterprises, Incorporated, and a director of First National Pictures, Inc. From July 1, 1932 to the present he has been president and a director of Vitagraph, Inc., vice president and a director of Warner Bros. Pictures, Inc. and The Vitaphone Corporation, and a director of First National Pictures, Inc. From June 9, 1934, to the present he has been vice president of General Theatrical Enterprises, Incorporated. From April 27, 1933, to the present he has been vice president and a director of Warner Bros. Circuit Management Corporation.

15. *Herman Starr,* who is now a resident of New York City, and president and a director of First National Pictures, Inc., and vice president of Warner Bros. Pictures, Inc. and General Theatrical Enterprises, Inc. From July 1, 1932, to the present he has been president and a director of First National Pictures, Inc. and vice president of Warner Bros. Pictures, Inc. From April 27, 1933, to Dec. 17, 1933, he was vice-president of Warner Bros. Circuit Management Corporation. From Jan. 16, 1934, to the present he has been vice president of General Theatrical Enterprises, Inc.

16. *Abel Cary Thomas,* who is a resident of New York City, and secretary, general counsel, and a director of Warner Bros. Pictures, Inc., and secretary and a director of The Vitaphone Corporation, Vitagraph, Inc., Warner Bros. Circuit Management Corporation, and General Theatrical Enterprises, Inc. He has held all of said offices except those in General Theatrical Enterprises, Inc., from July 1, 1932, to the present, and has held the offices named in General Theatrical Enterprises, Incorporated, from June 9, 1934, to the present.

17. *Gradwell Sears,* who is a resident of Pelham Manor, N. Y., and is, and since on or about Jan. 1, 1934, has been, vice-president of Vitagraph, Inc., and southern and western general sales manager of Warner Bros. Pictures, Inc. and Vitagraph, Inc.

18. *Joseph Bernhard,* who is a resident of New York City, and is, and since Jan. 1, 1933, has been, president, a director, and general manager of Warner Bros. Circuit Management Corporation, and since July 18, 1934, has been vice-president of General Theatrical Enterprises, Incorporated.

19. *Maurice Silver,* who is a resident of New York City, and from Jan. 16, 1934, to July 18, 1934, was president and a director of General Theatrical Enterprises, Incorporated. From February 20, 1933, to the present he has been an agent of Warner Bros. Circuit Management Corporation, and from July 1, 1932, to the present he has been an agent of General Theatrical Enterprises, Inc.

20. *Andrew W. Smith, Jr.,* who is a resident of Mamaroneck, N. Y., and is, and since Jan. 1, 1934, has been, eastern and Canadian general sales manager of Warner Bros. Pictures, Inc. and Vitagraph, Inc.

21. *Lester Krieger,* who is a resident of Philadelphia, Pa., and is, and since Jan. 1, 1934, has been, an agent of Warner Bros. Circuit Management Corporation.

22. *Clayton Bond,* who is a resident of Bronxville, N. Y., and is, and since Jan. 1, 1934, has been, an agent of Warner Bros. Pictures, Inc. and Warner Bros. Circuit Management Corporation.

23. *Roy Haines,* who is a resident of New York City, and is, and since Jan. 1, 1934, has been, district sales manager of Warner Bros. Pictures, Inc. and Vitagraph, Inc.

24. *N. H. Brower,* who is a resident of Los Angeles, Cal., and is, and since Jan. 1, 1934, has been, West Coast division manager of Warner Bros. Pictures, Inc. and Vitagraph, Inc.

25. *Robert Hicks,* who is a resident of St. Louis, Mo., and is, and since Jan. 1, 1934, has been an agent of General Theatrical Enterprises, Inc.

26. *Byron F. Moore,* who is a resident of St. Louis, Mo., and is, and since Jan. 1, 1934, has been, an agent of General Theatrical Enterprises, Inc.

27. *Adolph Zukor,* who is a resident of New York City, and from Nov. 1, 1932, to June 1, 1935, was president and chief executive officer of Paramount Pictures Distributing Corporation, Paramount Pictures Distributing Company, Inc., and Paramount Theatre Service Corporation.

28. *John E. Otterson,* who is a resident of New York City, and is, and since June 1, 1935, has been president of Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, and Paramount Theatre Service Corporation.

29. *George J. Schaefer,* who is a resident of New Rochelle, N. Y., and from Jan. 1, 1934, to sometime in November or December, 1935, was vice president and general manager of Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc., and general manager of Paramount Theatre Service Corporation.

30. *Neil Agnew,* who is a resident of New York City, and is, and since Jan. 1, 1934, has been, general sales manager of Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

31. *Charles M. Reagan,* who is a resident of New York City, and is, and since Jan. 1, 1934, has been, division manager of Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

32. *Ralph Kohn,* who is a resident of Los Angeles, Cal., and from January 1, 1933, to about Dec. 1934, was president and chief executive officer of Paramount Theatre Service Corporation.

33. *Samuel Dembow, Jr.,* who is a resident of Larchmont, N. Y., and from Jan. 1, 1933, to about Dec. 1934, was vice-president of Paramount Theatre Service Corporation.

34. *Ralph LiBeau,* who is a resident of Kansas City, Mo., and is, and since July 1, 1932, has been district manager of Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

35. *Maurice Schweitzer,* who is a resident of St. Louis, Mo., and is, and since July 1, 1932, has been, branch manager at St. Louis, of Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

36. *Carroll Peacock,* who is a resident of Los Angeles, Cal., and is, and since July 1, 1932, has been, branch manager at Los Angeles of Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

37. *Myke Lewis,* who is a resident of Los Angeles, Cal., and is, and since Jan. 1, 1934, has been, Pacific Coast district manager of Paramount Pictures Distributing Corporation

(Continued on page 52)

FILMS NOT AFFECTED BY WISCONSIN NRA

Exchanges and exhibitors will not be affected by the state NRA law in Wisconsin controlling trade practices.

The Wisconsin supreme court has declared constitutional the 1935 Wisconsin Recovery Act.

The governor may proceed to authorize codes so long as their provisions "bear a reasonable relation to the elimination of unfair methods and practices," but the codes may not, however, go so far as to "deal with the whole subject" of establishing hours of labor, wage scales and working conditions.

It was declared by Fred M. Wylie, who represented the state in arguing the test case before the state Supreme Court, that only industries doing an intrastate business will come under the provisions of the WRA, and, largely because of this aspect, exhibitors and distributors in Wisconsin have to date made no effort to secure a code for their industry. It is generally conceded by exhibitors that the film business is an interstate business, and as such provisions of the WRA would not be binding. Inasmuch as the industry has not petitioned for a code, it does not function under this act.



" 'Little Lord Fauntleroy' is greater than 'David Copperfield'. I have never been so thrilled by the performance of any human being as by the portrayal of 'Ceddie' given by Freddie Bartholomew. David O. Selznick again shows the way to the rest of the film world. —Jimmy Starr, Los Angeles HERALD-EXPRESS

•

"David O. Selznick's initial production for his own Selznick International puts that organization in the production front rank at one bound. A picture of the widest audience appeal. It is box-office of large proportions and should spell prosperity for all concerned." —HOLLYWOOD REPORTER

•

" 'Little Lord Fauntleroy' is another triumph for David O. Selznick. Laughs and tears are expertly woven into a cinematic fabric that resolves itself into magnificent entertainment patterned for both mass and class appeal." —BOX OFFICE

•

"A picture of such surpassing excellence that it must be rated as one of the finest achievements in screen history.
—Carl Schroeder, SCREEN BOOK

•

"A four-star plus picture in which every member of the cast excells. —Marion Rhea, SCREEN PLAY

•

"One of the most charming, heart-warming pictures of the year, with Freddie Bartholomew at his ingratiating best."
—Ruth Waterbury, PHOTOPLAY

SELZNICK INTERNATIONAL
presents

Little LO

FREDDIE BARTHOLOMEW

with C. AUBREY SMITH • GUY

a David O.

DIRECTED BY

R E L E A S E D T H R

TOPS



"A box office knockout in the first round. It will delight all manner of audiences, critical or casual, with its high comedy, effective pathos, genuine feeling and fine dramatic unfoldment, and will clean up financially from the acers to the subsequents because of its sheer merit and irresistible human appeal."
—DAILY VARIETY

•

"The most charming motion picture I have ever seen. It will be a sweeping triumph everywhere. David O. Selznick again shows the way." —Jerry Hoffman, UNIVERSAL SERVICE

•

"The picture is refreshing and brilliantly accurate. Freddie Bartholomew and C. Aubrey Smith should be contenders for the 1936 Academy Award." —Grace Wilcox, DETROIT FREE PRESS

•

"This is a notable production. Freddie Bartholomew's 'Little Lord Fauntleroy' is truly marvelous. A perfect screen story, rich sets, beautiful photography, stunning costumes, colorful music, fine sound, a grand cast and superb direction of John Cromwell." —Robb Wagner, SCRIPT

•

"David O. Selznick has given an incomparable production that would wring the heart of a stone image. It is the perfect picture for Dolores Costello Barrymore's come-back. Freddie Bartholomew tops his 'David Copperfield' appearance."
—Alice Tildesley, PUBLIC LEDGER SYNDICATE

RD FAUNTLEROY

STARRING

• DOLORES COSTELLO BARRYMORE

KIBBEE • MICKEY ROONEY • HENRY STEPHENSON

Selznick production

JOHN CROMWELL

U U N I T E D A R T I S T S

CALLED 46% OF TOTAL PRODUCTION

(*Continued from page 49*)

and Paramount Pictures Distributing Company, Inc.

38. *Ned E. Depinet,* who is a resident of New York City, and is, and since July 1, 1932, has been, president of RKO Distributing Corporation.

39. *Jules Levy,* who is a resident of New York City, and is, and since July 1, 1932, has been, general sales manager of RKO Distributting Corporation.

40. *Cresson E. Smith,* who is a resident of New York City, and is, and since July 1, 1932, has been, western and southern sales manager of RKO Distributing Corporation.

41. *B. J. McCarthy,* who is a resident of St. Louis, Mo., and is, and since some time in 1935, has been, branch manager at St. Louis of RKO Distributing Corporation.

42. *Louis Ellman,* who is a resident of Chicago, Ill., and from July 1, 1932 to some time in 1935, was branch manager at St. Louis, Missouri, of RKO Distributing Corporation.

43. The aforesaid individual defendants have participated in conducting the business and affairs of the respective corporate defendants above named in connection with the trade and commerce among the several States in motion pictures hereinafter described. They have participated in, authorized, ordered, and done the acts and things hereinafter alleged and other acts and things to petitioner unknown.

44. The Vitaphone Corporation, First National Pictures, Inc., Vitagraph, Inc., Warner Bros. Circuit Management Corporation, and General Theatrical Enterprises, Incorporated are members of a large group of affiliated corporations subject to the control of Warner Bros. Pictures, Inc. Said corporations together are engaged in producing, distributing, and exhibiting motion pictures. These corporations when hereinafter referred to collectively will be described as the Warner group.

45. Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, and Paramount Theatre Service Corporation are members of a large group of affiliated corporations subject to the control of Paramount Pictures, Inc., a corporation under the laws of the State of New York. Said corporations together are engaged in producing, distributing, and exhibiting motion pictures. These corporations when hereinafter referred to collectively will be described as the Paramount group.

46. RKO Distributing Corporation is one of a large group of affiliated corporations subject to the control of Radio-Keith-Orpheum Corporation, a corporation under the laws of the State of Maryland. Said corporations together are engaged in producing, distributing, and exhibiting motion pictures. These corporations when hereinafter referred to collectively will be described as the RKO group.

47. The value of the asets, capital, and resources of the several groups above named have been as follows:

Warner group (as of August 25, 1934)	$168,342,026.33
Paramount group (as of December 31, 1933)	405,604,978.47
RKO group (as of December 31, 1933)	193,290,633.59
Total	$767,237,638.39

48. The several groups of corporations above named during the period when the acts and things herein alleged occurred, have owned, leased, operated, or otherwise controlled many hundreds of motion picture theatres located in the several States of the United States, and principally in the large cities and metropolitan areas, approximately as follows:

Warner group	581 theatres
Paramount group	976 theatres
RKO group	254 theatres
Total	1,811 theatres

49. Each of said groups has exhibited in said theatres the pictures produced by its own group, by the other two groups named, and by other producers.

50. A very large part of the supply of motion pictures in the United States, especially feature pictures, has been produced by the defendant corporations or by corporations affiliated with, or controlled or used by them as instrumentalities in that regard, in studios in the State of California and elsewhere, by photographing scenes, including dramas and other subjects, on negative film, and developing and arranging the negative film, and printing large numbers of positive prints or copies in laboratories in the State of California and other States.

51. There have been in the several States, and especially in the large cities thereof, many motion picture theatres, owned, leased, operated, or otherwise controlled by persons and corporations (hereinafter called Exhibitors) who have been engaged in the business of exhibiting motion pictures at said theatres, by projecting the images recorded upon said positive prints upon screens, accompanied by the reproduction of synchronized sound effects.

52. Motion pictures are of three kinds: features, shorts, and news reels. Feature pictures are the longer and more elaborate pictures, in which the widely known and admired players appear. They are the more remunerative pictures. They are indispensable in the conduct of the business of Exhibitors.

53. The total production of first-class feature motion pictures in the United States has been as shown in the following tabulation:

	Season 1932-1933	1933-1934	1934-1935	1935-1936	Average	Percent of average
Warner	52	54	48	54	52	16%
Paramount	59	57	52	65	58	17%
RKO	45	41	42	42	43	13%
Columbia	26	35	37	40	35	10%
Fox	44	47	45	58	49	15%
Metro	44	39	44	51	45	13%
Universal	26	35	36	36	33	10%
United Artists	16	15	24	20	19	6%
Total production	312	323	328	366	334	100%

The figures for the season 1935-1936 are for pictures to be produced during the period August 1, 1935, to July 31, 1936, according to announcements made by the respective producers.

54. The average percentage of first class feature motion pictures produced and distributed by the Warner, Paramount, and RKO groups during the seasons shown above has been approximately 46 per cent of the total production.

55. Continuously for many years last past the defendant corporations have been engaged in making contracts with Exhibitors, for exhibition by, and shipment and delivery to, said Exhibitors of the aforesaid motion pictures at the theatres referred to in paragraph 51, the several defendant corporations making said contracts directly and immediately or through other corporations or agencies acting in their behalf, affiliated with, or controlled or used by them as instrumentalities in that regard. In pursuance of said contracts motion pictures have been shipped and transported from the aforesaid laboratories and other places to Exhibitors located in other States. After use by Exhibitors in one State said motion pictures have been shipped to Exhibitors in other States.

56. The Ambassador, New Grand Central, and Missouri theatres are motion picture theatres located in the City of St. Louis, Missouri. The Exhibitors who have been conducting the motion picture exhibition business at said theatres have been regularly and continuously engaged in making contracts for motion pictures in the manner aforesaid. Said Exhibitors were making contracts, in the manner aforesaid, with Warner Bros. Pictures, Inc., The Vitaphone Corporation, First National Pictures, Inc., Vitagraph, Inc., Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, and RKO Distributing Corporation, for motion pictures, especially feature pictures, for exhibition at the Ambassador, New Grand Central, and Missouri theatres, until approximately the months of February, March, and August, 1934. In pursuance of said contracts, motion pictures have been transported and shipped from the laboratories and other places aforesaid to the City of St. Louis for delivery to said theatres, in the course of the trade and commerce among the States aforesaid.

57. In the manner and by the means set forth herein, within the Southern District of New York, the defendants and others to the petitioner unknown (said defendants and others being hereinafter described as conspirators), in violation of the Act of Congress of July 2, 1890, entitled "An Act to protect trade and commerce against unlawful restraints and monopolies" (26 Stat. 209), have made contracts and are engaged in a combination and conspiracy, in restraint of the aforesaid trade and commerce among the several States in motion pictures, and are attempting to monopolize said trade and commerce. The following described acts, and many other acts, means and methods to the petitioner unknown, have constituted the means and methods of affectuating, and have been and are being committed by the conspirators for the purpose of effectuating, and as a part of, the aforesaid contracts, combination, and conspiracy in restraint of trade and commerce, and the aforesaid attempt to monopolize trade and commerce:

58. The conspirators caused the cancellation of so-called franchises, to wit, contracts which provided for a supply of motion pictures for use at the Ambassador, Missouri, and New Grand Central theatres for many years. Said franchises and the cancellation thereof are more fully described in paragraphs 59 to 74, inclusive, of this petition.

59. Sometime during the years 1927 or 1928, the St. Louis Properties Corporation, which was the owner of the Ambassador, Missouri, and New Grand Central theatres, leased the theatres to Skouras Super Theatres Corporation. The Ambassador and Missouri theatres were leased for a period of twenty-five years, and the New Grand Central was leased for a period of ten years. Annual rentals were stipulated in the lease or leases.

60. Approximately fifty percent of the stock of Skouras Super Theatres Corporation was at that time, and has since been, owned by Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, Paramount Theatre Service Corporation, Paramount Pictures, Inc., or a corporation affiliated with or controlling them. The remainder of the stock of Skouras Super Theatres Corporation was owned by Skouras Bros. Enterprises, Inc., a corporation, all or almost all of whose voting stock, at the time of the cancellation

(*Continued on following page*)

CHARGES CONSPIRACY OF COERCION

herein described, was owned and held by Warner Bros. Pictures, Inc.

61. The Paramount corporations referred to in paragraph 60 hereinabove, and Warner Bros. Pictures, Inc., by virtue of their ownership of the stock of Skouras Super Theatres Corporation and Skouras Bros. Enterprises, Inc., were able to, and together did, dominate and control Skouras Super Theatres Corporation.

62. On Aug. 1, 1928, Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, or a corporation affiliated with or controlling them, entered into a contract with Skouras Super Theatres Corporation, whereby Skouras Super Theatres Corporation was granted a license to exhibit at the Ambassador and Missouri theatres the feature photoplays, short subject photoplays, and each etition of the Paramount News (with minor exceptions), released by the Paramount corporations for distribution to motion picture theatres in the United States during the period of twenty-five years commencing August 1, 1928.

63. The contract also granted to Skouras Super Theatres Corporation the right to the first run of the pictures, that is to say, to make the earliest public exhibition thereof in the City of St. Louis in the theatres named.

64. On Dec. 7, 1928, Warner Bros. Pictures, Inc., entered into a contract with Skouras Super Theatres Corporation, whereby Skouras Super Theatres Corporation was granted a license to exhibit at the Ambassador, Missouri, and New Grand Central theatres, the feature motion pictures released by or for Warner Bros. Pictures, Inc., during each of the annual motion picture seasons for twenty-three years beginning with the 1929-1930 season.

65. The contract also granted to Skouras Super Theatres Corporation the right to the first run of the pictures.

66. The contract provided, in effect, that if Skouras Super Theatres Corporation should lose control of the theatres, the person, firm, or corporation acquiring control thereof should assume the obligations and have the pictures provided for by the contract.

67. On Dec. 7, 1928, First National Pictures, Inc., entered into a contract with Skouras Super Theatres Corporation, whereby Skouras Super Theatres Corporation was granted a license to exhibit at the Ambassador, Missouri, and New Grand Central theatres, the feature motion pictures released by or for First National Pictures, Inc., during each of the annual motion picture seasons for twenty-three years beginning with the 1929-1930 season.

68. The contract also granted to Skouras Super Theatres Corporation the right to the first run of the pictures.

69. The contract provided, in effect, that if Skouras Super Theatres Corporation should lose control of the theatres, the person, firm, or corporation acquiring control thereof should assume the obligations and have the pictures provided for by the contract.

70. On Dec. 7, 1928, The Vitaphone Corporation entered into a contract with Skouras Super Theatres Corporation, whereby The Vitaphone Corporation agreed for the term of years specified in the above described contracts with Warner Bros. Pictures, Inc., and First National Pictures, Inc., to furnish to Skouras Super Theatres Corporation synchronized scores, dialogue and sound effects to accompany and to be used in conjunction with the exhibition of the pictures provided for in the above described contracts with Warner Bros. Pictures, Inc., and First National Pictures, Inc.

71. Skouras Super Theatres Corporation defaulted in the payment of rents required under the above described leases for the Ambassador, Missouri, and New Grand Central theatres. St. Louis Properties Corporation, the owner and lessor, demanded possession of the theatres.

72. On July 28, 1932, Skouras Super Theatres Corporation vacated and delivered the theatres to St. Louis Properties Corporation.

73. Thereupon Warner Bros. Pictures, Inc. and the Paramount corporations, by virtue of their dominion and control of Skouras Super Theatres Corporation, caused that corporation, on July 28, 1932, to enter into a contract to cancel, and caused that corporation to cancel, the above described contracts for motion pictures between Skouras Super Theatres Corporation and Warner Bros. Pictures, Inc., First National Pictures, Inc., The Vitaphone Corporation, and the Paramount corporations.

74. The cancellation of the contracts was made for the purpose of preventing any subsequent lessee of said theatres except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, from procuring for use at said theatres the pictures provided for by said contracts.

75. For the purpose of opposing and preventing the establishment or continuation of the motion picture exhibition business at the Ambassador, Missouri, and New Grand Central theatres by any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, Warner Bros. Pictures, Inc., acquired a large number of bonds of the owners of said theatres secured by mortgages or other liens upon the properties containing the said theatres. The acquisition and use of said bonds is more fully described in paragraphs 76 to 80, inclusive, of this petition.

76. In August, 1932, a receiver was appointed by the District Court for the Eastern District of Missouri for the properties and buildings containing the Ambassador, Missouri, and New Grand Central theatres. Committees representing bondholders owning bonds secured by mortgages and other liens on said properties were organized to represent the interests of the bondholders.

77. Thereafter Warner Bros. Pictures, Inc., purchased approximately $375,000, face value, of bonds secured by said properties.

78. Thereafter Warner Bros. Pictures, Inc. submitted to the bondholders' committees plans for the reorganization of the indebtedness secured by said properties and offers for the acquisition, directly or indirectly, of said properties and theatres by Warner Bros. Pictures, Inc. Said plans and offers were refused.

79. Warner Bros. Pictures, Inc., attempted to intervene in the receivership proceedings in the District Court to oppose and prevent the approval by the court of plans for the reorganization of the indebtedness and affairs of the owners of said properties relative thereto which had been submitted to the court. The attempted intervention was made by Warner Bros. Pictures, Inc., because the bondholders' plans for reorganization did not contemplate or provide for the acquisition, directly or indirectly, of said properties by Warner Bros. Pictures, Inc. The District Court denied the right of Warner Bros. Pictures, Inc., to intervene and overruled the objection lodged by it against the reorganization plan.

80. Warner Bros. Pictures, Inc., purchased the bonds and opposed the approval of the reorganization plan, as aforesaid, not in good faith, but solely for the purpose of coercing and compelling the owners of the Ambassador, Missouri, and New Grand Central theatres to accept the plans of reorganization referred to in paragraph 78, and to transfer the possession and control of said theatres to Warner Bros. Pictures, Inc., or to a corporation affiliated with or controlled by it, and to exclude and prevent any other person or corporation from engaging in the business of exhibiting motion pictures at said theatres.

81. The conspirators endeavored to intimidate, coerce, and compel the owners of said theatres, their representatives or agents, to transfer the possession and control thereof only to Warner Bros. Pictures, Inc., or to a corporation affiliated with or controlled by it, and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation; and endeavored to intimidate, coerce, and compel prospective lessees to refrain from leasing said theatres and engaging in the aforesaid trade and commerce among the several States in motion pictures (1) by threatening to acquire control of and to engross the entire supply of motion pictures which was available and necessary for use at the aforesaid theatres, (2) by threatening to prevent any lessees other than Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, from acquiring any of the motion pictures which were available and necessary for use at the aforesaid theatres, (3) by threatening to cause said owners great injury, loss, and damage if said theatres should be leased to, acquired or used by any other person or corporation than Warner Bros. Pictures, Inc., (4) by threatening to cause injury to any other lessee of said theatres by any and all means, including injury to any other lessee in his business, trade, reputation, and property in the exhibition of motion pictures at said theatres, (5) by threatening to spend, use and lose a large sum of money if necessary, and to use the entire resources of Warner Bros. Pictures, Inc., to so injure any other lessee, (6) by threatening to engage in the business of exhibiting motion pictures at St. Louis in competition with any other lessee of the Ambassador, Missouri, and New Grand Central theatres, and to conduct said competing business in a malicious and unfair manner, that is to say, by engaging in any and all acts and practices of unfair com-

(*Continued on page 56*)

ALLIED'S POLICY ON LITIGATION

The committee on litigation of Allied States Association of Motion Picture Exhibitors and the board of directors have adopted the following declaration of policy in matters of litigation involving and/or sponsored by independent exhibitors:

"That litigation which is national in character and which affects directly the interests of the independent exhibitors generally be undertaken when necessary by the national organization [of Allied States] and its general counsel [Abram F. Myers].

"That such cases as are brought to our attention by affiliated regional bodies in good standing may receive the attention and advice of the general counsel as a consultant; in addition, in such cases as involve principles of law important to independent exhibitors in general, the general counsel may, where deemed advisable, lend his specific personal aid provided all expenses are borne by the regional association invoking such aid."

....BLASTING

Wires Throb with the Amazing Story By Showmen Who Lay It On the Line!

SPRINGFIELD, MASS.
Temperature plunging to 12 below zero opened to biggest business of year!

SALT LAKE CITY
Holding over second week—fifty per cent better than average—weather awful.

FRISCO
Audience reaction great—expectations more than realized—terrific rain storm!

OMAHA
Sub-zero weather failed to halt march of "Music Goes 'Round"!

PROVIDENCE
Opened with a bang despite zero weather!

MIAMI
Smashed continuous show record after breaking single show figures for opening!

LOS ANGELES
Have not heard audience reaction like it in months—Columbia hit!

Dozens More From America's Ace Showmen!

COLUMBIA PICTURES

THE MUSIC

HARRY RICHMAN • ROCHELLE HUDSON
Michael Bartlett • Douglass Dumbrille • Lionel Stander
Screen Play by Jo Swerling • Story by Sidney Buchman

TO TRIUMPH!

Columbia's Wonder Show In a Thundering Cavalcade of Smashed Records and Audience Acclaim As It Outrides the Most Atrocious Weather in a Generation!

THE BIG SHOW ROARS IN!

GOES 'ROUND

WALTER CONNOLLY • FARLEY & RILEY and their 'Round & 'Round Music

Directed by VICTOR SCHERTZINGER • A COLUMBIA PICTURE

Music and Lyrics by Lew Brown, Harry Akst and Victor Schertzinger

REFUSED TO PROVIDE FILMS CHARGED

(*Continued from page* 53)

petition which would cause, and for the purpose of causing, injury, loss, and damage to any Exhibitor at said theatres.

82. Warner Bros. Pictures, Inc. and General Theatrical Enterprises, Inc., on March 2, 1934, May 31, 1934, and August 17, 1934, entered into contracts with Mid-City Realty Company, whereby they leased the Shubert-Rialto Theatre in the City of St. Louis until September 14, 1935, for the exhibition of motion pictures. On August 29, 1935, General Theatrical Enterprises, Incorporated, exercised an option to extend the lease on said theatre to September 14, 1936.

83. Warner Bros. Pictures, Inc. and General Theatrical Enterprises, Incorporated, on Aug. 17, 1934, entered into a contract with Southern Real Estate & Financial Company, whereby they leased the Orpheum Theatre in the City of St. Louis until September 14, 1935, for the exhibition of motion pictures. On April 18, 1935, General Theatrical Enterprises, Inc., exercised an option to extend the lease on said theatre to Sept. 14, 1939, with the right to close the theatre at any time during the term.

84. The Shubert-Rialto and Orpheum theatres are not motion picture theatres. They were designed and had been used for stage shows. They are obsolete, small, and not suitable nor appropriate for the exhibition of motion pictures. They were and are without necessary and proper facilities, equipment, appointments, and conveniences of motion picture theatres. They had long been vacant and disused when leased by General Theatrical Enterprises, Incorporated. They are not as equally desirable for the exhibition of feature motion pictures as the Ambassador, Missouri, and New Grand Central theatres. They are not theatres of the same type or character as the Ambassdor, Missouri, and New Grand Central theatres. They are not theatres of a better type or character than the Ambassador, Missouri, and New Grand Central theatres. They are theatres of an inferior type and character.

85. The Shubert-Rialto and Orpheum theatres continuously from the time when the above described leases were made until December 14, 1935, have been operated at great loss, to wit, in excess of $48,000, and they are still operated at a loss.

86. Warner Bros. Pictures, Inc. and General Theatrical Enterprises, Incorporated, leased the Shubert-Rialto and Orpheum theatres for the purpose of destroying the motion picture exhibition business of any lessees of the Ambassador, Missouri, and New Grand Central theatres, and enabling them to acquire those theatres for themselves.

87. The aforesaid contracts leasing the Shubert-Rialto and Orpheum theatres were made and the theatres were operated by Warner Bros. Pictures, Inc. and General Theatrical Enterprises, Incorporated, not for the purpose of enabling them in good faith to engage in the motion picture exhibition business at those theatres, but primarily for the purpose of preventing any lessee of the Ambassador, Missouri, and New Grand Central theatres from acquiring the motion pictures necessary to conduct the motion picture exhibition business at those theatres, and for the purpose of carrying out the threat to engage in the business of exhibiting motion pictures in competition with any other lessee of the Ambassador, Missouri, and New Grand Central theatres, and to conduct said competing business in a malicious and unfair manner, as aforesaid.

88. The conspirators disparaged to the owners of the Ambassador, Missouri, and New Grand Central theatres, their representatives, agents, and others, the lessees and prospective lessees of said theatres and their representatives and agents with regard to their credit and business reputations, and with regard to their ability and experience relative to the business of exhibiting motion pictures.

NEW CLEARANCE FOR MUSICALS

The growing popularity of pictures based on song hits, or featuring new musical numbers, has injected a new element into the clearance situation, according to leading San Francisco exhibitors.

Robert A. McNeil, in charge of theatres for the Golden State Theatre and Realty Company, is leading a drive for a revision of clearances in the San Francisco territory, with the hearty support of other theatre owners.

"I saw the preview on 'The Music Goes 'Round and 'Round'" he said, "and enjoyed it very much, but I could not help thinking that by the time the picture gets to my suburban theatres, the valves in the horns will be all worn out and instead of the music coming out, it will probably back up."

89. The conspirators arranged and agreed among themselves that Warner Bros. Pictures, Inc., The Vitaphone Corporation, Vitagraph, Inc., First National Pictures, Inc., Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, and RKO Distributing Corporation would refuse to enter into contracts for, or to furnish, motion pictures for use at the Ambassador, Missouri, and New Grand Central theatres to any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it.

90. In pursuance of the aforesaid arrangement and agreement, and especially to enable Warner Bros. Pictures, Inc., to acquire, hold, and control all of the motion pictures necessary for use at the aforesaid theatres and which might otherwise have been available in the course of trade and commerce among the States to any lessee of said theatres, and for the purpose of preventing the lessee or lessees of the Ambassador, Missouri, and New Grand Central theatres from procuring an adequate or any supply of motion pictures in the aforesaid trade and commerce for use at said theatres, the conspirators have refused to enter into contracts for or to furnish motion pictures for use at said theatres except to Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it.

91. In pursuance of the aforesaid arrangement and agreement Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation and RKO Distributing Corporation have entered into contracts granting to Warner Bros. Pictures, Inc., or a corporation affiliated with and controlled by it, the right to exhibit at St. Louis all motion pictures distributed by them in the aforesaid trade and commerce among the States.

92. For the purpose of continuing and further effectuating the aforesaid arrangement and ageement, the conspirators have refused to enter into contracts for, or to furnish, motion pictures in the aforesaid trade and commerce among the States, for use at the Ambassador, Missouri and New Grand Central theatres to any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, during the motion picture season of 1935-1936, that is to say, during the period from on or about August 1, 1935, to July 31, 1936.

93. For many years Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, or companies affiliated and acting with them, have been entering into contracts with corporations affiliated with lessees of the Ambassador, Missouri, and New Grand Central theatres, for motion pictures for use at other theatres operated by corporations affiliated with said lessees, including the Manchester and Balboa theatres at Los Angeles, California, the Strand Theatre at Long Beach, California, and Studio-Phoenix theatre at Phoenix, Arizona.

94. For many years Warner Bros. Pictures, Inc., or companies affiliated with or acting for that corporation, have been entering into contracts with a corporation affiliated with lessees of the Ambassador, Missouri, and New Grand Central theatres, for motion pictures for use at other theatres operated by corporations affiliated with said lessees, including the Roxy theatre at New York City, New York.

95. For many years RKO Distributing Corporation, or companies affiliated with or acting for that corporation, have been entering into contracts with corporations affiliated with lessees of the Ambassador, Missouri, and New Grand Central theatres, for motion pictures for use at other theatres operated by corporations affiliated with said lessees located in the western states of the United States.

96. For the purpose of injuring and intimidating the lessees of the Ambassador, Missouri, and New Grand Central, coercing and compelling them to discontinue the exhibition business at said theatres, and to cease to engage in trade and commerce among the States in motion pictures for use at said theatres, the defendant corporations have threatened to refuse and have refused to enter into contracts with corporations affiliated with said lessees for pictures for use during the 1935-1936 season at the theatres referred to in paragraphs 93, 94 and 95, operated by said affiliated corporations.

97. The refusal to enter into contracts with said lessees, as aforesaid, has greatly and irreparably injured, and will continue to greatly and irreparably injure, them in their property and business, and will disable them from continuing to engage in the motion picture exhibition business at the Ambassador, Missouri, and New Grand Central and other theatres and in the trade and commerce aforesaid.

98. Because of the aforesaid contracts, combination, conspiracy, and attempt to monopolize, and the acts of the defendants in this petition alleged and described, the lessees of the Ambassador, Missouri, and New Grand Central theatres have been unable to procure an adequate supply of appropriate motion pictures in the aforesaid trade and commerce among the States for use at said theatres, and have been compelled to discontinue the business of exhibiting motion pictures at and to close some of said theatres for long periods of time.

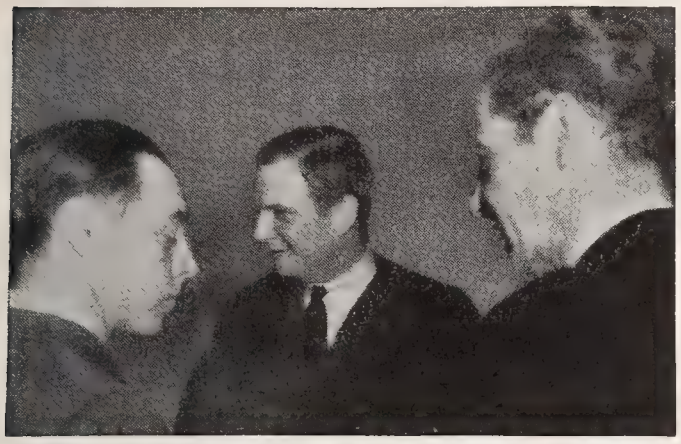
99. Because of the inability to procure pictures, the lessees of said theatres have suffered the loss of large sums of money, and the public has been greatly and irreparably injured by

(*Continued on page* 58)

CANDID CAMERA SHOTS OF WELL KNOWN PEOPLE AT MARCH OF TIME PREVIEW IN NEW YORK FEB. 11th



John Martin, March of Time Editor and Managing Editor of TIME, talks over the new release with Ned Depinet, President of RKO Distributing Corporation.



Left to Right—Thornton Delehanty, N. Y. Post's Cinemacritic, Kenneth Hyatt, Manager of Radio City Center Theatre, and James H. McFarland of the Music Hall compare impressions.



John Chapman, N. Y. News columnist (left), gives his first hand impressions as we look over the shoulder of RKO'S Director of Publicity and Advertising, S. Barret McCormick.

IMPORTANT!

REVIEWS—NO. 2 FOR 1936—U. S.

NEW YORK SUN—The current MARCH OF TIME deserves applause This edition is certainly the best, a remark I've probably made when reviewing each issue, so surely and rapidly does this editorial newsreel improve.

NEW YORK DAILY NEWS—Progress of Russia's second Five Year Plan . . . Hartman's Solution delightfully demonstrated . . . and amazing scenes of Father Divine's No. 1 heaven in Harlem . . . comprise the three interesting and graphic episodes in the new MARCH OF TIME.

MOTION PICTURE DAILY—Extremely good, with expert use of the camera, is the sequence on Father Divine . . . who dominates a vast group of disciples centered in New York's Harlem.

VARIETY—Per usual, high-grade. Again MARCH OF TIME shapes up as sturdy subfeature material.

NEW YORK TIMES—. . . up to the series' usual high standard.

MOTION PICTURE HERALD—. . . The release rates high in its succession.

CHARLOTTE NEWS—The screen has produced only two real literary inventions: a little mouse that runs out of an inkbottle, and a dramatic method of presenting news THE MARCH OF TIME. The TIME product today gives continuity, spells out a story, tells why.

SHOWMEN'S TRADE REVIEW—. . . continues to provide finer audience-pleasing stuff than more feature pictures than you'd care to remember.

REVIEWS—GREAT BRITAIN

GLASGOW SUNDAY MAIL—MARCH OF TIME . . . almost yanked me out of my seat. Terrific is just a mild way of describing this strong and meaty fare.

NEWCASTLE SUNDAY SUN—MARCH OF TIME . . . cuts a new path through the jungle of everyday subjects and ideas. No rush to report weddings, sports, parades and floods, but a leisurely reconstruction of some outstanding events with the argument clearly pointed.

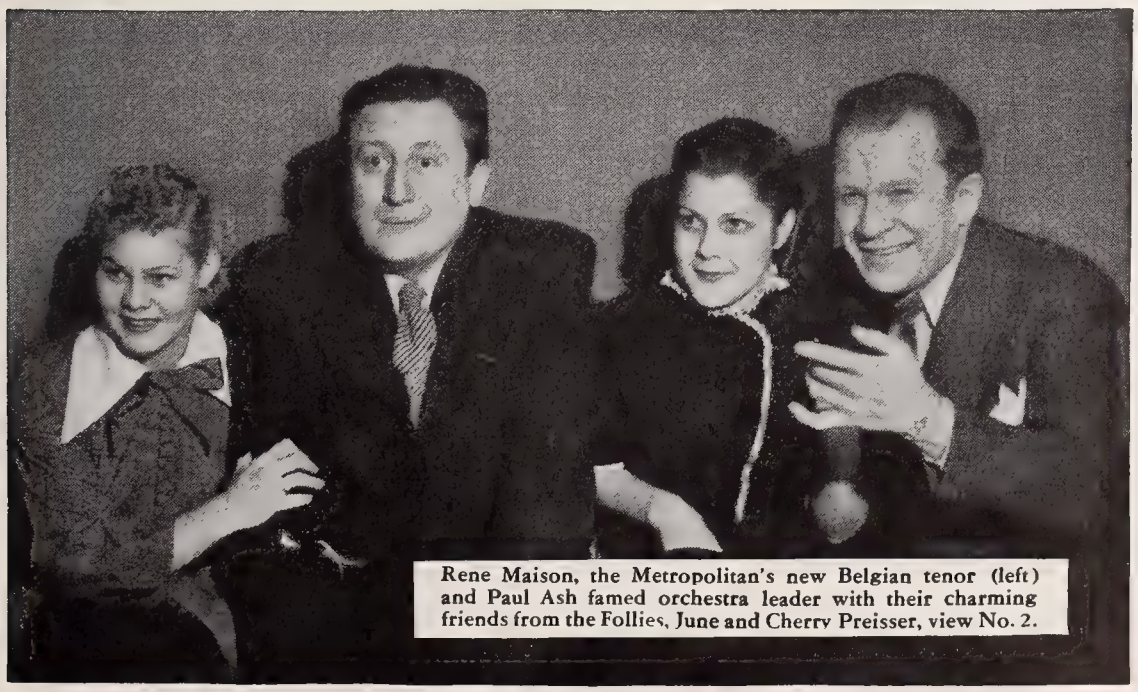
MANCHESTER EVENING CHRONICLE—When the first issue was shown . . . the management received hundreds of letters asking when the next issue would be shown.

DAILY DISPATCH—THE MARCH OF TIME, certainly the most sensational short feature ever seen on the screen.

EXCLUSIVE EXPLOITATION

Each month more than 4500 theatres show a new issue of The March of Time. Backing up their local effort is a powerful selling campaign that reaches millions—***costs these theatres nothing.*** This month for an example:

1—Double page in Fortune Magazine. 2—Page in Time. 3—50,000 gummed posters, "stills" from Russian episode by Lieca. 4—Page in color in 2 largest weekly magazines and in 5 other national magazines by International Truck (M.O.T. Camera Car). 5—American Dental Society informs its 60,000 members of the Hartman episode. 6—March of Time's own advertising (this month 500 advertisements in 125 newspapers in 33 key cities). 7—Five nights a week, over the Columbia network, March of Time on the air.



Rene Maison, the Metropolitan's new Belgian tenor (left) and Paul Ash famed orchestra leader with their charming friends from the Follies, June and Cherry Preisser, view No. 2.

NOW IN MORE THAN 4500 THEATRES

No. 2 for 1936

LIFE BEGINS IN RUSSIA—THE 2nd FIVE YEAR PLAN
HARTMAN DISCOVERY—NEW DENTAL PAIN KILLER?
FATHER DIVINE—ENTERS '36 U. S. POLITICS

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF TIME

INJUNCTION IS ASKED

(Continued from page 56)

the restraint and elimination of trade and commerce among the States in motion pictures for use at those theatres.

100. Unless this court grants prompt and effective injunctive relief, as hereinafter prayed for, the defendants will continue to restrain and eliminate the aforesaid trade and commerce in motion pictures, the lessees of the aforesaid theatres will continue to be unable to procure an adequate supply of pictures, will be compelled to discontinue entirely and permanently the business of exhibiting motion pictures at said theatres, and will suffer the loss of further large sums of money, no one will be able to engage in the business of exhibiting motion pictures at said theatres except Warner Bros. Pictures, Inc., the owners of said theatres will be compelled to convert the theatres to other purposes or turn them over to Warner Bros. Pictures, Inc., on terms and conditions dictated by that corporation, the defendants will entirely succeed in their purposes and objects, and the public will be further and irreparably injured by the restraint and elimination of trade and commerce among the States in motion pictures for use at the said theatres.

101. All allegations in this petition include the present tense except where otherwise stated.

Prayer

Wherefore, petitioner prays:

1. That writs of subpoena issue directed to each of the defendants, commanding each to appear and answer, but not under oath (answer under oath being hereby waived), the allegations of this petition, and to abide by and perform such orders and decrees as the court may make in the premises.

2. That the court order the defendants to show cause at a hearing to be held on a day certain to be hereafter designated why a preliminary injunction should not issue as herein prayed.

3. That the court upon such hearing issue its preliminary injunction (for which application is hereby made) enjoining and ordering the defendants, their officers, agents, and employees, pending the final hearing of this cause (1) not to enter into any contracts, arrangements, agreements, or understandings with Warner Bros. Pictures, Inc., or any other defendant, or any other person or corporation affiliated with, controlled by, or acting for that corporation or any other defendant, relative to motion pictures, in pursuance of, or which may effectuate, or tend to effectuate, the aforesaid contracts, combination, conspiracy, and attempt to monopolize; (2) not to perform, and not to require any other person or corporation to perform, any contract, arrangement, agreement, or understanding among them which may effectuate, or tend to effectuate, the aforesaid contracts, combination, conspiracy, or attempt to monopolize; (3) not to engage in, perform or maintain any of the other acts, conditions, or things described in this petition for the purpose of carrying out and effectuating the aforesaid contracts, combination, conspiracy, and attempt to monopolize; (4) to do all acts and things which may be necessary and appropriate to eliminate effectively the aforesaid restraint of trade and commerce among the States in motion pictures, and to establish a condition relative thereto in harmony with law; (5) not to do any act or thing which may prevent, or tend to prevent, the elimination of such restraint.

4. That the court upon the final hearing of this cause, order, adjudge and decree that the defendants have made contracts and engaged in a combination and conspiracy in restraint of trade and commerce among the several States in motion pictures, and have attempted to monopolize said trade and commerce, in the manner and by the means hereinbefore described, in violation of the Act of Congress of July 2, 1890, entitled "An Act to protect trade and commerce against unlawful restraints and monopolies"; that the preliminary relief prayed for be made permanent; and that the defendants and their officers, agents, and employees be perpetually enjoined, individually and collectively, from further engaging in, carrying out, maintaining, and extending the aforesaid contracts, combination, conspiracy, and attempt to monopolize, or any other of like character or effect, and particularly from further employing any of the above described means or similar means of carrying out the aforesaid or any similar contracts, combination, conspiracy, or attempt to monopolize.

5. That petitioner have such other, further, and general relief as the nature of the case may require and the court may deem proper.

6. That the petitioner recover its costs.

HOMER S. CUMMINGS, Attorney general; JOHN DICKINSON, Assistant attorney general; RUSSELL HARDY, WALTER L. RICE and HAROLD L. SCHILZ, Special assistants to the attorney general; LAMAR HARDY, United States attorney.

Koenig Running Paris Office

Pending the appointment of a managing director for the Paris office of Twentieth Century-Fox, Ernest Koenig, sales manager, is holding down the duties of that post. Francis L. Hurley, formerly in charge of the French office, has been transferred to the London office.

Philadelphians Get Charter

The independent Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware has been granted a Delaware charter. The incorporators are M. S. Cook, A. L. Raughley and J. M. Townsent of Dover, Del.

Poland Forms Supply Company

James Poland, connected with the film and supply business in Kansas City the last 22 years, has formed Independent Theatre Supply Company there along with John C. Lynch.

Close Indianapolis Deal

Chesterfield and Invincible Pictures have closed a deal with Lee Goldberg of Big Feature Rights Corporation whereby he will handle the two companies' product in the Indianapolis territory.

Mrs. Pearson Passes

Mrs. Emily Pearson, wife of Elmer Pearson, former executive of Pathé and associated with the industry for many years, died Wednesday at Bellevue Hospital, New York. She was 50 years old. Services will be held Friday at the Campbell Funeral Church.

Buck Jones Series Set

Buck Jones has signed a contract with Universal whereby he will make six western features for release next year.

MPTOA's Board Meets March 5; Allied Date Set

The national convention of Allied States Association will be held in Cleveland's Hollenden hotel, June 2d to 4th, H. M. Richey acting as general chairman. Subjects of importance that are pertinent to the conduct of the exhibitor's business will be included on the program.

Intention to attend the annual board meeting of the Motion Picture Theatre Owners of America on March 5th and 6th at Miami has been announced by twenty-two officers and directors. Members thus far announced as certain to attend are Ed Kuykendall, M. A. Lightman, W. S. Butterfield, Walter Vincent, Edward G. Levy, Fred Wehrenberg, Hugh W. Bruen, E. M. Fay, L. C. Griffith, Sidney B. Lust, J. H. Michael, Jack Miller, Lewen Pizor, E. A. Schiller, John C. Stapel, Judge Roy L. Walker, Charles E. Williams and R. X. Williams, Jr.

Forty-five independent exhibitors, representing a split in the Connecticut MPTO, were to meet in New Haven on Wednesday to discuss future policies, which were reported as possibly including an affiliation with Allied.

C. E. Huish has resigned after three years as president of the Intermountain Theatre Owners Association, recently affiliated with the MPTOA, because his private business interests left him insufficient time to carry on the work of the organization in a manner he deemed adequate.

Members of an executive cabinet elected to aid Nathan Yawmins in administration of Allied affairs in New England are: William H. McLaughlin, Walter B. Littlefield, Frank Perry, A. Bendslev, Edward Ansin, Charles F. Hodgdon, Irving Issacs, Daniel Murphy, Morris Pouzzner, George Ramsdell, Philip Smith and William A. Viano, all of Massachusetts. E. J. Bolen and Richard Flora will represent Maine. J. E. Charboneau and Warren Nichols have been elected for New Hampshire; Allard M. Graves and Andrew Tegu for Vermont; John D. Findley and Martin Toohey for Rhode Island. Arthur King Howard will continue as New England business manager.

Robert Menches has been re-elected president of the Akron, Ohio, ITOA, with W. P. Hart first vice-president, Charles Stalder second vice-president, J. G. Deetjen secretary, Robert Paulus assistant secretary and Al Ploenes treasurer.

Stories of a coming merger between the Theatre Owners Chamber of Commerce and the ITOA were going the rounds on Broadway again. Indications were that Harry Brandt, on his return from Florida, would confer with Charles L. O'Reilly, president of the TOCC, relative to an amalgamation.

Steiner In Canada

Production of six features in Canada is planned by William Steiner with the first, "Nine to Nine," scheduled to go into work at Montreal shortly with a cast including Ruth Roland, Miriam Battista and Roland Drew.

STAR PERFORMER

SUPER X delivers unparalleled photographic quality to the screen. That is why it continues to hold its position as star performer among negative motion picture films. That is why it plays a part in most of the feature pictures released in the world's leading movie-producing country. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

'Came the Dawn' Era Returns In Store's Early Day Show

Gaby Deslys, Wally Reid and Even Fatima on Program

An experiment in presenting films of the came-the-dawn era that may be widely extended was undertaken this week at James McCreery and Company, large New York department store, with a program of films dating back to the early stirrings of the motion picture.

This is the first time, said the company, that an entire program of old silent films has been shown "just for fun," devoid of any historical, scientific or technical study objectives. The idea, of course, was to attract customers to the store.

The shows were presented free in the auditorium of the store, with music thumpily pianistic, strictly of the period. The program the first half of the week consisted of "Infatuation" with Gaby Delys, vintage 1915; "Blue Waters," a Norma Shearer work of about 1921; "Iola's Promise," featuring Mary Pickford, and "Journeys Through Film Land," a two-reeler showing glimpses of the Talmadge sisters, Gloria Swanson, Thomas Meighan and others of the pre-war era.

The bill for the second half of the week was "Old Heidelberg," an ambitious film of royalty and war starring Wallace Reid and Dorothy Gish; "The Arcadian Maid," an ancient production starring Miss Pickford; a pre-historic Chaplin, and "Parade of the Past," a compilation of newsreels and documentory films showing Fatima, the Sally Rand of the World's Fair of 1893, also the inauguration and funeral of President William McKinley, William Jennings Bryan in an arms waving movement, Thomas Alva Edison, and others in the news of the '90s.

The entire show was staged by Stone Film Library, Inc., which claims to have the most complete library of old films. Miss Dorothy Stone, president of the company, said a series titled "Twenty-five Years Ago," is in preparation, showing developments that came to a climax in 1911. This is intended for national release in theatres.

Miss Stone said the showings at the McCreery store were to demonstrate whether sufficient popular interest in early-day films existed to warrant similar exhibitions, in tieups with departments stores or elsewhere.

The nucleus for the Stone film library was the purchase by her father, the late Abram Stone, of 10,000 feet of negatives dating from 1893 to 1900.

An intriguing collection of photographs of early day film players and still scenes is on display in one of the windows of the McCreery store. These photographs, from the Bert Ennis collection, are of such stars as Wallace Reid, Dorothy and Lillian Gish, Miss Pickford, Chaplin, Rudolph Valentino and Maurice Costello, as they appeared 25 years ago. The display includes two photos from the Ennis collection showing the first indoor studios in Fort Lee, N. J., and Hollywood.

TWENTY-FOUR YEARS PRODUCING SERIALS

With the current announcement of its serial schedule for next year, Universal continues to be the oldest active serial producing company in the industry. On the completion of the coming program, Carl Laemmle's organization will mark its 24th season in the action-thriller group.

Scheduled for next year will be one picture starring Buck Jones, tentatively titled "The Phantom Rider." The others are "Ace Drummond," newspaper strip which carries the name of the American Ace, Captain Eddie Rickenbacker; "Jungle Jim," drawn by Alex Raymond, creator of the strip "Flash Gordon" now appearing in many daily papers, and "Secret Agent X-9" also adapted from a newspaper strip.

Clue Club Contest Ends

The Clue Club Contest, arranged between Warner Brothers, *Black Mask* Magazine and the Furness-Bermuda Line, ended this week and awards to the theatre managers who submitted the best campaigns in the contest will be made shortly. The contest was started as a promotion stunt for the Clue Club series of mystery features produced by Warners. The judges in the contest are Major Albert Warner, Epes Sargent, exploitation editor of *Variety,* and Cyrus F. Judson of the steamship company. The prizes are two round trips to Bermuda.

Schultz Acquires Franchise

Nate Schultz of Selected Pictures in Cleveland has acquired the northern Ohio First Division franchise and has moved into the First Division in the Film Building. He will continue to distribute Selected pictures, however, along with First Division product. Lee Chapman, First Division salesman, remains with the organization.

F. & M. to Represent Film Stars

Fanchon & Marco Agency of Hollywood, through John A. Schultz, eastern associate, has completed negotiations for the exclusive authorization to represent Dolores Del Rio, Joel McCrea, Douglas Montgomery, Nils Asther, Carl Brisson, Ralph Bellamy and Edward Arnold for their personal appearances throughout the country.

To Distribute Serials

Monarch Pictures Corporation of Pittsburgh will distribute the three Weiss serials for the current season in western Pennsylvania and West Virginia.

WEATHER REPORTS FOR THE STUDIOS

The office of The Motion Picture Producers Association has been providing weather reports to studios the last few weeks. As forecasts are given for several days in advance, studios have been able in many instances to arrange shooting schedules so as to catch the best light conditions. The reports are drawn under the supervision of Dr. Irving P. Krick of the California Institute of Technology, and special attention is given to the weather as it affects photographic values.

The chief value to studios is that these forecasts are given for all the locations surrounding Hollywood, as well as for Hollywood itself.

Stebbins Quits Firm To Open Own Company

Arthur W. Stebbins has resigned as director and chairman of the board of Stebbins, Letterman and Gates of New York and Stebbins, Letterman and Gates, Ltd., of Los Angeles to re-enter the insurance business in Los Angeles on his own.

Associated with him will be Cosgrove and Company, Inc., one of the largest insurance brokerage firms west of Chicago.

Columbia Names Executives

Columbia Pictures in Hollywood this week promoted H. A. MacDonald, former comptroller, to the newly created post of assistant studio manager. R. J. Abshire, former auditor, takes over Mr. MacDonald's former duties. Vincent L. Martin, formerly with the California State Sales Tax Division, was appointed assistant to William Holman, studio manager.

Audio Contract Extended

An additional contract has been entered into between Audio Productions and Associated British Film Distributors, Ltd., whereby the latter will distribute throughout the United Kingdom "Air for the G String," "Ave Maria," "Brahms Waltz," "Dance of the Hours," "Liebestraum," "Craters of the Moon," "Old Faithful Speaks" and "Ride Along Dude," subjects included in the Musical Moods" group and the "Thrilling Journeys" series.

Green In New Post

Howard J. Green has taken up his duties as an associate producer at the Columbia Studios in Hollywood. He was signed a month ago to the new contract by Harry Cohn following several writing asignments. His first picture will be "Taxi Please."

Diamond Appoints Star

Edward A. Diamond, distribution manager of Cinepix in New York, has appointed Alan E. Star to head the non-theatrical division of the company to start a distribution service in schools, churches and clubs.

Bryant 9- 3169
3170

Cable Address
Weisspict - New York

Stage & Screen Productions, Inc.

729 SEVENTH AVENUE
New York

Motion Picture Herald
Rockefeller Center
New York City, N. Y.

Gentlemen:

We are so enthusiastic over the results obtained through our recent advertisement of "Custer's Last Stand" in the Motion Picture Herald that we feel impelled to write to you about it.

We have long considered Motion Picture Herald an excellent advertising medium but the results - direct results in actual sales - that we can trace to our advertisement far exceeded our greatest expectations.

Our advertisement appeared in the issue of December 14, 1935. Two days after publication, we began to receive telegrams and letters of inquiry from exhibitors who wanted to book the serial. At that time, we had not awarded franchises in all territories and we have no hesitancy in telling you that the evidence of interest in the serial - as shown by these hundreds of messages - aided us materially in closing contracts in some territories.

We have never before seen such concrete evidence of the value of any advertising medium. The letters and telegrams are continuing to arrive, even at this late date after the advertisement and you will be interested to know that the writers include several circuit bookers, first run exhibitors and, of course, several operators of neighborhood theatres in small towns.

Within the last few days, we have received several cable inquiries from abroad and so, it seems certain, at this date, that this advertisement in Motion Picture Herald will have paved the way for a world-wide distribution on this serial.

Very truly yours,

STAGE & SCREEN PRODUCTIONS INC.

Robert Mintz
President.

rm/bm

WAR ON ARMY-NAVY IN FILMS IS EXTENDED

Actors Guild and Labor Leader in Congress Charge Players Deprived of Needed Work

The United States Government stands to hear a roar of protest from some 5,000,000 members of the powerful American Federation of Labor against the loss of employment suffered by Hollywood workers as a result of the use of official army and navy personnel and equipment in motion picture production without cost to the studios.

Entering the fight this week in behalf of Hollywood actors and technicians were the Screen Actors Guild, of Hollywood, and Representative William P. Connery, former actor and at present a labor leader and Democratic member of Congress, from Massachusetts.

Representative Connery warned Hollywood producers that they had better refrain from privately using Army and Navy forces for filming, or else Congressional legislation will be employed to prevent it.

The Central Labor Council, of Los Angeles, which last week brought the fight into the open, on behalf of the Hollywood workers, dispatched their secretary, J. W. Buzzell, to Washington to protest formally to the military departments of the Government. President William Green, of the American Federation of Labor, likewise is studying intervention with the view of placing the strength of his organization behind the studio employees.

Branded Unfair Competition

The Screen Actors Guild stamped the practice as "undemocratic and unfair competition of the Government." Such "unfair competition" by the military branches "is encouraged and applauded by the Government," the Guild complained, citing two most recent illustrations in Warner's "Sons o' Guns" and Columbia's "U. S. Smith." The Smith picture, the Guild pointed out, is being shot at the United States Marines' base at San Diego, with members of this branch of the service appearing on the screen in formation, in background and in action shots. "The reason for their use," it was said, "apparently is to give the picture 'production value' without costing the studio a penny in salaries. The same story was produced at Universal by Producer Saxe as a silent film about 1928, and in the original motion picture workers were used extensively."

Hollywood has been especially active in recent months on military or military-romance stories, among them "Follow the Fleet," RKO; "The Leathernecks Have Landed," Republic; "Shipmates Forever," Warner; "Annapolis Farewell," Paramount; "Westpoint of the Air," MGM; "Flirtation Walk," Warner; "Professional Soldier," Twentieth Century-Fox; "Thunder in the East," United Artists; "Miss Pacific Fleet," Warner.

Producers are saving $1,000,000 in wages by the use of military men instead of Hollywood workers, according to the oppositionists.

Although no bill prohibiting the practice has been introduced in Congress, such legislation probably would be in the nature of a rider to the Army and Navy appropriation bills and likely would effect control of such military participation by forbidding the War Department from using any of its money to pay personnel or finance loans of equipment for the making of pictures.

Guards in German Uniforms

At Warner Brothers' Burbank studios, the Screen Guild cited "a more obvious violation of fair competition" in "Sons o' Guns." There, it was said, some 200 members of the 160th regiment of the California National Guard are acting, costumed as German soldiers, displacing an equal number of "needy motion picture workers." Furthermore, the Screen Actors Guild complained, "a large number of these National Guardsmen have regular employment elsewhere, from which they have secured leaves of absence to accept work on the picture.

"For this work, the soldiers prepared their (filming) routines during their regular drill periods (in their regiment) before they went on salary at the studio," it is charged.

During the use of Government forces in production, the Guild pointed out, "The Government feeds the military, pays their wages and furnishes the equipment to the studios without cost, and, therefore, we taxpayers are losing two ways: we are denied the right to work because the studios are able to obtain free labor, and we have to pay the salaries of our competitors.

"Too, the general public has to pay at the box office for the picture that it contributed to produce.

"The studios use the alibi that they are exploiting the Government forces, that they are after the 'real thing.' The only real thing they are after is to have Mr. John Public foot the labor bill so that the same studios in turn can sell it back for millions of dollars and profit."

Cite 100% Actor Pictures

Citing the capabilities of Hollywood's workers to reenact war scenes, the Screen Actors Guild pointed to their 100 per cent employment in such outstanding productions as "The Big Parade," "What Price Glory," "Farewell to Arms," "Cavalcade," "All Quiet on the Western Front," "The Volga Boatman," "Viva Villa" and "Cleopatra."

"All the uniforms and equipment that have been used in military pictures are rotting and lying idle in the costumers' storerooms, while the Government has taken their business away from them.

"If the Government wants to let the public see what is being done in the military field, they have the newsreels to exhibit their accomplishments," advised the Guild, which continued: "If it is necesary for the public to see a military picture for educational purposes, the proper procedure would be for the Government to produce the picture and exhibit it free of charge, give it to schools, churches, libraries, et al."

The Screen Guild apparently forgot that in advocating the practice of free shows by Government agencies they in turn were approving of what exhibitors might charge to be unfair competition to theatres.

Military technicians in Hollywood are suffering unemployment, too, the while official army or navy experts advise producers in maneuvers, the Guild declared, warning the Government that "As an affiliate of the American Federation of Labor, methods of gaining respect for the Guild's views are possible—if not by arbitration, then by more drastic action."

Apparently all other groups involved have benefited through Army or Navy cooperation in films except the workers in Hollywood—the producers received from the Army and Navy forces valuable authentic atmosphere, equipment and personnel; exhibitors presumably benefited accordingly in the higher exploitation standards accruing thereby; the Government's forces received considerable favorable propaganda publicity.

Dismissal Sought in Pathe-Spear Suit

On the ground that a suit for $1,000,000 filed by Ivan I. Spear, operating as the Century of Progress Tour Bureau, fails to state the cause of action, Pathe News moved for dismissal in the U. S. District Court in Chicago. The suit charged breach of an arrangement with the father of the Dionne quintuplets. Also named as respondents are S. S. Kresge, F. W. Woolworth, NEA, Scripps Howard, Dr. Allen Defoe and others.

New York Film Critics to Present Awards

At a reception at the Ritz Carlton hotel Sunday afternoon, the New York film critics will present their recently announced awards for the best picture, best performances and best direction of 1935.

The awards will go to RKO's "The Informer" as the year's best picture; Greta Garbo, for her work in "Anna Karenina"; Charles Laughton, for his work in "Ruggles of Red Gap" and "Mutiny on the Bounty," and to John Ford, for his direction of "The Informer."

Court Reserves Ruling in "Lonesome Pine" Case

Justice Collins in New York supreme court Wednesday reserved decision on the application of the Trail Company for a temporary injunction restraining Paramount from exhibiting "The Trail of the Lonesome Pine."

Louis Phillips of Paramount counsel disputed the plaintiff's contention that the picture invaded certain dramatic rights which it claims to own. Paramount said it has owned the essential film rights to the play since 1915.

Tribute to Grainger

A testimonial dinner to E. C. Grainger, recently resigned as eastern sales head of Twentieth Century-Fox, will be given by friends and associates at the Astor Hotel in New York March 9.

$5,126,873 RCA NET; ATLAS GAINS $1,149,052; "U" LOSES $677,185

Each Quarter Shows RCA Gain Over Same Period in 1934; All Outstanding Debentures Redeemed; Sales of Holdings

Earnings statements of three large corporations related directly or otherwise to the motion picture were made known this week as follows:

RCA—the parent of RKO, NBC, Victor, Photophone and of RCA communications systems—increased its income $877,609, from $4,249,264 in 1934 to $5,126,873 in 1935. Price paid for RCA's 50 per cent in RKO by Atlas-Lehman was disclosed as $5,000,000, the price of the option for the remainder having been set at $6,000,000.

Atlas Corporation netted $1,139,052 in 1935, partly from sale of some of its Paramount and Warner holdings, the while it concentrated on the larger RKO purchase.

Universal Pictures, Inc., reported a net loss of $677,185 for 53 weeks.

The report of Universal Pictures Company, Inc., and subsidiaries was a preliminary statement for 53 weeks ended Nov. 2, 1935, subject to audit. The net loss of $677,185 was after taxes, depreciation, amortization and other charges.

In the year ended Oct. 27, 1934, Universal reported consolidated net profit of $238,792 after charges and federal taxes and after providing for a non-recurring loss of $178,296 on account of settlement of notes receivable and $10,000 for estimated loss on funds in closed banks, equal after annual dividend requirements on eight per cent first preferred stock, to $4.79 a share on 20,000 shares of seven per cent second preferred stock.

RCA Gain Each Quarter

Each quarter of RCA's net in 1935 showed a gain over the corresponding quarter of the previous year.

Gross income of RCA from all sources in 1935 amounted to $89,228,898, compared with $78,756,994 for 1934, an increase of 13.3 per cent. Cost of operations, including cost of goods manufactured and sold, the cost of operating communications and broadcasting services, advertising and selling expense, research and development, and administration, amounted to $78,885,740. In addition, the items of interest, depreciation, amortization of patents and good will and federal income taxes amounted to $5,216,286.

"During the year," the report said, "RCA redeemed all its outstanding debentures, amounting to $4,255,000 (of which $255,000 was included in current liabilities at December 31, 1934), thereby effecting an annual saving in interest charges. Also during the year the amount of $5,812,990 was paid in 'A' preferred stock dividends covering arrears to Dec. 31, 1934, and the regular payments for the first three-quarters of 1935. The fourth quarterly payment was made on Jan. 1, 1936. The corporation reduced its notes and contracts payable after 1935 in amount of $1,020,000, thereby effecting a further saving in interest charges. The total of these cash payments amounted to $11,087,990.

"No dividends were paid in the year on the 'B' preferred stock and the accrued dividends on this stock at the end of March, 1936, will exceed $17,000,000. Although the earnings for 1935 reflected substantial improvement over 1934, they were still short of meeting the full dividend requirements on the 'B' preferred stock."

"During the fall of 1935," RCA said it "sold its entire holdings in Electric and Musical Industries, Ltd. (E.M.I.) and one half its holdings in Radio-Keith-Orpheum Corporation (RKO). The sale of the E.M.I. holdings was furthered by the desire of the British company to follow the current trend toward the repatria-

(Continued on following page)

RCA's Consolidated Income and Balance Sheet for Year

RCA's consolidated income account for 1935 compares as follows:

	1935	1934	1933
Income from operation	$87,646,620	*$77,303,112	$61,561,110
Other income	1,582,278	1,453,882	772,386
Total income	$89,228,898	$78,756,994	$62,333,496
Costs and expenses	78,885,739	69,266,539	58,678,211
Balance	$10,343,159	$9,490,455	$3,655,285
Interest	391,177	502,003	242,445
Depreciation	3,015,309	3,138,339	3,394,933
Amortization of patents	600,000	525,000	600,000
Amortization of goodwill	310,000	270,000	.....
Federal tax provision	899,800	805,850	.....
Net profit	$5,126,873	$4,249,263	†$582,093

**Includes approximately $750,000 received from settlement of royalty claims applicable to prior years. †Loss.*

Consolidated balance sheet of Radio as of Dec. 31, 1935, compares as follows:

Assets	1935	1934	1933
*Pit and property accounts	$29,416,670	$30,662,388	$31,977,523
*Patents, contracts, etc	8,473,310	8,663,211	8,468,443
Inv. and adv. assoc. companies	10,312,335	30,995,007	32,302,928
Cash	31,474,065	15,073,921	13,149,483
Mark sec., at cost	a1,999,242	a8,605,537	b7,396,273
Notes and accounts receivable	9,803,995	8,784,281	8,233,939
Inventories	10,329,277	8,699,967	6,603,336
Notes and accounts rec. not current	194,262	378,604	.....
Deferred charges	503,063	677,065	633,134
Total	$102,506,219	$112,539,981	$108,765,059
Liabilities			
†Preferred A stock	$24,779,870	$24,779,870	$24,779,870
Preferred B stock	§16,422,612	16,430,709	16,430,709
Common stock	‡26,260,624	26,261,380	26,261,380
Debentures	.....	4,000,000	4,255,000
Mortgages pay (current)	2,700,000	.....	.....
Mortgages pay (not current)	917,000	3,664,000	3,703,000
Notes pay (not current)	1,084,035	2,310,800	1,184,599
Accounts pay and accls	8,186,001	6,913,283	6,765,763
Preferred A dividend payable	431,137	.....	.....
General reserve	6,965,495	12,325,513	12,931,764
Contingent reserve	2,358,346	2,336,072	2,547,084
Reserve for exchange fluctuations	.....	.....	636,799
Earned surplus	12,401,099	13,518,354	9,269,091
Total	$102,506,219	$112,539,981	$108,765,059

**After reserves. †Par $50. ‡Represented by 13,130,312 no-par shares. §Represented by 766,897 no-par shares. a Market value in excess of cost. b Market value.*

RCA & ATLAS SHOW LARGE EARNINGS

(*Continued from preceding page*)

tion of British industry. This sale realized $10,225,917 in cash. In the case of RKO, a banking group (Atlas-Lehman) paid RCA $5,000,000 in cash for one half of its holdings in RKO together with an option on the remainder at $6,000,000, until Dec. 31, 1937, subject to possible adjustment.

The report said "the improvement in the corporation's cash position and earnings in 1935 provided a new approach to the study of plans for a revision of the corporation's capital structure" as proposed in a plan submitted by Joseph P. Kennedy, and previously reported in MOTION PICTURE HERALD.

RCA Investments

Investments of RCA reported in the earnings statement, as of January 1, were $10,312,336, including $7,215,747 securities of the Radio-Keith-Orpheum Corporation and sundry investments in and advances to associated companies, at cost less reserve of $3,690,438, amounting to $3,096,589. At the end of 1934, the RKO investment then held was carried at $14,644,614, the EMI investment at $13,189,432 and miscellaneous investments at $3,160,961, after reserves of $4,006,009.

Total current assets were $53,606,578, including $31,474,065 cash compared with $15,073,921 one year ago; $1,999,242 United States Government and other marketable securities, with a year-end value in excess of cost; $10,329,277 inventories and $9,803,994 receivables, compared with $41,163,706 current assets at the close of 1934, comprising cash; $8,605,537 marketable securities, $8,784,281 receivables and $8,669,967 inventories.

Current liabilities were $11,317,138, including a $2,700,000 mortgage due on March 25, compared with $6,913,283 at the end of 1934.

Earned surplus stood at $12,401,099 on December 31, 1935, compared with $13,518,354 a year before. Reserve for contingencies stood at $2,358,346, after net credits of $22,274 in 1935, against $2,336,072, and general reserve was $6,965,495, compared with $12,325,512 at the close of 1934.

Investment in Paramount Cut

Disclosure that the investments of Atlas Corporation, in Paramount and Warner Brothers securities were appreciably reduced during 1935 was made in the annual report of the investment company to its stockholders.

The largest reduction in the Atlas Paramount holdings resulted from the sale by Atlas of its controlling interest in the Blue Ridge Corporation to Harrison Williams, investment operator. Blue Ridge held 300,000 shares of Paramount stock. Certificates of deposit for $454,000 of additional Paramount securities which were listed by Atlas at the end of 1934 were exchanged for securities of the reorganized Paramount during 1935. The new Paramount securities are still held by the company.

Atlas also disposed of $800,000 of Warner Brothers Pictures debentures during 1935. It was reported that this practically eliminates Atlas as a Warner investor.

The most appreciable Atlas gain in film securities during the year was, of course, the Atlas-Lehman purchase of 50 per cent of the RCA holdings in RKO. This comprises $2,128,597 of RKO debentures and 263,493 shares of common stock.

In the report, Floyd B. Odlum, Atlas president, who is a Paramount director, said that it is not the policy of the corporation to manage businesses.

A suit by an Atlas stockholder is pending against officers of the company in the local courts alleging that the Atlas underwriting of Paramount stock was a speculative excursion rather than an investment, and charges Mr. Odlum with an ambition to become a dominant factor in the film industry.

Directors of Atlas voted a dividend of 40 cents on the common, an increase of 10 cents a share over the initial dividend paid last September. The current dividend is payable March 16 to holders of record February 29. Consolidated report for 1935 shows net asset value of $15.25 a share on the common, compared with $10.66 on December 31, 1934, an increase of 43 per cent. As of February 17 net assets were equal to $16.82 a share.

Mr. Odlum, in a letter to shareholders disclosed total net income for 1935 applicable to the capital stock of Atlas, of $10,843,150. Income from dividends, interest and miscellaneous, of Atlas and consolidated subsidiaries totaled $2,776,784. Net profit on sales of securities, applicable to the capital stock, was $11,062,748. After deducting expenses, interest, provision for capital stocks of subsidiaries and deduction of federal income tax, consolidated net income was $10,843,150, equal to $2.36 a share on 4,259,616 shares outstanding.

Consolidated surplus and unrealized appreciation account shows that net unrealized appreciation over consolidated costs of investments totaled $14,864,783 as of Dec. 31, 1935. Consolidated surplus, including $33,647,490 capital surplus and unrealized appreciation totaled $53,764,777 as of Dec. 31, 1935.

Consoliated net assets applicable to the capital stocks of Atlas Corporation totaled $75,514,670, after giving effect to payments and reserves totaling approximately $6,015,000 and after deducting the cost of $1,934,597 for 168,216 shares of common stock acquired during the year and held in the treasury. On December 31, 1934, consolidated net assets applicable to the capital stocks of Atlas totaled $58,524,812, and on June 30, 1935, they were $59,767,647.

Total assets as of Dec. 31, 1935, were $103,928,679, compared with $110,517,809 on Dec. 31, 1935, and with $110,713,250 on June 30, 1935.

Consolidated Balance Sheet of Atlas and Subsidiaries

Consolidated balance sheet of Atlas Corporation and investment company subsidiaries as of Dec. 31, 1935, compares as follows:

Assets	1935	1934
Cash	$8,657,472	$6,167,608
Dividends received and interest accrued	405,324	417,870
Due from brokers and other accounts receivable	252,785	156,485
Notes and loans receivable	1,402,505	1,392,715
Portfolio holdings	69,046,991	79,933,415
Other notes receivable	2,430,126	.....
Bonds held under repurchase agreement	.....	176,500
Syndicate participations	.....	73,538
Undistributed equities	583,634	847,009
Invest. in & rec. from non-consol. controlled cos	20,318,788	20,408,246
Miscellaneous investment and other assets	772,599	877,245
Deferred charges	58,454	67,178
Total	$103,928,678	$110,517,809
Liabilities		
*Capital stock	$23,684,490	$23,684,490
Pacific Eastern Corporation notes payable	800,000	1,800,000
Due brokers securities purchased	386,752	817,817
Accounts payable and accrued expenses	315,998	
Prov. for current year's state and federal taxes	726,565	452,321
Providing for federal income tax	‡1,126,000	.....
Providing for prior year's taxes and for conting.	3,584,871	2,960,896
6% debent. of American, British & Cont. Corp	.....	2,201,000
Amounts applied to cap. stocks of subsidiaries	21,473,822	43,760,963
Surplus & net unrealized appreciation of invest	†53,764,777	34,840,322
Deduct treasury stock at cost	§1,934,597	.....
Total	$103,928,678	$110,517,809

**Represented by 260,709 no-par shares of $3 cumulative preference stock, 4,259,616 no-par shares of common stock and option warrants to purchase, at any time, 1,681,072 shares of common stock at $25 per share. †Includes $33,647,049 capital surplus and $14,864,784 net unrealized appreciation over consolidated costs of investments. ‡Computed at 1936 rates, on the taxable profit which would result from realization of net unrealized appreciation of portfolio holdings and miscellaneous investing. §Represented by 168,216 shares of common stock.*

Color Overcomes Three Additional Problems: Kalmus

Walter Wanger's production of "The Trail of the Lonesome Pine," a product of the experimental laboratory as the subject establishing the relation between color and the outdoors, is marked by the Technicolor interests as a color feature to lessen fears of industry economists with color production facts.

Dr. Herbert Kalmus, president of Technicolor and in charge of furthering the color movement, in citing the problems overcome by "Lonesome Pine," a Paramount release, pointed out this week that: (1) it was produced on schedule, ending within the period normally required for black and white; (2) printing problems have been reduced to the point where only two days more are required than for printing black and white; and (3) that color may now be used in any shade of intensity.

Lighting, makeup and set decoration remain the principal causes for color production questions.

The picture business now cannot sidestep color, any more than it was able to evade interior lighting, five-reel features and sound, observed Dr. Kalmus, before he left for Hollywood the other day. Color today has reached a point where it may no longer be viewed as a bugaboo, representing endless extravagance to the film industry, and somewhat of an involuntary morphiate inducing headache and listlessness in theatre audiences, Dr. Kalmus added.

As for audience "headaches," Dr. Kalmus pointed out that 18,000 tickets had been sold during the picture's opening day, last week, at the Broadway Paramount; a figure which was said to top all premiere sales at that house by approximately 1,000 admissions.

As for printing, the executive claims that the two days longer than straight black and white are required for color balancing.

Focally, also, color can do anything that a black and white camera can do, the Doctor added. He clearly infers, if color doesn't project in exactly the right mixture on the screen it's not the fault of color. It may be due to one or several things which the Doctor now corrals under the general caption of "Studio Problems."

Lighting, for instance, is a studio problem. When a producer makes a color picture he must be sure that he is feeding at least one-third more "juice" into his lamps than he does when photographing in black and white.

Make-up and set decoration are other matters for which Dr. Kalmus holds the producer directly responsible in the filming of a color picture.

Ohio Censor Cuts Listed

Eliminations by the Ohio censor board for January amounted to one-quarter of one per cent of the total number of reels reviewed, it was revealed in Columbus this week. Of 661 reels, eliminations were ordered in but 16. During the week ending January 23, there were only two eliminations in 120 reels reviewed.

DECENTRALIZED STUDIOS PROPOSED BY GOLDWYN

Advises Breaking Away from Involved Large Corporations to Independent Operation

Samuel Goldwyn is urging producers to decentralize, to break away from the involved large corporations and make pictures independently.

Independent production, on a basis such as that of the member-producers of United Artists, will influence and radically change the present methods of the industry, according to Mr. Goldwyn, who is in New York from Hollywood prior to sailing for London March 4.

The tendency in production, Mr. Goldwyn said, will be in the direction of decentralization. The makers of films, he believed, are beginning to realize that they can function more profitably if they break away from the complex financial structure of the large companies. The recent entrance of such producers as David O. Selznick, Walter Wanger and Jesse L. Lasky into the independent field under the distribution banner of United Artists, he considers a potent sign of that trend.

"Every United Artists producer," Mr. Goldwyn said, "works for himself. He has his own business, complete in itself, and does not have to stop to consider a far-flung organization of stockholders that may be behind him. He can devote himself entirely to making motion pictures. And therein lies the healthy future of the industry."

In independent production of this type, with the producers devoting themselves to a few selected top attractions instead of "mass production," lies also the answer to double featuring, Mr. Goldwyn believed.

"I am sure the public would rather see one good picture than two inferior ones," he explained. "The trouble is there aren't enough big pictures. The exhibition field can absorb 200 costly, elaborately produced and major caliber pictures a year."

Samuel Goldwyn was to be guest of honor at a luncheon Thursday at the Hotel Lombardy, New York, by the Association of Foreign Correspondents, at which he was to discuss international aspects of motion picture production.

Grants Examination In Pathe-Casey Suit

Justice John E. McGann in the New York supreme court this week granted the application of the Pathe Studios, Inc., for an examination before trial in connection with its suit for breach of contract against Patrick J. Casey. Also named as defendants were E. B. Derr, Charles E. Sullivan, Clinton J. Scollard and Pat Casey Enterprises.

The complaint alleges that Mr. Casey was appointed agent of Pathe Studios in November, 1930, to purchase in his own name for Pathe's account and with funds provided by Pathe the film dialogue and music rights to "Lonely Wives" and "The House of Glass." It also charges that Mr. Casey, without Pathe's consent and contrary to instructions, took title to the properties in the name of Pat Casey Enterprises as a conspiracy to defraud the plaintiff. Pathe claims it paid Mr. Casey $58,250 and he failed to hand over the rights to the material.

Mr. Casey has entered a general denial and further says this action is not brought in good faith, but to annoy him and discourage him from the prosecution of a stockholder's action which he had previously filed against the plaintiff.

Seek to Expedite British Releases

Abolition of the lapse, averaging from three to six months, between pre-release showings of pictures in London's West End and general release in the provinces, is the aim of Alexander Korda and United Artists believed brought into early practicability by a deal recently completed giving the company a substantial interest in two hundred theatres controlled or shortly to be controlled by Oscar Deutch. United Artists has a similar interest in approximately fifty houses operated by C. J. Donada.

"Now that we are to have the cooperation of 250 theatres we can adopt the immediate release system," Murray Silverstone, UA.'s managing director in England, said. Crediting Alexander Korda as the sponsor of the idea, Mr. Silverstone said, "A great deal of public interest is built up in a picture during its making, and this is further stimulated by the advertising, publicity and reviews it receives when shown in the West End. Six months later, when it reaches the provincial theatres, most of this publicity has been forgotten. Why should all this carefully built-up enthusiasm be wasted?

"Just now it is like telephoning a girl and saying, 'Get all dressed up—I'm taking you to the movies—six months from now.'

"United Artists intends to abolish this cold storage. In the future all the big films we handle will go to the provincial centers immediately after the West End run—and the first picture to benefit by this new policy will be 'The Ghost Goes West'."

Incidentally, Mr. Silverstone pointed out, one of the ultimate results of the industry's adoption of this quicker release system may be the wiping out of the double-feature program and the so-called "quota" picture.

RKO Rent Suits End

Following a settlement reached with landlords whereby RKO will pay a year's rent in lieu of cancellation of a 10-year lease, all subsidiary companies which have been in the Bond Building in New York, this week moved to the RKO Building in Rockefeller Center.

Sid Brod Made Supervisor

Assistant director for 10 years, and more recently production assistant to Harold Hurley, Sid Brod has been made a supervisor.

STUDIO TECHNICIANS TO AID PROJECTION

Academy Committee Studies Exhibition Reactions to Improvements to Determine Procedure

The machinery now being constructed for studio-theatre coordination eventually will give Hollywood's production scientists, studio technicians and engineers an influence over technical matters in exhibition, especially in the projection booth, for the first time on a national scale.

Heretofore confining their efforts to an occasional suggestion or communication to exhibitors and their projectionists on exhibition technicalities, Hollywood's engineers, banded together in the Research Council of the Academy of Motion Picture Arts and Sciences, hold that technical factors, such as sound volume, screen illumination and excellence of music reproduction, have a very definite reaction upon theatre receipts. Therefore, they will seek to impress upon theatre owners everywhere the importance of heeding their suggestions for improvements, through a wholesale contact between Hollywood and theatres that will function regularly.

Members of the research council represent Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner-First National. Specifically, they set out, some weeks ago, "to enlist the assistance of theatre managers and projectionists in the Council's campaign for better pictures, technically, upon the screen."

Bulletins for Exhibitors

The method for accomplishing this at first will embrace the issuance and widespread distribution of a series of information bulletins outlining at first in a general way the technique of recording and photography, to be supplemented by expressions of the Council's own views as to how motion pictures may be presented to best advantage.

The idea indirectly offers some possibilities for extending the business of theatre equipment manufacturers and dealers, for the Academy intends passing on to the managers "information which would help you to periodically modernize your equipment to take advantage of" advances being made from time to time in recording and photography, "thereby improving the screening of your pictures."

Representatives Named

The Academy's plan is not new in its formulative status, having been the subject of consideration since last July. The present, however, has brought it to the point where reactions from exhibition are being studied for the guidance of the Council in setting down an actual method of procedure.

At the request of the Academy's subcommittee on studio-theatre coordination, all other technical committees and groups working under the sponsorship of the Council have appointed representatives to meet with the subcommittee to determine upon a definite program for improving theatre technical conditions and to effect coordination.

Representatives appointed thus far by the various Academy subcommittees to participate in this program are: Sound recording subcommittee, Carl Dreher and Thomas Moulton, with Lawrence Aicholtz, alternate; screen illumination, John Aalberg and Gordon Chambers, with Hollis Moyse, alternate; camera department, John Arnold and Ray Wilkinson, with Virgil Miller, alternate; Reel-length, J. M. Nickolaus; editorial department, Harold McCord; film preservation, Harris Ensign; committee on improving release print quality, L. E. Clark and A. J. Guerin, with K. F. Morgan serving as alternate.

Membership of the whole studio-theatre coordination subcommittee is composed of Franklin Hansen, chairman; Gerald Best, George Groves, E. H. Hansen, John Livadary, Wesley C. Miller, S. J. Twining and Gordon S. Mitchell, who manages the Academy's Research Council.

Basically, the Research Council says the studio technical departments of the large producers devote considerable time and money to obtain a definite technical effect which, in the final analysis, depend upon its treatment in the theatre to reach the public for whom it is intended. The Council believes, therefore, that some method should be available through which information on these effects might reach the theatre—through which the Council might explain these effects to the theatre manager, and through which the manager might be able to direct his problems and advice to the studio technicians as to how the Academy further may improve product technically from the exhibitors' standpoint.

The Academy says it is willing to appropriate a sum of money in order to carry out its plan, but it will not continue unless there is a similar desire for closer coordination on the part of the theatre managers and projectionists.

Studio Setting for Naked Truth Dinner

Kleig lights and other impedimenta of a film studio will provide the setting for the annual Naked Truth Dinner of the Associated Motion Picture Advertisers March 14th in the main ballroom of the Hotel Astor. A concealed camera will make pictures of the party which will be screened at midnight.

Scheduled for appearance on the regular weekly dinner program of the organization for Thursday were Freddie Bartholomew, John Corney, radio player, and R. M. Brinckerhoff, cartoonist.

Lennox Pawle Passes

Lennox Pawle, long an actor on the legitimate stage and on the screen, died late last week in Hollywood of a cerebral hemorrhage. He was 63. Mr. Pawle recently completed the role of Mr. Dick in "David Copperfield."

Sanctions Help Sustain Italian Picture Market

In spite of restrictions limiting Italian importation of films to 25 per cent of previous levels, American exports to that nation have been maintained through fortuitous operation of sanctions instituted by members of the League of Nations. Motion pictures reaching Italy from outside sources can come only from the United States, Germany, Austria and Hungary, under existing circumstances, and this country provides a substantial majority of this product.

Commenting on this condition, Mario Luporini, United Artists distribution representative in Italy, in New York this week pointed out that American product is enjoying an additional advantage through application of a dubbing system worked out by himself. In computing film footage imported the Italian government had measured and included as part of the quota the sound track, apart from the film itself. Now importers re-record the sound in Italy, eliminating importation of sound tracks and gaining an equivalent allowance for actual film.

The government's efforts to build up Italian production, according to Mr. Luporini, are meeting with success. This year Italian producers will turn out fifty features, as against thirty-two last year. The goal is one hundred features a year by Italian producers, which would supply about one-third of the amount required by Italian exhibitors, leaving two-thirds to be contributed by American and other sources. Although Italian producers may obtain financial aid directly from the government, they must also submit scripts, casts and other material to a bureau which must approve it prior to production.

All Italian theatres are required to exhibit Italian-made product, sometimes accepting as admission voluntary gifts of iron, steel or other useful materials.

Work is progressing steadily on an eleven-stage studio in Rome.

Censors Are No Aid To Pictures: Barrett

Censorship problems facing the industry were discussed last week by Wilton A. Barrett, executive secretary of the National Board of Review, at the weekly meeting of the Associated Motion Picture Advertisers at Jack Dempsey's Restaurant off Broadway.

"Neither the Legion of Decency nor any other groups with an axe to grind have improved films one bit," Mr. Barrett said. "What accounts for the fine lineup of films is the fact that the boys on the Coast have learned that the finest pictures they can make pull the patrons into the box-office.

"All attempts to hamper the industry have not contributed one iota to the fine pictures this year," he added. It is not true, he said, that all artistic productions have been "flops" financially.

Mr. Barrett also stressed the importance or producing films appealing to juveniles who, he said, are the adult audience of tomorrow.

WPA PACT WITH UNIONS STARTS U.S. STAGE SHOWS TOURING 146 CITIES

Stagehands' Pay Is Based on 96 Hours at Prevailing "Security Wage" of $103.40 Subject to Local Adjustments

With the serious threat of labor difficulties out of the way, the Works Progress Administration federal theatre project is proceeding satisfactorily, Mrs. Hallie Flanagan, national director, said this week.

On Monday federal theatre officials entered into a written agrement with Louis Krouse, assistant president of the International Association of Theatrical Stage Employees, and James Brannan, president of Theatrical Protective Union No. 1, the New York stagehands' union, which bases the stagehands' wage on the scale of hours. The pact started off a dramatic touring company in 146 cities and towns in the Southeast.

Stagehands are to work 96 hours at the prevailing "security wage" of $103.40 a month, "the hours to be adjusted to suit production schedules and prevailing conditions of the trade," according to the agreement. The IATSE obtained a concession that department heads, or No. 1 men, will be rated as assistant supervisors, at about $130 a month. Shows on tour will use local stagehands.

At the WPA-operated houses in New York, the stagehands will work 96 hours in two weeks. Mr. Brennan explained this would amount to a wage of $51.70 weekly, compared with the $75 paid to stagehands in commercial theatres. On the four-week basis, the WPA wage amounted to about $24 a week.

Four Different Wage Levels

The question of salaries for stagehands in touring shows was further complicated because the territory served by the federal theatre is divided into four groups, each with a different wage level. This has been solved by making flexible the number of performances the stagehands will work in different localities. But even under this plan, the wages paid stagehands will be less than the scale in effect at commercial theatres, including motion picture houses.

Underlying the argument was the cry of both theatre owners and officials of various theatrical unions that the New Deal's theatre projects constitute open competition with private enterprize. The stagehands' union objected on the ground the federal shows are a "commercial propositition" which might undermine admission scales and wage standards. By negotiating an agreement the IATSE placed itself on record as demanding the union scale.

The labor difficulties had threatened to prevent or at least delay the touring plans of "Jefferson Davis," which is scheduled to start a tour of Southern cities beginning at Richmond, Va., next week. A total of 146 cities and towns are on the itinerary. While it was announced the show will not play the larger cities where it would compete with established theatres, nothing was said of the competition to motion picture houses in the smaller situations.

On its tour, 'Jefferson Davis," a play of the Civil War, will be sponsored by the United Daughters of the Confederacy, and admission will be charged. In New York it had a three-day run at the Biltmore theatre at a scale of 55 cents to $1.10 a top.

This was the first instance of serious labor trouble in the Federal Theatre program, according to Mrs. Flanagan. She said that if relief were the only object she would favor the full union scale. She believed, however, that the project deserved concessions by the union because "it looks toward a permanent self-sustaining enterprise."

"With over 9,000 theatrical people on its payroll from coast to coast, with companies in some 20 states performing before audiences totaling 350,000 nightly, with admission shows opening in New York, Los Angeles, Chicago and San Francisco, as well as Peoria, New Haxen and Westchester County, N. Y., with touring companies starting through New York state, California and the southeast, the federal theatre is now a going concern," Mrs. Flanagan said.

Administrative Setup Completed

"The administration setup throughout the country is now complete; the legal difficulties of admission, touring and amusement tax are adjusted."

She also said that with more than 4,000 persons on the New York payroll, that region has "probably reached the peak of employment," and that "by March 15, as smaller centers complete their setup, we expect our employment figures to top 10,000." Plays are being performed by 158 active theatre units throughout the country, she added.

Injunction proceedings to stop permanently the national federal theatre program are planned by Bernard Brookes, New York stage producer and organizer of the newly formed Theatre Protective League. Mr. Brookes said his counsel in the capital was conferring with the office of Harry L. Hopkins, federal relief administrator. He wants the Government to release the federal theatre funds to established producers who need financing, permitting them to rehabilitate the theatre without any Government producing activity. He contended that by entering the theatre field the Government has discouraged private enterprise.

Commenting on the start of the federal theatre project in Syracuse, N. Y., last Wednesday night, Chester B. Bahn, motion picture and drama editor of the Syracuse *Herald*, observed:

"While the surface purpose of the Syracuse federal theatre project, in kind with similar enterprises throughout the country, is relief through work, analysis of the local setup indicates that it may be something more—Government in show business deliberately and commercially, with the final establishment of a subsidized national theatre. . . .

"Not the least interesting of the aspects of the situation will be the reaction of Syracuse's 'film row.' Obviously, local exhibitors, already reliant upon double features, giveaways, Screno and Bank Nights as box office stimuli, face dangerous competition—just how dangerous will be determined by the calibre of the stock troupers and the quality of their plays."

Long snarled in red tape, the program generally is digging out. Several companies presenting stock plays are being prepared to tour upper New York state. In some towns the WPA is reported to have compelled exhibitors to rent their theatres for a day on the threat of opening dark houses in opposition.

Conditions in the federal projects have improved greatly in recent weeks, said Ralph Whitehead, executive secretary of the American Federation of Actors. Remarking that the story in the HERALD February 8th did "not express his true sentiments at the time as the situation has changed a great deal," he continued:

"Mrs. Flanagan has been kind enough to listen to the complaints of the American Federation of Actors and to put many reforms into effect. I myself have been permitted to make changes in administration. As assistant national supervisor on vaudeville, circus and musical comedy, I feel now that everything humanly possible is being done to keep the projects alive and in good order.

Reiterates Film Attack

"All this, of course, does not change the statement that motion picture magnates have virtually locked out stage shows and are making a great mistake in not cultivating their talent sources. And vaudeville has been the greatest developer of talent, it is conceded by almost everybody. . .

"The American Federation of Actors wants stage shows to return to our picture theatre stages not only because it would mean jobs for performers and others, but because it would bring new life to our entire show business—in particular, the Hollywood studios."

William P. Farnsworth, New York attorney who succeeded Sol Rosenblatt as administrator of the NRA motion picture code, has been appointed an executive officer in the Washington office of the Federal Theatre.

Federal officials at Boston withdrew the WPA presentation of the play "Valley Forge" from remaining scheduled performances after a selectman at Plymouth, Mass., termed the play "not even fit for adults."

WPA PAYS WARNER'S RENT ON A THEATRE

The first tangible benefit to the motion picture industry from the Federal Theatre Project is reported from Hartford.

Warner pays $800 a week rent on a closed 4,000-seat house in the Connecticut city. The circuit figures it still is ahead because keeping the house open would reduce business at nine other Warner houses. Sunday night is the only time the city can absorb the extra seats provided at the State.

The WPA, having been unable to wrest the Parsons from the wreckers for its repertory theatre, wlll use the State at a rental of about $400 a week on Wednesdays, Thursdays, Fridays and Saturdays.

With only 1,000 seats offered for sale by the WPA, Warner figures it can garner $400 by opening the State Sunday nights, thereby erasing entirely an $800 expense item.

9,000 Theatrical Folk on Federal Project's Payroll, Companies Playing to 350,000 a Night in Twenty States, Says Director

FAST RECOVERY MADE FROM FIRE AT ELSTREE

Charge of Obsolete Sound Equipment Challenged; GB-KRS Action Is Dropped

by BRUCE ALLAN
London Correspondent

The up-to-the-minuteness of British studio equipment and operating methods is reflected in the fact that less than 24 hours after the British & Dominions studio at Elstree had been reported a raging furnace, not only had the studio telephone line been restored but that the office organization there was fully functioning with the aid of, among other amenities—brand new central heating.

This little incident is illustrative of the spirit in which B & D tackled what, in all respects save the absence of personal injury and of any loss of negatives, was by far the biggest disaster which the British production industry has suffered.

The outbreak of fire, when it was discovered in the early Sunday hours, had obtained a grip which, in the apparent absence of a fully adequate water pressure, had made it seem inevitable that the whole of the British & Dominions studio and possibly the adjoining British International Pictures plant would be totally destroyed. As a matter of fact, the damage was limited to the three B&D stages and the three BIP stages forming part of the same studio block. The main BIP block, separated by an alleyway, was unaffected, and the flames were kept from the oil-storage tanks.

It was therefore possible for BIP to announce the following day that its own production schedule would be uninterrupted and for B&D to state that its immediate objective would be to hire space in other studios for the productions of its tenants at Elstree. Before the day was out, it was plain that, making allowance for the loss of sets and costumes, there would be no interruption of production which could not be overtaken by revised schedules.

Readjustment Plans

The chief readjustments of production plans are as follows:

Capitol Films, which was using B&D space, booked space at Worton Hall, also a Western Electric plant, while the fire was still raging. Capitol will complete the Clive Brook-Helen Vinson "Love in Exile" there. It lost all its costumes and a big set in the fire.

Herbert Wilcox Productions transferred "The Three Maxims" to the Consolidated (old Whitehall) studio, losing only three days.

The Elisabeth Bergner "As You Like It" continued in BIP space.

Paramount British will complete a picture, half-finished at B&D, at the Joe Rock studios.

Paul Soskin's "Two's Company" had been completed, so far as sequences scheduled at B&D were concerned, and its transfer to Consolidated had been arranged before the fire.

Soskin Productions, so far as its own independent productions are concerned, may delay schedules sufficiently to permit some of these subjects to be made in the new Amalgamated studio, which is in the earliest stages of construction.

British & Dominions itself has no subjects scheduled for immediate production.

Not a foot of negative actually shot has been lost, although some difficult matching may be necessary in the case of half completed films.

All the financial loss involved is covered by insurance, and the total amount payable by the insurance companies is likely to be considerably over the £500,000 ($2,500,000) of structural loss.

"Consequential loss" policies, providing for compensation for loss of production time and for such continuing overheads as salaries may add, with special policies covering cameras, and lighting and other equipment, another £250,000 to the total.

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Equipment Dispute

Statements last week by Bernhard Gardner, the new European chief of RCA, to the effect that a big percentage of British theatre sound equipments was obsolete and beyond modernization came as an unwelcome surprise to exhibitors, but they have had a sequel which somewhat reduces their terrifying effect.

R. M. Hatfield, Western Electric executive in London, has come out with a flat denial of the general assertion, thus: "So far as Western Electric is concerned . . . from the beginning we have deliberately designed and developed equipment so as to be able to incorporate in it from time to time such changes of components as might be required to get the best advantage out of the progress in sound recording." He instanced "noiseless recording" and "wide range" as two improvements "neither of which rendered W. E. reproducing equipment in the slightest degree obsolete in its entirety."

There remain various other sound equipment concerns to be heard from

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GB and the KRS

News that the action by Gaumont British Super Cinemas, Ltd., against the Kinematograph Renters' Society had been abandoned emerged in the form of a statement that one of the distributors sued individually had been notified of the fact that the action would not be pursued. There is no official statement from either organization, but that the GB does not propose to continue the fight can be taken as a definite fact.

The actions involved the KRS as a trade association, its constituent members as trading companies and the principals as individuals. The allegations were restraint of trade and conspiracy in connection with the KRS decision to refuse bookings for the H&G theatres through Gaumont-British or through the subsidiary which GB formed to take over H&G Kinemas, Ltd., original owners of the theatres.

Withdrawal of the action means that a vast amount of money which seemed earmarked for the lawyers will be kept in other hands, but it also means that a trade situation of some complexity has been created. The KRS has a resolution on its books that it does not recognize the GB investment in the H&G theatres as a legitimate purchase; it also has decided that the situation is unaffected by the formation of Gaumont-British Super Cinemas, Ltd. Its members are willing to trade with H&G Kinemas, Ltd., but that company has gone out of existence, the legal owners of the theatres now being Gaumont-British Super Cinemas, Ltd.

No doubt a way will be found out of these difficulties—probably by GB—but at the moment it seems scarcely far-fetched to describe the Hyams halls involved in the dispute as "Five Supers in Search of An Owner."

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Woolf May Join Union Cinema

It is understood here that C. M. Woolf may join the board of directors of Union Cinemas, in which his financial associate, J. A. Rank already is interested.

Alabama Anti-Picket Law Is Upheld

In a test case reviewing the conviction of John M. O'Rourke under the Alabama anti-picketing law, the court of appeals has declared that the statute is not a violation of the Constitutional guarantee of freedom of speech and has affirmed the lower court's sentence of $1 and costs. The case came up from the Jefferson county court. Plaintiff was charged with picketing the Ritz theatre in Birmingham, displaying a sign stating that the stagehands employed were non-union and the management had refused to employ union labor.

Powers to Present "Reg'lar Fellers"

P. A. Powers is to present a new series of cartoons based on the newspaper comic, "Reg'lar Fellers," for distribution by Celebrity. The arrangement was effected by Charlie Giegerich, of Celebrity, and Gene Byrnes, cartoonist. Like the "Comi-Color Cartoon" series, "Reg'lar Fellers" will be produced under directorial supervision of Ub Iwerks.

Deitch In New Post

J. J. Deitch, Tri-States booking manager in St. Louis, accepted the position of buying and booking manager for Warner Brothers in St. Louis this week. He has been with Paramount for 11 years, for the last three years in Des Moines. Herbert W. Wangle, his assistant, succeeded him in the Des Moines post.

Jones Gets Fine Arts Medal

Robert Edmond Jones, noted stage designer now designing the color for "Dancing Pirate," new Technicolor feature being made by Pioneer Pictures, has been awarded the Fine Arts Medal for work in his field by the American Institute of Architects.

Paramount's "Peter Ibbetson" Acclaimed In Soviet Russia

Paramount's production of "Peter Ibbetson" has been widely acclaimed in the Union of Socialists, Soviet Republic, according to word received from Paramount's office in Warsaw, Poland. Mr. M. Czaban, manager in the Warsaw establishment, has been in receipt of a letter from Mr. Loy W. Henderson, Charge d'Affaires ad Interim, of the Embassy of the United States at Moscow. In this letter Mr. Henderson thanks Paramount for sending them the picture and goes on to say:

"This film was shown on various occasions to the members of the staff, members of the diplomatic corps and high Soviet officials and all who have seen it appreciate its high quality. The exhibiting of films of this type in the Soviet Union does much to raise the prestige of American films not only in the Soviet Union but also in the minds of officials for foreign governments whose good opinion may at times be valuable to the film industry."

Anatole Litvak to Hollywood To Direct "Sahara" for Wanger

Anatole Litvak, continental director, who has been signed by Walter Wanger to direct "Sahara" starring Charles Boyer, left New York Monday for Hollywood. Mr. Litvak revealed that his contract with Mr. Wanger called for one picture due to the fact that he has a commitment with the Pathe Studios in Paris for another picture which must be placed in production in July.

"Business conditions in Paris," Mr. Litvak said, "showed a slight improvement. Attendance at most theatres is on the upgrade. In production the producers are somewhat limited due to their productions. The population of Paris cannot be compared with the English speaking countries and for that reason producers are limited. In technical developments Hollywood is easily two years ahead."

FD Adds Distinctive

Distinctive Screen Attractions have been appointed distributors for First Division Exchange at Denver and Salt Lake City. Distinctive will handle the entire First Division program consisting of Alliance, Chesterfield, Invincible, Associated Talking Pictures, Normandy and Diverson praductions.

Has New Camera Device

Eastman Kodak has developed Polascreen. a camera device to remove the oblique glare of reflection from surfaces not intended to be in the picture. Similar to a lens filter, the device may be used in either still or motion picture camera work.

Doyle Given Post

Arthur G. Doyle, who has been a student in training in Twentieth Century-Fox domestic branches for two years, has been assigned to foreign service and has sailed from San Francisco for Shanghai.

H. C. Grubbs in Erpi Post

E. E. Shumaker, president of Electrical Research Products, Inc., Picture Consultants, has appointed H. C. Grubbs director of distribution for that organization.

COMPANIES INCORPORATED

The following companies have been incorporated recently in Dover, Del.:

Hollywood Roto-Tank, Ltd., to deal in film and photographing equipment. By J. Vernon Pimm, Albert G. Bauer and R. L. Spurgeon.

International Filmbook Corporation to deal in reading machines, film books and film book projectors, by A. G. Mehling, C. Rickert and William Taggart.

Picadilly Amusement Enterprises, Inc., by Julian T. Abeles, Leopold Bleich and William Lieber of New York.

Carlton Laboratories, Inc., by James L. Carlton, Herbert F. Braithwaite and J. Hume MacDonald.

United Amusement Company, listing capital stock of 250 no par value shares, by George W. Lilly, Helen Sokol and Elizabeth A. Lilly.

Transcontinental Broadcasting Company, Inc., to operate a general radio network and broadcasting system, listing a capital of $100,000 by J. Vernon Pimm, Albert G. Bauer and R. L. Spurgeon.

Centennial Broadcasting Company to do a general broadcasting business with a capital stock of 200 shares, no par value. By Randolph H. Guthrie, Ronald Kehl and Roland J. Stanger.

Among companies that have been incorporated recently in Florida:

Ralph Cohen, Inc., has been chartered to conduct amusement enterprises by Ralph Cohen, Harry Halpern and J. Herman.

Rosetta Theatres, Inc., with an authorized capital of 50 shares, no par value, by Sidney Meyer, Francis Wolfson and M. Wolfson.

Broadway Theatres, Inc., Tampa, with a capital of 50 shares, par value $100 each, by B. E. Gore, M. E. Gore and R. Diaz.

Lake Theatres, Inc., Jacksonville, with authorized capital of 10 shares, par value $100 each, to operate theatres. By F. H. Kent, Flora Korch and E. V. Glahn.

Roxy Theatre Company, Lakeland, listing capital of 10 shares, par value $100 each, by M. C. Talley, B. Hyde and J. W. Savage.

Miami Playhouse, Inc., Miami, with authorized capital of 100 shares, par value $100 each, by J. J. Southerland, F. E. Drews and H. M. Hicks.

Southern Film Studios, Inc., Miami, listing 50 shares of no par value stock by B. E. Newlon, W. W. Cox and Gladys Howard.

The following companies have been incorporated recently at Albany, New York:

Joe Byron Totten, Inc., New York, by Louis L. Cantwell, Lionel M. Mantell and Margaret Amiral.

Nation-Wide Equipment Manufacturing Corporation, New York.

Mangood Operation Corporation, Brooklyn, by Anne Swick, Victor R. Kaufman and Abraham W. Sereysky.

Cinemas Francais, Inc., New York, by Andre Dumonceau, Robert Hurel and Isador Kaplan.

Stone Film Library, Inc., New York, by Dorothy T. Stone, Albert S. Oshrin and Harry H. Oshrin.

Amerfilm Corporation, New York, by E. W. Stamm, F. Armstrong and P. C. Kaufmann.

New Pictorial Corporation, New York, to deal in motion picture films. Capital, $10,000. By Louis Sang, Marion Side and Carl H. Penziner.

Hampton Star Theatres, Inc., Westhampton, by Harri E. Nugent, Jessie A. Nugent and Adelaide A. Nugent.

Securities Pictures, Inc., New York, by Melvin M. Hirsh, Bert Kulick and Harry Kulick.

Kalbir Amusement Company, Inc., Brooklyn, by Freda Jaret, Bertha Reich, Matty Cooke.

Lenflar Amusement Company, Inc., Brooklyn, by Freda Jaret, Bertha Reich and Matty Cooke.

Lednar Amusement Company, Inc., Brooklyn, by Freda Jaret, Bertha Reich and Matty Cooke.

Elephant Productions, Inc., by David B. Friedland, Roslyn Soldinger and Louis M. Greene.

Tobis Playhouse, Inc., by Herman Roth, H. Sampson Goldfarb and Ben Gold.

Weiner-Lewis Theatres, Inc., by Lewis Weiner, Jacob W. Lewis and Harold Lewis.

Theatre Booking Offices, Inc., New York, by Morris M. Mintz, Blanche Greeley and Philip G. Steindler.

Brookhaven Rialto Theatre Corporation, Bay Shore, by Moses W. Drake, Arthur A. Barrett and Elisha T. Barrett.

Almer Theatres, Inc., Buffalo, by Allan S. Lustig, J. Merwin Lustig and Margaret A. Doyle.

Among companies that have been incorporated recently in North Carolina:

Lightman Theatres of North Carolina, Inc., to own and operate motion picture shows and other theatrical productions, under $50,000 authorized capital, with $300 stock subscribed by T. B. Simmons, E. J. Haley and Fritz D. Hoffman.

Kannapolis Theatres, Inc., by Morris Legendre, Marjorie L. Soper and Betty Woods.

Halifax Amusements, Inc., with authorized capital 5,000 shares, par value $10 each, by Frank C. Williams, Lee Wheeden and J. Winfield Crow, Jr.

The following companies have been incorporated recently in South Carolina:

Chester Theatres, Inc., to operate motion picture theatres, capitalized at $10,000, by F. J. Powell, Dr. Charles R. Bowman and L. C. Sipe.

The Abbeville Theatre Corporation, Abbeville, with an authorized capital of $500, by Y. F. Freeman, H. F. Kincey, Van Alen Holloman and W. B. Cokell.

Carolina Theatre, Inc., Anderson, with an authorized capital of $8,000, by P. S. Osteen and W. T. Roberson.

Comerford Takes Fay's

The Comerford Circuit has again assumed operation of Fay's Theatre in Philadelphia. Up to recently the house was operated by Nate and Sam Stiefel.

J. C. Jenkins--His Colyum

Still-Snowed-In, Nebraska

Dear Herald:

The mercury has been hovering around zero, up and down (mostly down) for about thirty days, and it has been snowing all day, and some guy on the radio has just advised us that a severe blizzard is on its way down from Valley City, North Dakota, and for us not to go swimming in the Elkhorn until we hear from him again.

There's no doggone sense in paying a man a salary to furnish us with that kind of weather. Somebody ought to give him a drink. Last night we had reindeer steak for supper and that night we dreamed that a polar bear chased us up a telephone pole.

Our oil burner is kept working overtime to keep the water hot in the radiators while we are out shoveling snowdrifts.

Someone once said that what this country needed was a good five cent cigar, and the rag-weed variety we are smoking inclines us to agree with that statement. Having nothing else to do besides shoveling snowdrifts, we have invented a new kind of thermometer, two of 'em in fact, one for winter and one for summer. On the winter one we have shoved the zero mark up thirty degrees and on the summer one we have shoved it down twenty degrees, and these thermometers ought to go on the market as the biggest sellers of the century.

One of our winter thermometers hung in the lobby of a theatre would undoubtedly increase business, and our summer one would preclude the necessity of a cooling system. A limited amount of stock in this invention will be sold, mostly for cash.

We were going to tell you some more about "The Beautiful Snow" but then, you know about that already.

▽

The other night our housekeeper went to see the show and when she came home we asked how she liked the picture and she said, "Oh, it was just another picture," and that decided us to stay at home. "Just another picture" has about the same draft at theatres as a smallpox sign, and "just another picture" is probably one of the reasons why there is so much argument against block booking.

We went to a banquet recently and, from the advance notice and the price we paid, we supposed we'd get roast turkey and huckleberry pie, but instead they brought us a plate of pork and beans and a dish of bread pudding. And then again it snowed all the next day.

▽

We braved fifteen below the other night to go to the Moon theatre and see "Stella Parrish," with Kay Francis, Paul Lucas, Ian Hunter and Sybil Jason. We were expecting to see "just another picture," but we were very agreeably surprised. If you exhibitors want to see a good story well played by a capable cast you better get this one and play it. There is no lally-gagging in it, and Paul Lucas and Ian Hunter put such sincerity in their work that you will be surprised.

The work of little Sybil Jason will rank well up to the top with some other popular juvenile stars. Kay Francis reminds us to quite an extent of Irene Rich, to whom we referred once as "That womanly woman of the screen." Miss Francis does not have to resort to a lot of gaudy makeup to make herself look beautiful; she would look beautiful if she had on an apron and was washing dishes in the kitchen sink. Paid critics may not give this one a three star rating, but this criticism is gratis. Thanks, Miss Francis, for your splendid work.

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There are probably more marriages performed in St. Joseph, Michigan, than in any two cities of its size in the Union. Chicago looks to St. Joe for marriages like Hollywood looks to Reno for divorces. If it weren't for St. Joe, what would Chicago do? And if it weren't for Reno what would Hollywood do? Then again, if it weren't for Hollywood what would Reno do? Jevver think of that?

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We've got a kitten in our house that puts in more time chasing its tail than some alphabetical worker puts in raking leaves.

▽

Whether it's true or not, we don't know, but we have been told that the Government is going to put seamstresses in all the public schools to sew on buttons and sew up rips in the scholars' pants. We are for that stronger than a skunk, and we are going to join the public school, for we are getting darned tired of having to stuff hay in the seat of our pants to keep this cold weather out, and—

There is no use in talking, it's a sign
of advance
When they will sew up the rip in our
every-day pants.

▽

We realize that it is a disagreeable subject, and we dislike to refer to it, but the fact is that the past six weeks have been so cold and the snow so deep that attendance at the theatres has been reduced almost to the vanishing point. People will not venture forth in sub-zero weather and wallow snowdrifts to see a picture show, no matter how good, but even so, we have this satisfaction to console us, this extreme weather will not prevent the captains and lieutenants of that "shelterbelt" from drawing their salaries. There is never any great loss without some small gain, and while we are regretting the present conditions don't forget that better times are "just around the corner" and that we want you to come up sometime to a duck dinner, and "You bring the ducks."

▽

The sportsmen over the middlewest will be disappointed when they go out to shoot pheasants next summer, for there won't be any. With the ground covered by two feet of snow and the mercury ranging from ten to thirty below, this weather has been the death of thousands of them.

People report finding dead pheasants by the dozens all over the country. The scarcity of feed and this cold weather and snow has about cleaned up all of them.

▽

Last night a blizzard was reported on its way from Alaska and before it struck we went down to the Moon and saw two features, "Two in the Dark" and "Freshman Love." Both well worth seeing.

Frank McHugh was the principal player in "Freshman Love." He gave his usual excellent comedy performance and he was ably assisted by Joseph Cawthorn. We don't know whether Cawthorn came from Germany or Arkansas, and it don't make much difference, we are glad he came from somewhere, and we wish the producers would give him more to do. Whenever they put him in a picture he is "the life of the party."

▽

Just as the weatherman said, the blizzard struck last night and the mercury in the thermometer jumped down to 30 below with a high northwest wind which kept our oil burner working in three shifts, all three working at the same time. Gosh, now would be a good time to have our winter thermometer working. The highway department is keeping their scrapers in the sheds waiting for the snow to stop drifting.

▽

Those of you, if any, who are depending upon that Townsend Old Age Pension of $200 a month had just as well forget about it, for you are not going to get it. The Government and the various states will no doubt pass some kind of a pension law but it will not be $200 a month, and whatever is passed will be bound up with so much red tape that but few of the deserving aged can qualify for it.

We are in favor of pensioning the deserving aged. We will be willing to pay our taxes for that purpose, but we are decidedly opposed to taxing the working class to pay a pension to the hobo who has tramped the country all his life and panhandled his living out of people who have worked to build the country up.

The red tape requirements will preclude any who have anyone upon whom they can depend, anyone who has a dollar or who ever had one, and there will be enough bureaus of various kinds to handle the matter which will eat up about all the fund.

Maybe we don't know anything about it, but why can't a hammerhead guess on it as well as smart folks? There is one thing, however, that we do know, and that it that we have said quite enough already.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colyumnist

Atwell Quits Columbia

Ben H. Atwell, assistant to Jack Cohn of Columbia Pictures, has resigned from the company.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SUPERIOR HANDWORK RECOGNIZED

From a theatreman who "forgot" to sign his name comes a prayer that separate Quigley Awards be given for subsequent-run campaigns. The writer claims men in his situation are handicapped, that the first-runs have budgets allowing them to do things impossible for the subsequents.

If in the two years of the Quigley Competitions, no Plaque, no First, no Honorable Mention had been voted to theatremen in the subsequents, then there would be right good reason to heed this request. And while Plaques and Sheepskin Certificates have not been awarded overwhelmingly to entrants other than first-runs, the record shows clearly that second and even third-run campaigns that cost about a quarter have taken plenty of bows and more than once stolen the spot.

The Quigley Awards flourish because they encourage the theatreman to strive for a higher grade of showmanship for which he often gains worthwhile, practical recognition. That managers in spots similar to our correspondent's have through these Competitions advanced themselves is stressed and sincerely for the encouragement of those who feel checked by the confines of their situations.

Sure we know that regiments of managers do miracles with a couple of bucks and a handful of fingernails. And it's a pleasure to note that the Awards Judges also recognize this superior handwork so often.

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THEY ALSO TAKE IT

The boy knows because he's toiled around circuits quite a few years in an executive capacity. And therefore we cocked a wide ear when this visiting Round Tabler spoke up about district and zone supervisors.

"Too many managers," sez he, "take too much to heart if not too seriously what their district bosses do or say, when in numerous instances these executives are merely passing along some of the what-ho they have been handed from the Big Chief. Of course there are times when personal feelings creep into the picture but in most cases the supervisor's storming is impersonal and passed along more as a matter of routine than a desire on his part to pull a Simon Legree.

"In all my experience," continued the visiting brother, "I have found few real bad boys among the district heads. If they seem hardboiled then managers might remember that supervisors are on a tougher spot and often have to put on the whip stunt under orders or else——.

"You could do worse," he concluded, "than tell the members that the manager who is doing his job sincerely and doing it the best he knows how may have lots to worry over but not so much as he might think on how he stands with his district or zone supervisor."

* * *

Well, laddies, these be brave words indeed, and in the opinion of this department a not unreasonable defense of a class of showmen who take their share of pokes on the chin along with the men under them.

The unhealthy tension to which all theatre manpower is subject is often due to a constant demand upon all concerned with exhibition, high or low, for day-in and day-out results. It would be futile to lay all box office failures at the manager's or supervisor's door but there is too much of a finger-pointing at these worthies when grosses bog down.

The answer is in short that supervisors, no less than other groups similarly situated, believe in a "live and let live" policy of operation. It may also be said that when they are accused of riding men unjustly the bearing down too often is caused by pressure from more powerful hands.

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HORSESENSE ABOUT REFUNDS

There's a heap of horsesense in the refund bulletin issued by George W. Coleman, Chief of Service at Manager J. C. Goodwin's Scollay Square Theatre, in Boston, and from which we have quoted on a following page. Especially is to be commended the reference to that "warm smile when handing back the money".

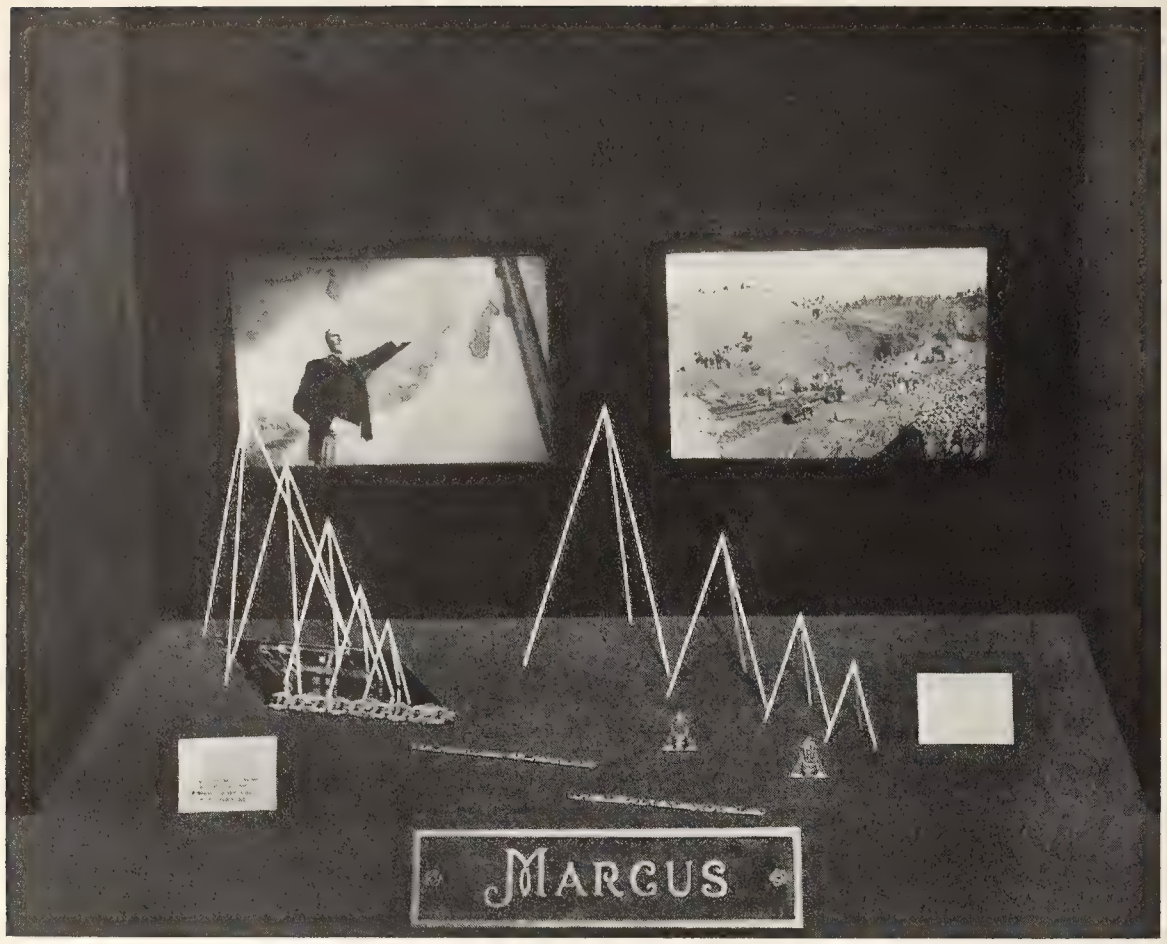
Millions of words have been spilled about the box-office value of the friendly bow in handling refunds and in other direct contacts with the paying customers. Yet more millions of words may be written and well studied because the business of smiling, earnestly applied, has never yet failed to return steady and highly attractive interest.

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Reported recently by the American Psychological Association is a study of creative work of 1,264 persons which reveals that 35 is the golden age of man's productivity, the exceptions being poets and astronomers.

Evidently those psychologists don't read the Round Table.

A. Mike Pazel



DIAMOND WINDOW. Above unusual display on GB's "Rhodes," was planted in window of exclusive Fifth Avenue jewelers as advance for date at the New York Roxy Theatre. In addition to rare jewels, flash featured stills showing Walter Huston as Rhodes and scene of African diamond mine against velvet background. Theatre credit card down front announced opening.

Hill and Hoppe Build Amateurs

Lot of returns from recently inaugurated amateur program involving houses of St. Louis Amusement Co., is reported by M. L. Plessner, circuit ad head, the idea building strong under supervision of Leto J. Hill, general manager, and Wm. Hoppe, Jr., west side zone chief.

Best amateurs from each house appeared on weekly air program, time given by station, and winners chosen by vote were organized into unit for paid engagement at all houses of circuit. Hoppe is M.C. on the program and known as "Colonel Bill."

Unit is called after circuit and radio station with other similar groups planned by Hill if interest holds up. Plessner promoted a big splash on this in local paper, said to be one of largest spreads accorded theatre presentations.

OUR NEW ADDRESS

Members and other readers will please note the new address of Managers' Round Table Club, 1270 *Sixth Avenue, Rockefeller Center, New York, where the offices of Motion Picture Herald are now located.*

All communications for your Round Table Club and the Quigley Awards are to be posted accordingly and NOT to 1790 *Broadway, the old address.* —*A-MIKE*

Rhymed Double Truck Sells "Strike Me Pink"

From F. A. Rohrs, U. A. branch manager, Charlotte, comes a report on the excellent campaign put over by Manager W. H. Eubanks, at the Richmond, Rockingham, N. C., top gag being double truck co-op page with each participating merchant's ad in rhymed copy. F'rinstance, furniture store ran this:

"It's leap year, young ladies,
Let's all shout with joy.
We'll furnish the home
If you furnish the boy
Make the boy take you
To see "Strike Me Pink"
We can fit up your house
From parlor to sink."

At bottom of page a pink tea was announced for matinee between two and three for women patrons, local girls in pink serving. Pink cakes were promoted, all merchants dressed windows in same color and pink heralds distributed.

"Send Us Your Face Photo!"

Finney Organizes Club On "Africa" Serial

Press book put out by Ed Finney's Republic ad department on the serial "Darkest Africa" features a Young Explorer's Club with prizes of bicycles, cameras, etc., available to members. Contest slant attached is nationwide.

Other smart national tieins arranged by Bill Peirce have been made with Remington Rand, National Biscuit, Young America, and Ingo-Bike Company, the juvenile weekly giving back page of recent issue to announcement of tieup.

Joe Lee Inaugurates Basketball on Stage

For houses having stages with sufficient space, theatremen will no doubt be interested in the slant recently inaugurated by ole "Doc" Joe Lee, skipper at the Brooklyn, N. Y., Paramount—basketball games on the stage each Friday night, starting at 10:30, after the last feature, same admission price covering regular show and game.

The idea originated with Al Reid, of Fabian Theatres, operators of the Paramount, Reed working with Lee in lining up a series of games between recognized professional teams and among those listed are the House of David, Philadelphia Hebrews, Alabama Pitts, etc. First game was between the Brooklyn Jewels and New York Violets, played in two 15-minute periods.

Teams Wear Special Outfits

In addition to the contest angle, Joe did not neglect the spectacle slant to give the event that necessary touch of showmanship. With this in mind, both teams were attired in special outfits and played against a black plush cyclorama background. Lee spent some extra money to install regulation baskets, electrical scoreboard, rigged up special lighting and now has chemist experimenting to whiten or silver the ball so that passing can be followed easier.

Ushers were stationed in aisles to return balls out of bounds in the auditorium, but as the Paramount stage lacks only a few feet of regulation and players being highly skilled, ball was rarely out of control.

Lee advertised the game widely, broke the sport pages in advance and newspapers covered it fully the day after. Attendance was reported double the usual Friday take, due to the extra and novel attraction, and Lee says the idea can be adapted to houses with less stage space than the Paramount.

"Send Us Your Face Photo!"

Tieins Helpful For "Spy 77" Date

Nationwide tieups for First Division's "Spy 77" arranged by ad head Al Friedlander include hookin with fan magazine running illustrated fictionization of story. American News Co., distributors, carried three-color posters on the tiein on 2,000 delivery trucks in various cities.

Friedlander also reports Postal Telegraph cooperation for heralds in pick-up and outgoing messages to tie in with local dates. Star head cuts in department store ads were also promoted by theatremen on various dates.

February Deadline

Deadline for all entries in the February Quigley Awards competition is midnight, Saturday, March 7. Campaigns to be considered eligible for the plaques and mentions must be at Quigley Committee headquarters by that time. Please send entries in as soon as possible and note new address. —*A-MIKE*



Department Store Window Tiein on "Pine"

Ace Drives Put On For "Pine" Openings

Under supervision of Paramount ad head Bob Gillham, much coverage was obtained for openings of "Trail of the Lonesome Pine" in Miami and New York.

In the Florida resort center, advance was centered around world premiere at the Miami Beach Colony Theatre and fact that picture was first all-outdoor color production. Interviews with author, George Ade, Dr. John Oliver La Gorce, National Geographic Magazine editor, famed expert on color photography and other celebrities brought many newspaper breaks including photos of the premiere.

Top bally stunt was tieup with Hialeah track on a "Lonesome Pine Handicap" plugged with posters in trolleys, busses, mention in programs and spot announcements on the p.a. system at the track, the special race run on day of opening. Color and other highlights of picture were given boosts on local radio programs.

Opening night was very "hollywood" with top names in attendance with spots, and floods used to light up front of house. Advance showing for local critics was arranged so that reviews broke night of opening and stories were sent out over the various wire services for national coverage.

Big Ads for N. Y. Opening

For the date at the New York Paramount, series of 600 and 1,000-line ads were used ahead with copy stressing the color angle. Outside tieups were varied and included Cinema Shop window in Macy's (see photo), pipe display at Wally Frank, Franklin Simon sports window, Marcus jewelry display and color windows in many Nu-Enamel local stores.

"Send Us Your Face Photo!"

Store Aids Spencer For "Mutiny" Date

Through cooperation of local chain hardware store in Hamilton, Ontario, C. T. Spencer at the Capitol for "Mutiny" secured model displays in all their stores four weeks ahead. Windows were devoted to stills with picture and playdate mention. Additional publicity breaks were garnered by Spencer, who discovered that a direct descendant of Lt. Bligh of "Mutiny" fame was a resident of Hamilton, papers carrying stories, with gentleman in question lending theatre an old picture of the ship.

Smalley Theatre Head Arranges Rubinoff Date

Continuing his policy of playing big stage names at various of the circuit's theatres, W. C. Smalley, president and general manager, Smalley Theatres, forwards account of recent personal appearance of Rubinoff in Johnstown and Norwich.

Engagement was front-paged in all papers and followup publicity was also in keeping, with cut of star and two-column full story breaking in Norwich. Business was tops, duplicating success of Paul Whiteman personal in same houses last summer.

Mr. Smalley also reports running other stage names and radio acts, cash nights, stage weddings, etc., with sufficient success to combat the severe snow storms in that sector.

"Send Us Your Face Photo!"

Lie Detector Used On "Captain Blood"

Mike Chakeres, Regent Theatre, Springfield, Ohio, for his "Captain Blood" date borrowed a lie detector from local police which was placed in lobby during engagement. Patrons leaving theatre were asked if they could truthfully say they did not think the picture one of the greatest they had ever witnessed. A money back offer was made, but there was no "takers."

For "Obsession" special invitations were extended to ministers and letters mailed to P.T.A., men's and women's clubs, all stressing fact that author had attended school in Springfield.

Airplane Stunt Plugs "Zero" for Young

A novel airplane stunt to publicize "Ceiling Zero" was used by Leo Young, Strand Theatre, Portland, Maine. Two thousand cards for each letter in title were dropped from bannered plane flying over city, the letters "C, E and I" being first thrown out and the remaining letters in groups of three at intervals of 15 minutes. To first six persons presenting themselves at theatre with complete set of 11 cards spelling out title, free trips were given and to next six, guest tickets were awarded. Stunt brought plenty of publicity for Leo.

For his lobby a peep-show machine was installed containing stills and title cards, patrons were invited to step up and see a free preview. Young arranged with local pilot to go to Boston to pick up the print, photos were taken of plane landing at field in Portland and run in dailies. Contest was also planned with schools for model airplanes, which were displayed in lobby, members of local airport acting as judges with tickets going to winners.

"Send Us Your Face Photo!"

"And It Comes Out—"

Aspirants in Hamilton, Ontario, who were able to sing, dance, whistle or play an instrument to the tune of "Music Goes Round" were invited by Manager Sid Scott to do their stuff on the stage of the Tivoli. Ten dollars was offered as prizes and Sid covered all music shops with half-sheet cards on the gag.



Proper Handling of Refunds Described by Service Chief

There are two classes to whom the theatre must at times give refunds. One class consists of those the theatre welcomes but for various reasons ask or demand their money back. The second class is made up of patrons not welcomed by the theatre, namely intoxicated or disorderly persons, shifters, etc. Let us deal with the former.

The primary purpose of the chief usher should be to take the curse off the refunding process by not giving the patron the impression he is going through a terrible ordeal. . . . The chief should consider refunding as a business transaction which is in one sense as important as the purchase of a ticket. . . . To refuse or to handle discourteously or carelessly a reasonable request for "money back" is not consistent with the principles of the theatre staff. . . .

Therefore, it is a good and necessary policy to handle refunds cheerfully. Use the transaction as another way to build up good will. . . . Give the patron a warm smile while handing back the money—express your regret that he was unable to stay. . . tell him sincerely you hope to see him back again soon—

From bulletin for Chief Ushers written by George W. Coleman, Chief of Service, Scollay Square Theatre, Boston, and reported by Manager J. C. Goodwin.

WHAT MORE CAN I SAY?

I'm Stumped! How am I going to write an ad on the new Chaplin picture? The newspaper critics haven't left anything for an ad-writer like me to say!

They've stolen my stuff with the *N. Y. World-Telegram* saying, "it's the funniest picture in years . . . Chaplin is still supreme . . . my only advice is to go and laugh yourself sick."

The *N. Y. Post* calls it "the season's motion picture event . . . highest rating, EXCELLENT."

And the sober *N. Y. Times* thinks it's "a rousing, rib-tickling, gag bestrewn jest in the best Chaplin manner." Everyplace I look somebody else is writing a column or a review about how funny and what a hit "Modern Times" really is.

So-o-o-o, there's nothing for me to do but say that Charlie Chaplin's "Modern Times" starts Friday, and suggest you come early to avoid the crowds.

The Ad-Writer,
LOEW'S

P. S. Regular Prices—No Advance! Plus big screen show!

Ernest Emmerling and Art Schmidt, of Oscar Doob's department, are credited with above smart type ad on "Modern Times" for dates at Loew's metropolitan theatres.

Inquiring Reporter Gag Sells "Way Down East"

Three days ahead of opening of "Way Down East" John Burhorn, Gayety Theatre, Chicago, had inquiring reporter rove streets asking old timers if they had seen the original play and what their comments were. To those sending in best letters, tickets were awarded. Cooperating newspaper gave stunt plenty of publicity.

"Send Us Your Face Photo!"

Staff Goes Pirate On "Captain Blood"

Not only the usherettes and doorman but the lobby too was given that pirate treatment at the RKO Palace, Columbus, Ohio on "Captain Blood" where long gangplank was placed across the outer lobby (see photo) leading to the main entrance door to theatre.

Large blowup of one of the stills was planted in center of lobby setpiece, surrounded by model ships with picture credits above. Local weekly tab used shot of usherettes in costume as front cover design and the dailies also gave the display a number of breaks.

Entire setup was arranged by Columbus RKO publicist, John L. Barcroft working with C. Harry Schreiber, manager of the Palace and RKO city manager.



Costumed Staff and Lobby Gangplank

Moss Uses Nut Stunts For "Night at Opera

Some ace gag stunts topped Dick Moss' "Night at the Opera" campaign at the Imperial Theatre in Long Beach, Cal., one of which was dummy dressed up and placed in outer lobby with card reading "I'm the only guy in town who is not going to see (picture title here), but then I'm only a dummy." Another stunt was street car barker made up to resemble Groucho with glasses, mustache and cigar.

Barrel was placed in front of theatre with cutout of the three Marxes shown emerging with "It's a barrel of fun" copy and in lobby announcement card was prominently displayed offering tickets to those coming closest to guessing correct number of laughs in picture. Through tieup with local radio station, daily announcements were made, druggist featured a Marx Brothers nut sundae and entire staff wore sashes.

"Send Us Your Face Photo!"

Whitney's "Book Matinee"

To aid Denver South Side's woman's club drive to gather books for state's free traveling libraries, Gerald Whitney donated his Mayan Theatre for a matinee at which books served as admissions. Over 500 volumes were said to have been turned in as a result.

"Send Us Your Face Photo!"

Press Sheet Offered On "March of Time"

For latest issue of "March of Time" press sheet has been created by Ralph Rolan, vice-president in charge of advertising with lots of useful information packed into four pages.

Exploitation ideas, publicity stories, sample one-column ads, billing, etc., are set down so that busy theatremen can see what they have to sell in the newest issue. Cooperating on the press sheet were A. K. Mills, publicity; Al Sindlinger, exploitation, and Miss Mary Losey, members of Rolan's department.

Sculptured Temple Figure Tops Bangkok "Curly" Front

Unusual and interesting was the front display on "Curly Top" at the Chalerm Krung Theatre, in Bangkok, Siam, with sculptured figure of Shirley Temple (see photo) planted on special pedestal. Credits in English were carried on front panel and theatre copy in Siamese on panel to left.

Ahead and during run, leading Bangkok department store tied in by offering a five per cent reduction on sales to anyone presenting star photo together with store's newspaper ad. Photos were distributed befor by store and theatre, with store reporting extra business as a result.

Tieup was arranged by L. B. Steedman, 20th Century-Fox manager in Singapore at that time and now stationed in Bombay.



"Curly Top" Front in Bangkok





JOHN McMANUS' "PINK" WINDOW TIEUP AND AL HAMILTON'S SMART LOBBY SETPIECE ON "GOES"

Balducci's Snowbirds

This snowy siege we've been having meant only one thing to Tony Balducci at the State in Fulton, N. Y., and that was an opportunity to chase around town and plant snowbirds in conspicuous spots which he did successfully and profusely.

"Send Us Your Face Photo!"

Above, left, is reproduced John McManus' smart pink window at leading Kansas City store on "Strike Me Pink" for date at Loew's Midland.

Above, right, shows Manager Al Hamilton's sock lobby setpiece on "Anything Goes" at the M & P Empress, South Norwalk, Ct. It's 20 feet by nine and a half high. Fancy grillwork at top and sides done in shades of blue, dark at bottom to light at top. Background is crinkled cellophane and cutout letters raised.

Special Front Built For "Littlest Rebel"

R. D. Leatherman, Rialto Theatre, Denison, Texas, constructed a special front for his "Littlest Rebel" date, background of which was done in solid white and color scheme carried out in red, white, blue and confederate gray. Predominating figures were framed heads of Temple and Boles blown up and done in brown and green. The appliqued title shield was bordered in blue and backed out in red.

Endorsements From Overseas

DENNIS C. WALLS,
Manager, New Oxford,
Manchester, England

The Quigley Award Contests are to me a great incentive to think hard and deeply on how to pull 'em in and "pull off" an Award. Over here in England the Quigley Competitions are greatly esteemed and though it is only a short time since I was fortunate enough to secure an Honorable Mention, I say without hesitation from the congratuations and press notices that my reputation is certainly enhanced.

ROBERT BORIS,
Manager, Scala,
Brussels, Belgium

It certainly was with pride and great satisfaction that I received the Honorable Mention awarded to me for my exploitation campaign on "Bride of Frankenstein."

I gave your Award a place of honor on the wall, right over my desk, where it has been and continues to be the envy of everybody connected with the film business in Brussels.

Here is hoping that in due time the Quigley Competitions will become an internationally recognized encouragement for all ambitious and up-to-date showmen.



Coffee-Doughnut Tieup By Westfall in Lobby

In addition to putting over a swell coffee-doughnut tieup in the lobby of the Haven, in Olean, N. Y., F. M. Westfall secured a full page story on his stunt in the Salesgrams, house organ for General Foods.

Theatre ran trailer few days ahead and block ad was placed in newspapers urging public to attend. Radio hookup was planted in lobby, where coffee was served, and over this went steady stream of comment from those who had partaken of the beverage. Copies of booklet "how to make good coffee" were distributed, as were handbills, and grocers around town plugged the stunt. Accompanying photo shows how Westfall displayed the merchandise.

"Send Us Your Face Photo!"

Shakespeare Week Planted By Le Tempt at Texas

In dignified old English type at top of co-op page, Homer Le Tempt, Texas Theatre, San Antonio, announced a proclamation by the Mayor on the inauguration of a "Shakespeare Week" in connection with the "Dream" opening there. Flanked on either side of statement were endorsements calling for film's support from city Archbishop and state chairwoman of clubs here.

Below masthead was oneline streamer carrying theatre and playdates and below was merchants' ads, each of which contained a quotation from Shakespeare.

"Send Us Your Face Photo!"

Auto Dealer Aids Nutter On "Anything Goes"

Al Nutter, Opera House, Millinocket, Maine, for "Anything Goes," tied up local auto dealer who carried cards in his windows reading "Anything goes at the Opera House, but the new blank goes best all the time." Al's sign shop painted a set of oversized musical notes of cardboard stock, one letter of the title was painted on each note and these interspersed with smaller notes covered with star cutouts. These suspended by wires were hung in lobby, attracting considerable attention.

"Send Us Your Face Photo!"

Scrappy In Rubber

Line of rubber balls, moulded dolls and jack sets using names and likenesses of Columbia's animated cartoon characters, Scrappy, Margy, Dopy and Yippy has been arranged for distribution through chain and department stores.

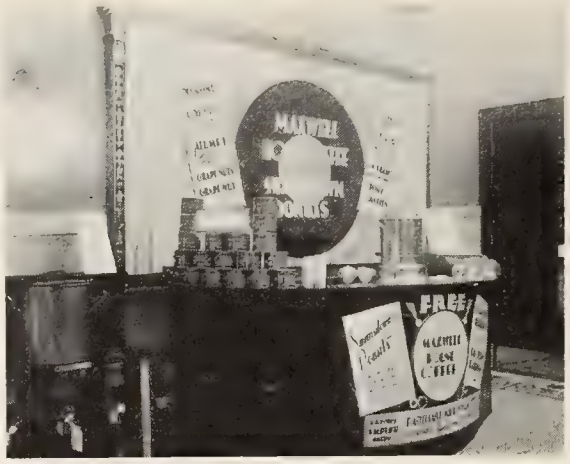
"Send Us Your Face Photo!"

Binnard Animates "Blood" Display

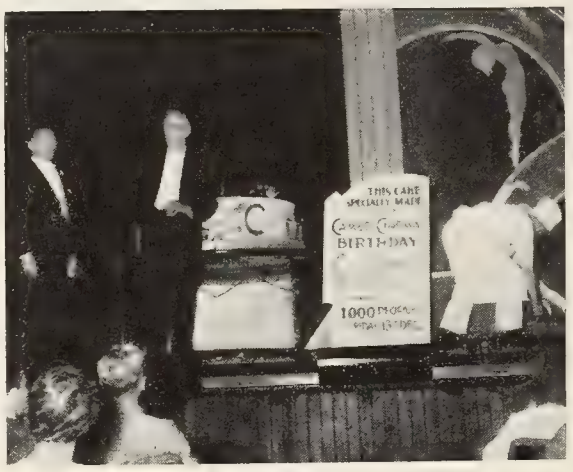
Boys in the field are seizing upon the opportunities for display on "Captain Blood" and among those recently reported are some from Manager Birk Binnard, Metropolitan, Baltimore, illustrated in accompanying photo. Ted Sokolove is house artist.

Title was painted on sail in background, sail anchored at four corners and blown by large fan concealed at left side. Figures fencing in front were five feet high, blown up and hand painted. Ship deck and rear constructed of beaverboard, with rope, treasure chest planted for realism. Ships in background were animated, rolling with the waves.

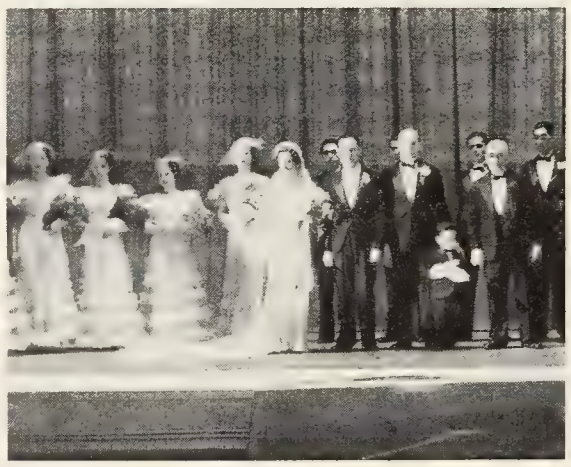
Color scheme: Sail, white and lettering, red. Figures, ships, etc., in natural color and date in black. Amber spot on sail, blue spot on foremost of ships and red spot on those in rear.



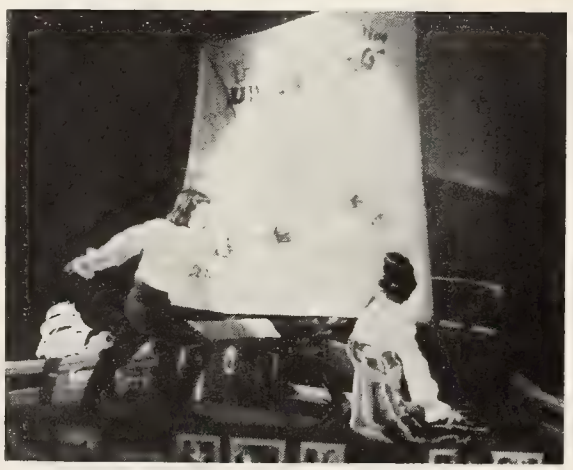
Westfall's Coffee-Donut Giveaway



Mayor Cuts Cake for Levy



Allison's Bridal Party on Stage



Binnard's Animated Lobby Display

Theatre Celebrates First Anniversary

When the Cameo Cinema, Durban, South Africa, celebrated its first anniversary, Woolf Levy, director, promoted what he reports the largest birthday cake ever made locally for giveaway to patrons. Cake served over 1,000 and to those coming closest to guessing correct weight, tickets were awarded. Cake was cut on stage by His Worship the Mayor.

Special colored program was gotten up for the occasion containing message signed by Levy thanking patrons for their attendance during year. Merchants' ads paid for printing and distribution.

To boost "Supernatural," following his trailer, Woolf used an amateur ventriloquist dressed as a skeleton seated at box draped in black with crystal and green lights flashing on him. The man spoke in two voices, one as a male commenting on the picture and then as a female offering to tell fortunes during each performance.

"Send Us Your Face Photo!"

Stage Wedding Planted By Allison and Rodis

George Allison, manager De Luxe Theatre, New York City, assisted by Ted Rodis, put over a reported first-time stage wedding in his neighborhood. Leading merchants donated gifts to the lucky bride and groom including flowers, furniture, complete bridal outfits, etc. Accompanying photo shows party on stage.

Merchants plugged the wedding in their ads and stores, theatre was decorated for the occasion, circulars and heralds were distributed, local celebrities attended and newspapers gave the stunt some nice publicity.

"Send Us Your Face Photo!"

Excuse It, Please

In a previous issue we stated that Thomas E. Muchmore was manager of the Rialto Theatre, Plymouth, Ind. Tom is connected with the Settos Theatre general offices with headquarters at the Ohio Theatre, Indianapolis, Ind. Excuse it, please.

"Send Us Your Face Photo!"

Levitt's Kiddie Business

John Levitt, to get the kids in to see his "Fighting Marine" serial at the Congress, in Newark, N. J., issued small cards which are punched weekly and to those youngsters attending twelve consecutive weeks pen and pencil sets are awarded.

"Send Us Your Face Photo!"

Plantation Ball Held For "So Red the Rose"

A plantation ball was put on at leading hotel by Sam Roth, State Theatre, Harrisonburg, Va., in connection with the opening of "So Red the Rose." Window next to theatre was devoted to display of Civil War relics and exhibit of Confederate money, guns and brick from historically-famed McLean house in Appomattax.

Parade of local boy scouts with band was held few days ahead, advance screening was held for clergy, doctors and leading merchants, and children presented script over radio. Bill Smith assisted on the campaign that got city-wide coverage.

• personalities

MARION FERARA
formerly manager of the Strand for the Saenger Amusement Company and later theatres in Havana is now located in Jackson, Miss.

▽

GEORGE ACKERMAN
succeeds VICTOR KEADY as manager of the Broadway Theatre, Portland, Ore.

▽

GEORGE ALLAN
is reopening the old Empress Theatre as the Center, Dover, Colo.

▽

FOREST SWANSON
has been transferred from the Atlas, Lamar, Colo., to the Roxy, Denver.

▽

DICK MOSS
has been transferred from the Imperial, Long Beach, to the Boulevard, Los Angeles, replacing PAT ARGUST, resigned. JACK LA MONT takes his place at the Imperial.

▽

D. F. LYON
is opening the Alpine, Los Angeles, Cal., house closed for some time.

▽

JOE REYNOLDS
shifted from the Stratford, Chicago to Milwaukee to manage the Lake for Warners.

▽

HARRY SANDERS
formerly at Lido in London, is now the general manager of the Regal, Uxbridge, Middlesex, England.

▽

R. A. FITZSIMMONS
formerly at the Simons, Las Animas, Colo., is now managing the Kiva there.

▽

LAMAR KEEN
is now managing the Trenton, Lynchburg, Va., replacing C. K. EAGLE, who has been transferred to the Warner Pittsburgh division.

▽

A. C. BARWOOD
has taken over the Woodstock, Woodstock, Vt., from W. LAMARS.

▽

HARRY DUNCAN
is managing the Fairyland Amusement Park in Kansas City, Mo.

▽

J. H. KERR
formerly assistant at the New York City Alpine, has been promoted to manage the Dyckman here.

▽

AINSLEY G. WOOD
has been appointed manager of the Melrose, Dallas, Tex., succeeding W. M. FINK, who will manage the Palace.

▽

JAKE GOLDEN
RKO city manager in Rochester, has been transferred to Syracuse, succeeding BILL TUBBERT, resigned.

▽

BRUCE ROYAL
formerly in charge of publicity for COL. A. D. BADER, at Lockhart, Texas, is now managing the Rio Theatre in Freer, Tex.



ELAINE HOPE to Mr. and Mrs. Al Unger on January 23. Weight, 7 lbs. 10 oz. Daddy manages the Capitol Theatre, Jersey City, N. J.

▽

C. S. FREEMAN
assistant at the Palace, Syracuse, has been named manager of the Temple, with W. RISLEY, assistant at the Temple,, becoming manager of the Palace.

▽

ALFRED BARNES
has purchased the Gem Theatre, Detroit, Mich.

▽

TED FORCE
former manager of the Roxy, Sturgis, Mich., has become manager of the Garden in Flint, succeeding VERN CICOTE, transferred to the Majestic, Grand Rapids.

MERRILL HANNA
has resigned as manager of the Hollywood Theatre, Detroit.

▽

JACK REYNOLDS
has been named manager of the Lake, Milwaukee, Wis.

▽

TOM DALEY
is taking over the Imperial Theatre in Toronto, Ontario, Can. Tom was formerly at the Uptown there.

▽

WILLIAM McDERMOTT
has been appointed assistant at Poli's Theatre, Springfield, Mass., replacing WALTER KESSLER, who goes to Loew's Theatre, Jersey City, N. J.

▽

E. J. CLINE
has opened the Modern in Providence, R. I.

▽

AL BECKERICH
formerly at Warner's Hipp, Cleveland, Ohio, has been transferred to the Albany zone.

▽

HARRY NEWTON
has taken over the Turon, Turon, Kan.



MIND "THE PERSONAL TOUCH"

British Roundtabler Blames Lack Of Personalization in Operation For Various Theatre Weaknesses

by HARRY B. HARRIS

General Manager, Exchange Kinema Lincoln, England

After all the wailing and gnashing of teeth during the past years, about our many and varied problems, it seems one of the things the industry most needs is to put its own house in order. Strange as it may seem, this is where the independent holds a trump card, which has only been played in the minority of instances. This trump card is "The Personal Touch," which is a most vital asset to the exhibitor whose interest extends beyond the current month's profit and loss account.

How often have you sat in someone else's theatre and: Longed to get a finger on the sound control buzzer in order to cue it into its proper volume? Longed to be able to advise the operators that in quiet parts of the film their conversation was distinctly audible to those seated near the box?

Longed to instruct the attendents in the handling of a torch, explaining that a beam of light on the floor is much more effective than in a patron's face? Longed to tell the proprietor that 20 or 30 advertising slides may mean good revenue to him, but means torture and boredom to his patrons.

Longed to Instruct Operators

Longed to give certain operators a lesson or two in "How to burn in carbons and keep the arc fed up?" Longed to climb on a seat near the secondary gas or exit lighting and turn it out, in order to stop an annoying flicker caused by old fittings and dirty pipes?

Further: Wanted to stretch one's legs out at the interval and discovered that this was a most difficult feat, except at the end of a row? Been directed to a seat so near the screen that you wondered whether the management had themselves ever tried to get interested in a film whilst sitting in the same place?

Had the unique experience of hearing music from the kinema cafe mixed with sound from the screen every time the cafe door was opened? Been distracted by change dropping on a chocolate tray just at a tense moment in the picture? Had to rise so often to let other patrons pass that one regretted the remarks coming from behind could not be relayed to the manager's office?

Annoyed by Snoring

Seen the light in, and heard the opening and shutting of, the staff room door, with annoying regularity? Seen a patron sound asleep and listened to his snoring for some time before personally waking him, the staff evidently thinking that they were not allowed to?

Had all interest taken from the picture by the shuffling and giggling of youths and young girls who imagined it was clever to make themselves seen and heard? Wanted either to criticize or congratulate when leaving at the end of the show, but could see no one but the doorman?

So I could go on enumerating things that should not be, and which I have personally experienced at one time or another.

It only remains for you to add to my list all the other experiences you must have had, and it will easily be realized what a serious matter it is.

One Real Remedy

There is only one real remedy, and that, I consider, is "The Personal Touch." I remember about 12 years ago being commissioned by the principal of a circuit of super kinemas to give him a detailed and confidential report of how his theatres were being run, and to his amazement the job occupied about three weeks of my time, and in spite of the fact that supervisors, assistant supervisors, etc., were on the pay-roll, my report, when completed, ran into nearly twenty closely typewritten pages.

The reason? Well, my explanation was that "The Personal Touch" had been pushed completely into the background in favor of a sort of military system of management.

I am not attempting to put myself on a pedestal as a superman, but it was with the greatest satisfaction that I eventually found my criticisms being taken notice of and my suggestions, being adopted, without any so-called "re-organization" of staff.

I would say, let us put our house in order by cultivating and encouraging that Personal Touch, without which we should certainly be a nation of robots . . . and when that is done we shall be ready and better equipped for tackling the many other problems with which the exhibitor is continually being saddled.—From FILM RENTER, London, England.



LOBBY ADVANCE. Some of the neat lobby art used by Manager Sam Gilman, Loew's, Harrisburg, Pa., ahead of his showings on "Rose Marie" and "Strike Me Pink". Nice job of selling.



Adams' "O'Shaughnessy's" Circus Front

Adams Builds Circus Front On "O'Shaughnessy's Boy"

Youngsters up in Regina, Saskatchewan, Can., got quite a kick out of Manager J. C. Adams' circus front at the Metropolitan on "O'Shaughnessy's Boy," what with 'Main Entrance' lettered over outer foyer (see photo) cutout clown atop marquee and varicolored flags for extra decoration.

Adams landed prominent window in downtown store on boys' clothing with large poster for background and tieup stills with copy spotted all through the display. Radio was also employed with convener of local women's council on special broadcast stressing the picture's highlights.

"Send Us Your Face Photo!"

Ladies Receive Flowers At "Splendor" Opening

To the first 500 ladies attending opening of "Splendor" at Loew's Stillman, Cleveland, Jack Lykes promoted roses for giveaway. For street bally local auto dealer loaned new car with sign on either side reading "Ride in splendor in the new Blank car and see," etc., etc. Liveried chauffeur drove car in which man in full dress, top hat and trimmings was driven about town in business section.

Through tieup with local radio dealer, special blowup of Miriam Hopkins standing by radio surrounded by stills from picture. Largest men's clothing shop devoted window display to latest styles with card reading "you will find splendor in our clothes."

"Send Us Your Face Photo!"

Somers Inaugurates Major Bowes Day

With the personal appearance of a local boy in the Major Bowes Amateur unit playing the Warner Ohio Theatre, Sidney, Ohio, Manager B. Somers set about inaugurating a Major Bowes day. Mayor Laughlin cooperated and presented the keys of the city to the unit during their stay in Sidney, an appreciation dinner was held and attended by president of the merchants' association and other notables, and through Somers' efforts in planting the stunt so successfully, excellent newspaper breaks were secured.

START THE DAY OFF RIGHT—JOIN

CARL BENSON
in Norwood, Mass., is managing the Guild Theatre and he, too, was at one time assistant at the Colonial in Laconia. Well, Carl, we've no other members from Norwood but you, so we're going to depend on you for reports from that sector. How about it?

▽

ALBERT M. NUTTER
managing the Park Theatre in Dexter, Maine, is a newcomer to showbusiness. However, he says he was trained under a good round tabler, Seth Field, of the Dirigo, in Ellsworth, Maine. When he got to the Park he followed another member, Lloyd Hellman. In fact he says he is surrounded by good club brothers, so here's hoping with the example they set you'll follow along and keep in touch.

▽

CHARLES RIND
is in Brooklyn, N. Y., managing the Randforce Oasis Theatre, and with Charlie's application we guess we've got that circuit pretty well tied up. Rind started as doorman of the Fortway, later promoted to assistant at the Lefferts, on to other Randforce houses until he was appointed manager of the Parthenon Theatre, where he stayed a month and then assigned to his present house.

▽

VERN AUSTIN
is no stranger to these pages having contributed various and sundry times from the Rialto Theatre in Sterling, Colo., which he manages. Vern started as usher at the World in Omaha, now the Omaha Theatre and at the Moon, now the Uptown. In 1929 he went to work as doorman at North Platte for Fox West Coast and has been with them ever since, having served as assistant there, at Trinidad and Fort Collins and managed at Walsenburg and Sterling.

▽

HOWARD SUMNER HUNT
is the assistant manager of the Strand Theatre, Clinton, Iowa, having started in showbusiness as usher in the Family Theatre there. Later Howard went to the Orpheum and then to other houses until in 1935 he was promoted from doorman to his present assignment.

▽

EDWARD ROWE
is assistant at the De Witt Theatre, Bayonne, N. J., and works for George Steiner, an old-time Club member, and, as Ed says, an ace showman. Well, Rowe, between the two of you, we'll be expecting regular reports from the De Witt. Don't disappoint us.

▽

ED LARKIN
acts as the assistant manager of the Circle Theatre in Cleveland, Ohio. We've already signed up the manager of your house, Ed, so, between the two of you, there's no reason why the Circle shouldn't be represented in our pages. Can we count on hearing from you?

Birthday Greetings

Sam Abrams
Elmer Amidon
Ewell Bingham
Harold Blumenthal
Bernard Buchanan
Ralph Cokain
Archie Connolly
R. W. Eberhard
John Elliott
Lee J. Euring
Sidney Feder
George Foster
H. B. Fox
Ralph C. Fretz
Louis Gianazza
Harold B. Harris
Sim E. Heller
S. H. Horowitz
Milton L. Kaiser
William E. Keating
Stanley Lambert
Sumy Lando
W. C. Lewellen
Jack Litto
Abraham L. Lowenstein
Richard Ludwig
Kenneth C. Mead
Lloyd Murphy
Bert Nix
Leo Raelson
William Reiser
Norman C. Rolfe
Victor J. Rosen
Joseph Rosenfield
Raymond E. Salisbury
Marvin Samuelson
Dave Schiller
Sidney Seckler
Edward Selette
J. Warren Sever
Samuel Shafer
Frank B. Sitton
Warren Slee
Lynn Smith
Al Unger
Emory Warner
Alfred G. Wertin
Ray Williams
T. A. Williams
I. W. Wyte

CARL McKUSICK
is the assistant at the Community Theatre, Guilford, Maine, and the first member from there to join the Club. Remember, we expect each member to report on his activities and since you're the only one in your fair city, there's a double responsibility resting on your shoulders.

▽

THOMAS C. GRACE
manages the Bristol Theatre in Bristol, Conn., and started in showbusiness as doorman at the Strand in New Britain, then chief of service. Left the theatre game for a short period and came back as assistant to Jack Sanson, which position Tom held for two years when he was transferred to the Embassy, back to the Strand and promoted to manage the Embassy and then, when the Bristol was reopened, he was given the job.

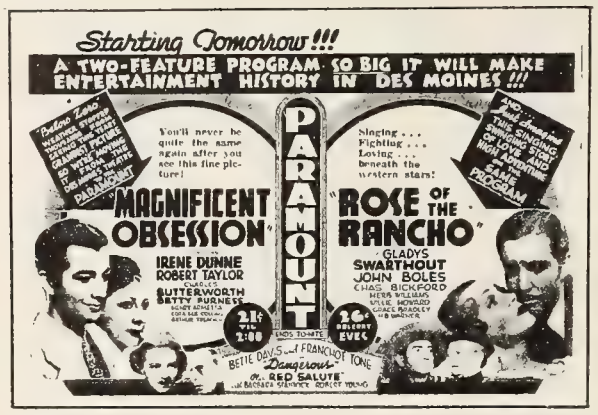
▽

THOMAS INGRASSIA
manages the Napoleon Theatre in New Orleans, La., and we're hoping when he joined he did so because he wanted to add his bit to help swell the various accounts we receive on doings in his city. As you doubtless are aware, some of our most active contributors report from New Orleans, so let's hear from you.



REPRESENTATIVE NEWSPAPER ADS









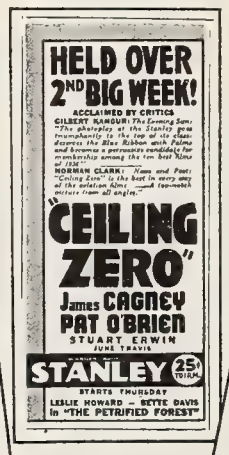




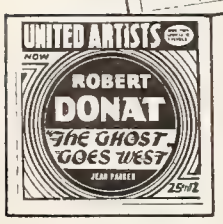


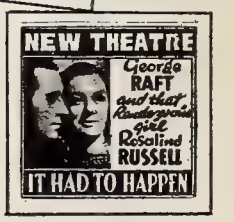












WHAT THE PICTURE DID FOR ME

Allied

SHRIEK IN THE NIGHT, A: Ginger Rogers, Lyle Talbot—Here is an old picture that pleased the customers on a double bill. Good print. You won't go wrong by playing this on a weekend with western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Columbia

BLACK ROOM, THE: Boris Karloff, Marian Marsh—A pink-tea mystery affair that at no time makes the patron forget his past due taxes. Columbia has given it good production but the story is not convincing and has few genuine thrills. Not the worst of its type and certainly not the best. Fair audience reaction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CASE OF THE MISSING MAN, THE: Roger Pryor, Joan Perry—Our patronage endorsed this as one of the best program pictures we had played in weeks. The story has an original twist that brings a great deal of action into the film.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

ESCAPE FROM DEVIL'S ISLAND: Victor Jory, Florence Rice—A thrilling picture that departs from the beaten track of program entertainment and has strong mass appeal. Our patrons heartily enjoyed it, and its title made it a good boxoffice attraction. One seemingly calm patron chewed his thumb nail almost into the quick when Jory and Norman Foster made their escape from the island.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FEATHER IN HER HAT, A: Pauline Lord, Louis Hayward—The slow tempo and British atmosphere of this picture did not please our patronage, and business would have suffered had it not been for a strong supporting feature. Pauline Lord gives a stirring performance and is assisted by an able cast, but the film belongs in the class picture category.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GRAND EXIT: Ann Sothern, Edmund Lowe—This is one of those sleeping powders. Edmund Lowe very indistinct due to his fast talking. Too bad there are so few sound engineers. If I were one I'd make it a point to sack everyone who could not take pains to enunciate and articulate plainly. Pat O'Brien has this same fault, and so have many others. Columbia seems to have poor recording and "Grand Exit" is a poor piece of entertainment. Pass it up. Played February 11-12.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GUARD THAT GIRL: Robert Allen, Florence Rice—A good program picture that pleased on a double bill. Columbia has the knack of giving their pictures titles that have punch and strong appeal to the family patronage.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—This one rates extra playing time. Too bad we haven't Walter Connolly in more pictures; he is plenty good in this one. Played January 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

CHANGE OF ADDRESS

Quigley Publications, including Motion Picture Herald, Better Theatres, Motion Picture Daily, Motion Picture Almanac, and The Box Office Check-Up, is now located at

1270 SIXTH AVENUE
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NEW YORK CITY.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—Very good picture. I believe it would have done good business if it had not been for the blizzard and extreme cold weather.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas, Michael Bartlett—A smart picture with a good mass appeal. The versatile Miss Colbert collects a few more laurels. In commenting on picture merit many of us forget the all important factor of direction. Columbia is fortunate in this respect. They seem to be all aces. Running time, 89 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas—This deserves all the complimentary adjectives that an ambitious press agent could think of. Gay entertainment with never a dull moment. Perfect audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas.

SHE MARRIED HER BOSS: Claudette Colbert, Michael Bartlett—In spite of 30 below zero we did better than average on this one. Many came the second time. I would like to play more of this star's pictures. In my opinion, she is one of the best. Played January 31-February 2.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SUPERSPEED: Florence Rice, Norman Foster—An average program picture that received a marvelous audience response. Personally, we cannot account for the unusually good reaction as the film is not so outstanding.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TOO TOUGH TO KILL: Victor Jory, Sally O'Neill—A very good action picture. Story interesting and star and whole cast fine. Good satisfaction. Played February 6.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

WESTERN FRONTIER: Ken Maynard—Good western that seemed to please. Business poor because of sub-zero weather.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

First National

BRIGHT LIGHTS: Joe E. Brown—Good. Running time, 83 minutes. Played December 23-24.—Louisville Theatres, Inc., Louisville, Miss. General patronage.

BRIGHT LIGHTS: Joe E. Brown—Must report like most other exhibitors on this one which is very good. Recommend it any time. Running time, 83 minutes. Played February 1-2.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—A large overdose of Wini Shaw. She sang at any time and place with or without reason. The audience was drugged with it, in a coma when the picture finished.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAPTAIN BLOOD: Errol Flynn—One of the finest pictures ever put on the screen but the weather at 30 below kind of spoiled things but it's a good picture and will do your house good. Running time, 120 minutes. Played February 10-12.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

I FOUND STELLA PARISH: Kay Francis, Sybil Jason—A mighty pleasing picture, good story and good acting, which we always expect from Kay Francis. Paul Lukas is unusually good. Ian Hunter is rather hard to understand. And don't forget Sybil Jason. That little lady will go places. She is already a very close second to Shirley Temple. A very satisfactory picture. Running time, 84 minutes. Played January 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien, Edward Everett Horton—Fine picture. Played too old. Horton and O'Brien turn in fine job. Del Rio good but not liked here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—Fine production. Business not so good but picture is fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—This easily heads the class of West Point or Annapolis dramas, and when we have said that what more is there to say. We got the weather breaks on this, after a real cold spell. The weather moderated when this was shown and it pulled the week out of the red.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Ross Alexander almost as good as Powell, and John Arledge was excellent. Thanks, Warner, for a very fine picture. It can't be beat for this type show and at present time this is the kind of picture that is drawing best for me. Hurry, Warner, with Ross Alexander's new picture "Boulder Dam" and with Powell's "Colleen."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keel-

(*Continued on following page*)



er—Good. Running time, 109 minutes. Played November 25-26.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Can recommend this very highly. If you've got it, be sure and play it and give it your best days. Played January 25-26.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

G. B. Pictures

BORN FOR GLORY: Barry Mackay, John Mills—This is a good big picture and well acted. The only fault our patrons had was they could not understand the dialogue. Played February 7-8.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

THIRTY-NINE STEPS, THE: Robert Donat, Madeleine Carroll—If all British pictures released in this country were as lively and entertaining as this mystery-melodrama there would be a brisk competition between foreign and native factions over here. Robert Donat continues the vivid impression he made in "The Count of Monte Cristo" and finds himself surrounded by an unusually well chosen cast. The picture has a multitude of clever touches that cannot help but make it the outstanding picture released thus for by GB. Our patrons were intrigued by the title and came in profitable numbers. Everyone was pleased.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS: Lionel Barrymore, Wallace Beery, Eric Linden—About the most realistic and best story of New England folks yet given us. It's a great picture with a superb cast in top form. We only regret to state business fell below our hopes, due somewhat perhaps to the snow storm. Played February 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

AH, WILDERNESS!: Lionel Barrymore, Wallace Beery, Eric Linden—This is the most outstanding comedy drama of all time. Everyone liked this picture. You can give your personal recommendation and the picture will certainly hold you up. Running time, 98 minutes. Played January 9.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore, Eric Linden—Fine entertainment. It has everything necessary for mass appeal. Business above average and everyone happy. Mickey Rooney is a swell kid and no trouble in understanding his talk. Let's have more with this entire cast. We have our comedy teams, now let this be a cast team. Well, MGM, what do you say? Played February 8-10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Better picture than expected after reading reports in this column. Can't see why it rated one of the 10 best. It was not that good. "Dark Angel" pleased much better and was a better picture from box office point of view.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—Very entertaining, comical and lots of laughs. No business. 25 below zero. Must have kept them at home by the stove. Good for Sunday. Running time, nine reels. Played January 25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—Picked this one off the shelf, although there was no particular reason for it being there, and gave its pulling power a real test in subzero weather. Results satisfactory, everything considered. One swell show that made the cash customers forget their chilblains and coal bins. Running time, 82 minutes. Played February 13-15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—An excellent musical that has everything and will please everyone. This is the type of show that pleases because it is real entertainment.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

BROADWAY MELODY OF 1936, THE: Eleanor Powell, Jack Benny—The best musical yet. Running time, 103 minutes. Played November 4-5.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

BROADWAY MELODY OF 1936, THE: Jack Benny, Eleanor Powell, Robert Taylor—We played this a return engagement for two days. We played this picture three days in November and had requests to bring it back, and it pleased all we got in, but we struck the worst snowstorm this country has seen for 50 years and did not do the business we would have done on that account. I call it the best picture we have had in years.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Here is one for the men and boys, also the lady Gable admirers. Three weeks of near zero weather make it hard to judge the drawing power of any picture. Many regulars keeping the home fires burning. Running time, 89 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

ESCAPADE: William Powell, Luise Rainer—Not so hot. Just a picture without any draw. Running time, 88 minutes. Played January 23-25.—Beatty and Johnston, Crescent Theatre, Red Dear, Alberta, Canada. Small town and country patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Musical production with patriotic flavor. Pleased all. B. O. fair in spite of zero weather. Running time, 79 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Very good. Was caught with blizzard weather on this fine show. For consistently good shows you have to hand it to Metro. Played February 8-9.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—A very nice picture all the way through and we had many complimentary remarks on it. The role of the farmer's daughter and wife were splendidly played. The title of this picture is a decided drawback, as many feared it was a gangster picture of the usual sort. Book this one. Played February 7-8.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. City and country patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—The best Joan Crawford picture in some time. Brian Aherne was also splendid in this. It is peppy and fast moving with lots of fun, good romantic interest and a wow of a finsh. Business a little better than the cold weather average we have been having.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Every patron, child and adult, found this to be one of the finest pictures Joan has made and there was not a single dissatisfied comment. Above average business.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IT'S IN THE AIR: Jack Benny—Played this on Friday-Saturday and did a great business. Jack Benny and Ted Healy make a great pair, and picture is not cluttered up with love pash. Will fill the bill on midweek or Sunday-Monday spot.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton—Good. Running time, 133 minutes. Played November 28-29.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable—Ran three days and didn't make expenses. It is no doubt a wonderful picture, as to cast, photography and historical setting, but had been shown all around me all the way from two months to several weeks and that, combined with zero weather, left me hoping I would never hear of another of these high class productions. If a picture does not pay expenses an exhibitor is better off if he doesn't exhibit it. This seemed to please the men fairly well but the ladies did not like it. It is too cruel to be entertaining. The ocean views are wonderful, however. Running time, 133 minutes. Played February 7-9.—Gladys E. McArdle, Owl Thetare, Lebanon, Kan. Small town patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Broke all records for straight picture program and gave the patrons 100 per cent satisfaction. Here is a production any theatre should take pride in offering its patrons. Running time, 133 minutes. Played January 19-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NIGHT AT THE OPERA, A: Marx Brothers—The very few Marx Bros. fans thought this one O. K. I am most decidedly NOT an admirer of these supposed comedians. I didn't make expenses on this one so it is evident that Marx Bros. are not favorites here. Running time, 96 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Same old cut and dried formula. Fine for the youngsters. Some more matured fans called it drivel, while others ate it up. Running time, 79 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Good show to poor business. Cold weather keeps them at home. Running time, nine reels. Played January 26-27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PURSUIT: Chester Morris, Sally Eilers—Fine action picture for Friday and Saturday run. Seemed to please all classes. Running time, 60 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell—It's tops for a picture. It has about everything that makes for entertainment, action and clever dialogue. More power to Rosalind Russell. She sunk her teeth into this role. If she gets the breaks she is going places. She has a keen sense of expression in getting the comedy over. The audience had words of high praise for her work in this picture. She was definitely a hit.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell—A thrill-packed drama of the World War that went over big. This one has enough excitement, thrills, romance and comedy to please any audience, any time. Running time, 91 minutes. Played January 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—This picture is every bit as good as MGM said it would be. Liked even better than "Mutiny on the Bounty." Running time, 126 minutes. Played January 30.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A wonderful production. Mammoth, colossal, etc. You will have to see it to appreciate the size and quality of it. All that saw it were more than satisfied. Acting great. We are buried in snow and ice in this country. Country roads blocked, railroads stopped, business paralyzed and has not broke box office records. Played February 9-10.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—A nice little program picture that gave general satisfaction. Running time, 72 minutes. Played January 11-12.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—Very good comedy melodrama full of laughs. Running time, eight reels. Played January 10-11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Monogram

CHEERS OF THE CROWD: Russell Hopton, Irene Ware—Fair program picture for double bills. Hopton not so good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

KEEPER OF THE BEES: Neil Hamilton, Betty Furness—Did fair business and pleased most of the customers though it is not as well made or recorded as the Gene Stratton Porter stories by RKO.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

TRAIL BEYOND, THE: John Wayne—Fine little



picture. Played on double bill and it went over fine. Noah Beery, Jr., very good. Am looking forward for "Stormy," Universal picture featuring, Noah, Jr.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Paramount

BAR 20 RIDES AGAIN: William Boyd, Jimmy Allison—Another good Cassidy story. Beautiful photographic work throughout. Played February 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—The third "Hopalong" picture which equals and even tops the first, and the first was perfect! A great series of pictures that deserves to be shown in every situation. "Bar 20" is not just another western, but an outstanding action drama laid in the west. We were very happy to read that Paramount has contracted for six additional "Hopalong" pictures. Played February 7-8.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—Paramount's attempt to assemble a flock of stars on the screen without anything for them to do will put their next "Broadcast" at the lowest allocation.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Claudette Colbert and Fred MacMurray give a good exposition on how to be "scrappy," but still be happy. I have yet to see a poor or even mediocre Colbert picture, and this is no exception. We played it in sub-zero weather to a small crowd and much distraction due to wrong markings on the reel headings, but it's still a mighty good picture. Played February 9-10.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—A fine comedy drama that can be depended on for a snappy show. Drew a few extra folks in as well. Played February 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BRIDE COMES HOME, THE: Fred MacMurray, Claudette Colbert—Again Paramount rings the bell with this pair of popular stars. I didn't rate it with "Gilded Lily" and "Hands Across the Table," but most of my patrons liked it better. Miserable below zero weather smacked the gross a terriffic blow. Running time, 83 minutes. Played February 9-11.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

COLLEGIATE: Joe Penner, Jack Oakie—Fair. Running time, 81 minutes. Played January 22-23.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Ned Sparks—A swell bunch of nonsense, fun, music, dancing and pretty girls. With Penner and Oakie running an exclusive girls school, you get an idea of just how screwy the plot could be. Pulled well and was well liked. Running time, 81 minutes. Played January 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CORONADO: Alice White, Lean Errol—A hodgepodge of nonsense, fun, music and romance that clicked as a preview with our patrons. Just a program picture that would be difficult to sell alone, but should give satisfaction in any situation where the lighter type of production is favored. Running time, 75 minutes. Played February 7-8.—M. R. Harrington, Avalon Thetare, Clatskanie, Ore. Small town and rural patronage.

CORONADO: Johnny Downs, Leon Errol—This boy, Johnny Downs, is a great little entertainer. His tap dancing and songs are okay. In this he has the best opportunity to date but still deserves better. A nice picture, though, and one that will please. Played February 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CORONADO: Betty Burgess, Johnny Downs—A dandy picture with the wrong name (it doesn't mean anything). Made me money, but if it had a name suitable to the picture, would have doubled. Played February 5-6.—E. H. Smothers, Dixie Theatre, Camden, Tenn. Small town and rural patronage.

CRUSADES, THE: Henry Wilcoxon, Loretta Young—The usual DeMille extravaganza that has evidently lost its appeal. Excellent story and photography that will please those who may be induced to attend. Played February 9-10.—J. R. DeLand, Park Theatre, Avon Park, Fla. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—This was the first Colbert film we have shown since "One Night" and it proved that Claudette is still Public Sweetheart No. 1. Possibly our excellent trio of supporting shorts had something to do with it, but, anyway, more of the boys voiced their approval than on any other program of the season. Colbert, as usual, is at her best. Nuff sed! Played February 8.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

NEVADA: Larry Crabbe—An average good western dressed up as only Paramount does it. Certainly it would seem all westerns could at least boast of the splendid scenic backgrounds that are in turn excellently photographed in all Paramount outdoor stories. Played January 31-February 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Good western. Running time, 60 minutes. Played February 12.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SMART GIRL: Ida Lupino, Kent Taylor—Good programmer for double billing. Stars good but unknown. Some smart comedy in this one. Used Friday and Saturday. Business punk. Running time, 74 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A nice kind of picture that did fair business. Running time, 83 minutes. Played January 30-February 1.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

THIS WOMAN IS MINE: Gregory Ratoff, John Loder—This program picture is an insult to your patrons even if they aren't particular. A dull, foreign made film. Audience response only fair.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas.

TWO FISTED: Lee Tracy, Grace Bradley—A kindergarten story. Lee Tracy as a reformer insulted the intelligence of our patrons. Grace Bradley was miscast. She should be limited to a dancing girl part. Roscoe Karns poor as a prizefighter.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly—Played to fair business in the face of terrific opposition. Paramount may be congratulated for their consistency in producing pleasing pictures. I have yet to play one that completely failed to please. Played February 11.—J. R. DeLand, Park Theatre, Avon Park, Fla. Small town patronage.

Republic

DANCING FEET: Eddie Nugent, Joan Marsh, Ben Lyon—A light semi-musical that will please a not too discriminating audience. The story is fair but the direction very poor. However, the dance sequences will redeem an otherwise sorry picture. This was sold to me as a special and I am glad that weather conditions would not permit me to advertise as such. Played February 12-13.—J. R. DeLand, Park Theatre, Avon Park, Fla. Small town patronage.

HITCH HIKE LADY: Alison Skipworth—A mighty good story, good direction, good acting but very poor recording. We hope that it was the particular print that we received for it is really an excellent picture deserving of a higher rating than the average program picture, but when the audience must strain their ears to understand what is being said it spoils even the best pictures. Played February 7-8.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—This is a splendid western. Good riding, good comedy, great singing. This man Autry has personality, voice and everything to please the people and they begin to ask for his pictures. That is going some these days. Played February 7-8.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

SINGING VAGABOND, THE: Gene Autry, Ann Rutherfurd—Our patrons enjoyed this musical western and we received no complaints. It is as well produced as the previous Autry films.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

$1,000 A MINUTE, A: Roger Pryor, Leila Hyams—One of the best comedy features of the year. Running time, 70 minutes. Played January 27-29.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

FOUR MORE JOIN THE REPORTERS

From the South and the Northwest come three new contributors to "What the Picture Did for Me" this week. They are:

E. H. Smothers, Dixie theatre, Camden, Tennessee.

Louisville Theatre, Inc., Louisville, Mississippi.

R. T. Swanson, Opera House theatre, Ely, Minnesota.

Read the reports of these showmen in the department in this issue.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray, Fred Stone—Best show for Miss Hepburn and no business. That's that. Play it Sunday. That's the proper day for it. Running time, 11 reels. Played February 7-8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—Katie does not do so well here and she talks herself to death in this picture. I did not find anyone who liked it and in making the picture they traveled around a good deal and got nowhere. Running time, 99 minutes. Played January 25-26.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

ARIZONIAN, THE, and WEST OF THE PECOS Richard Dix—Both of these are better than average westerns. "Arizonian" was the better produced picture though "West of the Pecos" outdrew it probably because of Zane Grey's name.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

FRECKLES: Tom Brown, Carol Stone—Good picture. Did fair business under adverse weather conditions.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

GRAND OLD GIRL: May Robson—A show that is different. Played late after release. Business fair in cold weather. 20 below zero. Running time, eight reels. Played February 5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HIS FAMILY TREE: James Barton, Maureen Delany—A mighty good comedy program picture. A real Irish comedian and a very good cast. Funny story. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

HOT TIP: Zasu Pitts, James Gleason—Excellent family entertainment that is strong enough to solo any day of the week. Good audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—A great picture. Of the kind we have seen no better. Wonderful singing. Fine acting and interesting story, making a fine entertainment for those that appreciate music and good acting, but in my town it was one

(*Continued on following page*)



of the worst flops at the box office. No fault of the show. People just won't come to musical pictures with songs sung in foreign language. Others have flopped, too. Played February 2-3.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

IN PERSON: Ginger Rogers, George Brent—Ginger did her best with this, but a hideous disguise that she wears too long and poor handling all the way through makes us wish she would stick to the Astaire-Rogers combination. However, she has a lot of followers, and could easily become a star in her own right with good stories and direction. The picture played to average business and received neither favorable nor adverse criticism. Played February 9-10.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

IN PERSON: Ginger Rogers, George Brent—Splendid entertainment. Played one week after "Top Hat," which is tops, and was pleased with results. Some liked it better, and that's going some.—R. T. Swanson, Opera House, Ely, Minn. General patronage.

IN PERSON: Ginger Rogers, George Brent—Ginger Rogers without Fred Astaire seems to fall a little flat. Not that this is not an entertaining enough picture, for it is, and was well liked by a big majority of our patrons, but many comments were noted that indicated a preference of these two as a team. Fair business in spite of cold weather. Running time, 87 minutes. Played February 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—One of their best pictures. Pleased and drew well.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

LADDIE: John Beal, Gloria Stuart—It pleased and did good business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—The cold weather stopped them from coming out to see this one. We ran this three nights and failed to gross film rental. However, this was not the fault of the picture. Our country roads are all blocked and so had to depend on our small town patronage. Played February 8-9.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan—Played this two days before release date and was unable to get even one bit of advertising. However, in this cold and blizzard period it doesn't make much difference. The picture features Preston Foster as "Tip O'Neil," a private detective, and while the story is strangely familiar, Foster's characterization as the detective is refreshingly different. Pleased. An excellent program picture. Played February 12-13.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

NITWITS, THE: Wheeler and Woolsey—Did not think it was quite as good as "Kentucky Kernels" though it did good business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Guinn Williams—The principal selling point to this western is the huge cast of well known and not so well known stars of the horse operas. Other than that, it is just another western, but it pulled and pleased, so maybe I'm wrong. Running time, 72 minutes. Played January 31-February 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHE: Helen Gahagan, Randolph Scott—For a fanciful drama, this held their interest. There must be a field for this kind of a story judging by the success of this story when first published. The picture is well done, on a lavish scale. We could not judge the drawing power of this because it was the coldest Sunday of the year when this was shown.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhod patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Did not prove the box office attraction it deserved, but those who came were well pleased. Abel was quite a different D'Artagnan than Doug. Fairbanks and quite as effective. A splendid cast in a beautifully mounted production, but apparently not what our patrons care to see. Running time, 96 minutes. Played February 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—It's too bad such a fine production went entirely to waste with us. Absolutely an excellent picture but failed at the box office pretty badly. Some top ranking stars would have helped drawing power but could hardly have done any better in the roles. Great musical score throughout. Played February 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE MUSKETEERS, THE: Walter Abel, Paul Lukas, Margot Grahame—Did a little better than average business. Good picture for larger towns, although it seemed to satisfy our patrons. Played February 8.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers, Edward Everett Horton—Wonderful picture. Good business. Horton was very good, as were the rest of the cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WEST OF THE PECOS: See report on "The Arizonian."—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.



Supreme

BRANDED A COWARD: Johnny Mack Brown—If you are playing westerns, don't overlook this one as it is one of those rare westerns with an excellent story. I played to a small audience due to a downpour of rain but the reaction of those attending was very gratifying. Played February 7-8.—J. R. DeLand, Park Theatre, Avon Park, Fla. Small town patronage.

BRANDED A COWARD: Johnny Mack Brown—This western could have been very good with a little more sensible story. Brown and his brother are left when outlaws headed by the "Cat" kill their parents. Next scene shows Brown grown man. He devotes his life in search of the "Cat." In the last reel Brown is shown in combat with the "Cat." The "Cat" is wounded and Brown discovers that he is his Brother, who was left with him when his parents were killed. Can you beat that for a story? Fine acting by Brown wasted by a story that even the kids complained about. Wish Brown would make a western for RKO because with the proper stories he would be my best bet for westerns. He is well known in our state because of his football at U. of Alabama. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—A good picture, but not one that will make them rave. Reminds me of a "True Story" with no background. Caused no criticism and very little compliment. Running time, 56 minutes. Played February 3-4.—E. H. Smothers, Dixie Theatre, Camden, Tenn. Small town and rural patronage.

CHARLIE CHAN'S SECRET: Warner Oland—Stands well up in this series. Our folks like the Chan stories and this is a good one. Played February 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLIE CHAN'S SECRET: Warner Oland—When in doubt, book a "Chan" and you can't go far wrong. These features seldom fail to please. They are not specials by any means, but they all pack plenty of entertainment. Running time, 71 minutes. Played February 4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DRESSED TO THRILL: Tutta Rolf, Clive Brook—Just a film. Too draggy. Pass it up if you can. Running time, eight reels. Played January 27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Very good and pleased everyone. Cleverly directed and had many laughs. Leads are excellent in their respective roles. Running time, 76 minutes. Played February 7-8.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Everyone enjoyed this "Cinderella" type of romance. It is a real treat. The same old report that it was too cold to do much business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IN OLD KENTUCKY: Will Rogers—Marvelous. Running time, 84 minutes. Played December 18-19.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

IN OLD KENTUCKY: Will Rogers, Bill Robinson—Pulled a record business, of course, and the general opinions expressed clearly indicated this to be the finest of all the beloved star's pictures. Running time, 84 minutes. Played January 26-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie—The old familiar back stage theme, which even a splendid cast, clever chorus numbers and catchy music could not raise above a fair rating. Failed to pull and those who turned out were only fairly enthusiastic. Personally, I thought it good entertainment, but not of sufficient value to merit the ballyhoo Fox has used to put this over. Running time, 87 minutes. Played February 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLEST REBEL, THE: Shirley Temple—Extra good. Running time, 73 minutes. Played January 27-28.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—Another charming picture from this little star who becomes a better dancer in each feature. An obvious story of Civil War vintage made an ace attraction by its star. Played February 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

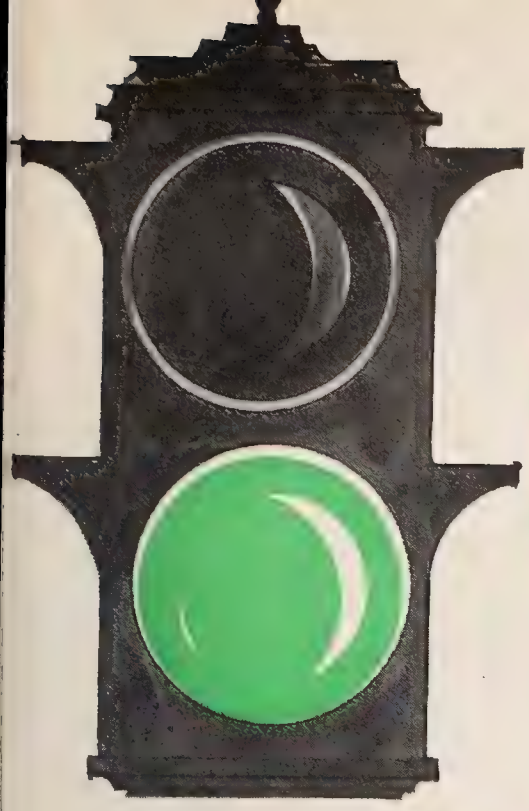
LITTLEST REBEL, THE: Shirley Temple—Certainly a most pleasing production. Snow nor winds nor sleet nor blizzards nor below zero temperature can keep them away when Shirley plays. Shirley surely covers up a multitude of duds. She's one out of a billion and never need fear competition—if Fox is wise. Played February 4-5.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE: Ronald Colman, Joan Bennett—Average entertainment that pleased.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—This one did not disappoint my patrons; they didn't come. Failed to gross film rental. Felt that I should refund admission price to those that did come. Worse than "Here's to Romance," and it was bad. No more grand opera for me. Played to 43 adults, 6 children. Running time, 79 minutes. Played February 10-11.—E. H. Smothers, Dixie Theatre, Camden, Tenn. Small town and rural patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—Ran Robert Benchley's "How to Sleep" before this picture and it certainly did the trick, as most of the audience did that very thing. Can see possibilities in the city but not in this locality. Played January 29.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—Seventy-five per cent of the pictures have a sleeping potion effect on me but "Metropolitan" kept me wide awake throughout the performance. To give adverse personal criticism on this production would be labeling myself as "ignorant." It seems the teaching of music in public schools has not the slightest effect on the scholars in developing their desire for good music. Therefore, naturally, those of adolescent age would not select "Metropolitan" as their film fare. I tried to have our Senior Class take this picture as a benefit show but they selected a programmer instead. "Metropolitan" is a picture that deserves the highest praise from every theatre whether it is a success at the box office or not. As one of my patrons remarked, "I'd rather pay one dollar any



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Supervised by Colbert Clark
Screen play by Olive Cooper-Ben Ryan-Stanley Rauh
Original story by Sidney Sutherland-Wallace Sullivan

REPUBLIC PICTURES

time to see that picture." From the very beginning to the last flicker "Metropolitan" is interesting entertainment; and, as to what the picture did for me, well, I am pleased to say that it did above average business in very bad weather, and thanks to my people for supporting this fine production. I am glad I was born amongst such environment. Running time, 80 minutes. Played February 6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Jane Withers is again presented in a picture of little more than program worth. She's good enough to deserve a real production and supporting cast. Why not a Jane Withers musical? She sure can put over a song and dance. Played February 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—A family entertainment, indeed, with laughs and a tear once in a while. Good for Sunday. Running time, eight reels. Played January 15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Each succeeding picture featuring this grand little trouper has shown increasing business for us. This is her best to date and gives her every opportunity to show her varied talents. Her refreshing personality fills a spot long needed in picture fare and our patrons look forward to each new release. Hope Fox will give her vehicles worthy of her talents. Running time, 76 minutes. Played February 9-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Not nearly enough Withers in the picture. Rather disappointing. And they would bring in a dirty crack about a woman having a baby when they should know on such pictures we have a large children attendance. Mothers don't like such dialogue when their little girl is sitting with them. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Even as a preview offering they walked out on this one. No wonder, there is nothing to it. Leave it on the shelf and do yourself and your patrons a favor. Running time, 77 minutes. Played January 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—I want to take exception to reports published in the Herald rating the picture as just fair. We played this feature in sub-zero weather to a small but well pleased audience. Several went out of their way to say how well they liked it. Don't be afraid to boost it; it will please 90 per cent. Running time, 75 minutes. Played January 18-19.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SILK HAT KID: Lew Ayres—Good little picture that pleased and satisfied our patrons. All right for small towns, but not so good for larger theatres. Played January 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THANKS A MILLION: Dick Powell, Fred Allen, Ann Dvorak—Dick Powell has always been a very welcome visitor to my theatre. He is the one and only. Great entertainment. An outstanding production. Played January 21-22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—This girl is a coming star. She sure can put the picture over. Shirley Temple better look out or this Jane Withers will beat her to the destination. Give us more like it, Jane. Boys, step on "Paddy O'Day" if you have it coming. Play it up to the kiddies and they will bring the adults. Running time, eight reels. Played February 2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Mystery drama above average to poor business. 16 below zero kept them from seeing this very good show. Running time, seven reels. Played January 18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—A good western that keeps the audience on the edge of the seats. A regular Zane Grey. Running time, seven reels. Played January 30-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—To an oldtimer who remembers the stage play which was the great success of its day, or its many ways, because it kept repeating year after year, this picture version is a treat, and others must have thought so too, because this did a good average on a cold Sunday when we expected below average business. It also did a little above average the Monday after. I would say that judging by modern standards it is fine entertainment for the masses, and if the classes can't find this to their liking then I am sorry for the classes. Go the limit and try to bring them in to see this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—One of the best pictures of the year, according to my patrons. This one was made for the small town, with just about an all star cast, and the quilting bee, the skating party with its old time games and singing, the comedy and pathos, with the grand climax of the breaking up of the ice, make this old-time drama one that pleased old and young alike. Running time, 84 minutes. Played February 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien—A departure from his chaps and saddle for the railroad. Good weekend picture, a little overdrawn in some sequences. The audience seemed to like it and that is all that matters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—A neat little programmer that should be okay as such anywhere. Horton is as usual excellent. Doubled with "Charlie Chan's Secret," the show drew fairly well and pleased generally. Played February 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—I think Horton is a great actor. I wouldn't miss any of his pictures, but evidently my patrons do not agree with me. Played to very poor business. Picture okay where Horton is appreciated. Played February 1-3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—A fine production. Very fine work by all the cast, including Harry Carey's good work. Why don't we see more of him? Brian Donlevy also got plenty of attention from our customers. Many patrons asked us who he was. See he has a small part in Cantor's new picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A beautiful picture of limited appeal in this situation. Pulled fairly well and pleased those who did come out. In situations where real acting is appreciated this might be tops, but our patrons prefer more action and less emotion. Played January 29-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—Good. Running time, 77 minutes. Played December 25-26.—Louisville Theatre, Inc., Louisville, Miss. General patronage.

STRIKE ME PINK: Eddie Cantor—Fine production. Cantor scores again with an excellent picture supported by a fine cast. I didn't play Cantor's last two pictures but am sorry now that I didn't because he seemed to make a big hit with the audience. This picture will really stand the advertising. Played three days to good business. Rita Rio's stock will soar after this is played because she really turns in a fine performance and patrons are asking her name, etc. She can dance to suit me any day, and I think she made more of a hit with my people than Eleanor Powell did in "Broadway Melody." Sally Eilers was very good, as was Ethel Merman. Parkyakarkus was good, much better than expected. Many wanted to know who Gordon Jones was. He was real good and he's another one my patrons will welcome back. Brian Donlevy good but not as impressive as in "Barbary Coast." Kept looking for Cantor to change to blackface and do a song but he never got around to that. So much entertainment in this that he didn't have time for it, I suppose. Buy this picture and advertise it big and you won't be sorry. Thanks, U. A., for the early date. Running time, 11 reels. Played February 15-17.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—A fair comedy feature to poor business. Running time, seven reels. Played January 29.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes, Jean Arthur—Good picture from Uncle Carl and the best part of it is that it is different, out of the beaten track. Pictures usually run in cycles. Like "follow the leader." Originality deserves encouragement. Running time, 88 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

FIGHTING YOUTH: Charles Farrell—A good story well told. Interesting throughout. Only average drawing power despite its onetime top drawing star. Why be obstinate? Can't the Farrell-Gaynor team be reunited in a real story by someone who knows the type they need? Played February 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIGHTING YOUTH: Charles Farrell, June Martel—A very good picture for anyone. It will entertain the most critical. Good for Sunday. Running time, nine reels. Played January 12.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FIGHTING YOUTH: Charles Farrell, June Martel—The same old football junk; rolling around and then the impossible. Farrell is not the type for such a story. Business average owing to this being my serial night. Played February 7.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—An excellent comedy. Horton plays his part so very well that you suspect he must be that way naturally. This picture has plenty of hearty laughs and the small crowd who braved the subzero weather enjoyed it greatly. But the 27th consecutive day of zero weather with the cash customers staying home by the fireside has gotten us down to where we were unable to laugh, but we did smile and that's something.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

LADY TUBBS: Alice Brady—Just a fair comedy that seemed to be satisfactory to our patrons. Not so funny as some exhibitors think it. Better for larger towns than for the small country places. Played February 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Ladies and gentlemen, here is a picture. It's one of those occasional pictures that your patrons know in advance through the grapevine system that it's good. Get behind it with all the guns you have. We struck that state's worst blizzard with it but will bring it back soon as possible. Running time, 13 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

OUTLAWED GUNS: Buck Jones—Poor show. The main trouble is that too much of the picture is dark. You can't see anything but just darkness. Our people want to see the picture, not a night so dark you can see nothing but darkness. Played February 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

STONE OF SILVER CREEK: Buck Jones—An average Buck Jones. For me this star always means a good crowd. On this one had to buck zero weather. Played February 5-6.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

Warner Brothers

FRESHMAN LOVE: Patricia Ellis, Warren Hull, Frank McHugh—Fine program fare. Good cast. Warren Hull has a voice which reminds one of Carl Brisson, but of course he is not as good as Brisson. Patricia Ellis not as good in this as in previous pictures. George E. Stone good. So was Walter Johnson.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman—We never saw Pat O'Brien so depressed as he is throughout this film. Title and trailer are

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misleading as there's more classical singing than jazz in this one. Only fair although it introduces some good talent. Seemed mostly an advertisement for Witmark's Music Publishing house. Played January 31-February 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton—An excellent drama, featuring a new, and very good, singer, James Melton. Hard boiled Pat O'Brien is good in his usual role and Jean Muir is excellent. Wish they would give her more and better parts. Pleased my patrons. Running time, 89 minutes. Played January 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton—Not an outstanding picture and hardly up to the ballyhoo. The singing of "Aida" by Melton is the best part of the picture. Pat O'Brien is hardly up to his usual standard. No complaints, however. Played January 31-February 1.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. City and coutnry patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman, James Melton, Jean Muir—Chose this one for our first holiday show in several years. Result: 100 per cent satisfaction. Need I say more? No—but I shall anyway. This one runs the gamut of music from jazz to opera, shows New York night life at its best and worst; has the backbone of a Mildred Cram novel, just the right amounts of laughs, the good-looking and silver-voiced Melton, crooning Jane Froman, Pat O'Brien, Frank McHugh, and well, just about everything it takes to make a swell production! Played February 12.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

Short Features

Columbia

FEMININE INVASION: New World of Sport Series—A very good sport subject dealing with the fair sex athletes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOI POLLOI: The Three Stooges—A crazy comedy, but one that got plenty laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SALESMANSHIP AHOY: Four Star Comedy—They ought to be ashamed to charge for junk like that. I couldn't look a kid in the face after palming this off as a comedy. It's terrible. Running time, two reels.—H. M. Gerber Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

STAR GAZING: Radio Rogues—A pretty good comedy with some good imitations by the Rogues.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TETCHED IN TH' HAID: Barney Google Cartoon—This is a very good cartoon, excellent coloring and will please the old folks as well as the young. Running time, one reel.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

TETCHED IN TH' HAID: Barney Google Cartoon—This all color cartoon, the first of the new "Barney Google" series, seemed to meet with good response from the audience. Applause as the title flashed put it in the "Popeye" class.—L. A. Irwin, Palace Theathe, Penacook, N. H. General patronage.

Educational

AMATEUR HUSBAND, THE: Ernest Truex—Not half bad; got quite a few laughs. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FLICKER FEVER: Frolics of Youth—Good comedy all the way through. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GANGSTERS OF THE DEEP: Treasure Chest—A fast action, interesting deep sea fishing reel. The Treasure Chest series is considerably better this year than last. Keep it up!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KISS THE BRIDE: Tuxedo Comedies—Here is another good one that will make the audience laugh. It's O. K. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LITTLE BIG TOP, THE: Frolics of Youth—The best and cleanest two reeler that we had for some time. A slant on a circus. It is a knockout. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAYFLOWER, THE: Terrytoon—A fail cartoon. Better than some in this series at any rate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOONLIGHT AND MELODY: Musical Comedies—A swell comedy with some real dancing and lots of laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NINETEENTH HOLE CLUB, THE: Terrytoon—A little better cartoon than most Terrytoons.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONE BIG HAPPY FAMILY: Tuxedo Comedy—A fair comedy. A few laughs at any rate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHYTHM OF PAREE: Musical Comedies—The kind that makes an exhibitor bite his fingernails. Not a cackle in a carload. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

YE OLD SAW MILL: Tuxedo Comedies—Too silly to be entertaining, but got by. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D Small town patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay Series—Very interesting subject on Crime Doesn't Pay.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

BEAUTIFUL BANFF AND LAKE LOUISE: FitzPatrick Traveltalk—A beautiful travelogue in lovely natural color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESERT DEATH: Crime Doesn't Pay Series—This "Crime Doesn't Pay" series is going over mighty well here. This one is excellent. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

FATE'S FATHEAD: Charles Chase—We find Chase comedies universally good and this one is no exception. Running time, two reels—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FOLLIES OF 1936: Our Gang Comedy—A swell subject for any house. As good and better than many features. Our Gang stake a Follies show of real merit.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLAND IN TULIP TIME: PitzPatrick Travel Talks—Wish we could get more shorts like this. A beautiful picture.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. City and country patronage.

HONEYLAND: Happy Harmonies—Fine colored short. One of the best in a long time. This and RKO's "Toonerville Trolley" are the tops.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PERFECT TRIBUTE, THE: Chic Sale—A marvelous character impersonation of Lincoln by Sale. Timely booking makes this subject more effective. We played it February 9-11. The ladies "enjoyed" a nice little cry over "The Perfect Tribute." Many favorable comments. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SOUTHERN EXPOSURE: Charley Chase—We consider this the best comedy Chase had made during the past season. Our patrons seemed to agree with us, too.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TREASURE BLUES: Todd and Kelly—Extra good comedy. Keeps you laughing all the way through. Running time, 22 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

MOLLY MOO COW AND RIP VAN WINKLE: Rainbow Parade Cartoons—This is the first entertaining short subject that I have played from RKO and it is excellent. Running time, one reel.—J. R. De Land, Park Theatre, Avon Park, Fla. Small town patronage.

OLD SPANISH ONION, AN: Ruth Etting—One of the best I have had from RKO. Most of their shorts are terrible. If they make any good ones, they have been careful not to let me get hold of it. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

PICKLED PEPPERS: Blonde and Red Head Series—Funny and exciting. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

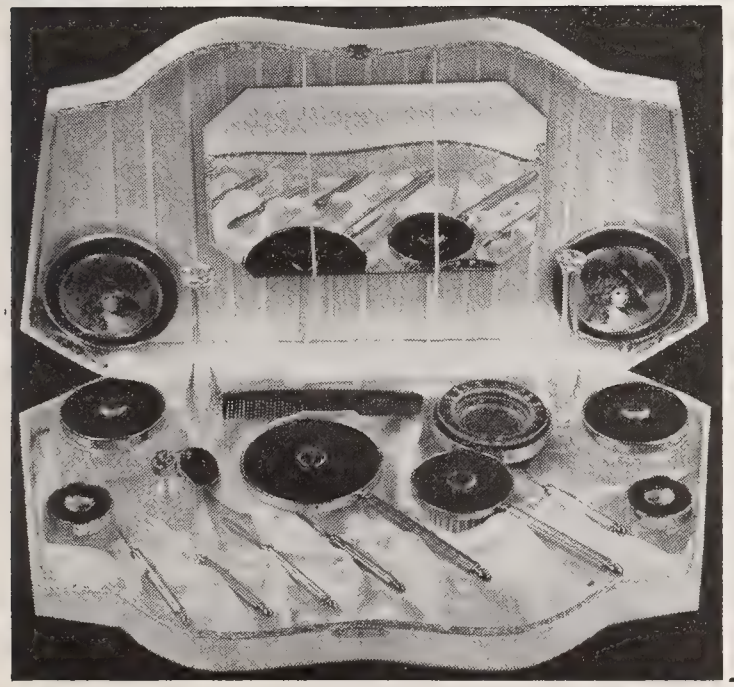
QUIET FOURTH, A: Smart Set Comedies—Ok for a weekend. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SCOTTY FINDS A HOME: Rainbow Parade Cartoons—Dandy one-reeler all in natural color. Running time, one reel.—Rurolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TOONERVILLE TROLLEY: Rainbow Parade Cartoons—Fine colored one reeler. Advertise it and get the children and they will tell the adults about it. RKO, why not make another one with these characters? This one was fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

(Reports continued on following page)

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Paramount

CAVALCADE OF MUSIC, THE: Headliner—A good band number showing briefly but well the advance of music throughout the years.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOLLOW THE LEADER: Isham Jones and His Orchestra—One of the best band shorts we have played.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FOR BETTER OR WORSER: Popeye Cartoon—Our patrons get a big kick out of this amusing rough-house cartoon.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MUSICAL MEMORIES: Color Classics—An exceptionally fine color classic, the music being oldtime ballads. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SYMPHONY IN BLACK: Duke Ellington and his Orchestra—As unusual a short as the Duke's famous rhythm. The double exposures made in illustrating the various parts of the symphony are a bit different from anything we have seen before. It's almost a phenomenon to see and hear a colored orchestra play anything other than "hot" music. Give your patrons a treat and book this one. Running time, 10 minutes. —J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

Universal

BRING 'EM BACK A LIE: Sterling Holloway—While this is far from being good it is an average Holloway comedy. Running time, two reels—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

JOLLY LITTLE ELVES: Cartune Classics—Very nice colored Cartune.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

MY GIRL SALLY: Sterling Holloway—Universal insists this is a comedy. We still think they're fooling. Not one good laugh.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SPEEDY JUSTICE: Mentone Musical—Not as good as some of the other vaudeville shorts that Universal has released. Only fair.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TELEPHONE BLUES: Universal Comedies—Clever singing and dancing. Very good. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Vitaphone

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—Excellent if you don't have to look at Minnevitch. A clown that can be nothing but silly. Running time, one reel.—J. R. De Land, Park Theatre, Avon Park, Fla. Small town patronage.

DOORMAN'S OPERA: Broadway Brevities—Johnny Broderick, Charlotte Arren and Company in a revusical short which rates a bit above the average. Includes several star personality acts, the prize-winner of which is the satire on grand opera. Your'e bound to like this one. Running time, 21 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

EGGS MARKS THE SPOT: Pepper Pot—Paul Whiteman's piano playing, crooning and comely "Ramona," the Three X Sisters, Sims and Bailey and others. This one will appeal to your radio fans and music lovers alike. Plenty of stars crowded into one reel makes a plot impossible, but your audience will enjoy it. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

$50 BILL: Broadway Brevities—A very good little revusical. Miss Whitney's tapping, the Marsh rendition of "I Feel It In My Bones," the dance routines by the Twelve Aristocrats, everything is excellent. But the trapdrum sequence by the ambidextrous Jack Powell is the highlight of the show. Running time, 20 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

FLOWERS FOR MADAME: Merrie Melody—An excellent color cartoon featuring animated flowers with fire as a menace.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GUESS STARS: Radio Ramblers—Excellent imitations of Maurice "Shovel-Ear," Rudy Vallee, Ben "Boynee," Rubinoff and others, correlated by the tough-guys antics of a public enemy. This one got a hand at each show. Something rather unusual for a short subject here. Nuff Sed! Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

KEYSTONE HOTEL: Ben Turpin, Ford Sterling—Glory be! Here is an oldtimer with action and everything. Ford Sterling, Ben Turpin, Marie Prevost, Chester Conklin. They threw pies and chased policemen and a good time was had by all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE DUTCH PLATE: Merrie Melody—Very good colored cartoon.—Runing time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

LITTLE DUTCH PLATE: Merrie Melodies—Very good. Running time, one reel.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

MERRY OLD SOUL, THE: Merrie Melodies—Another colored cartoon that pleased. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

MILLER'S DAUGHTER, THE: Merrie Melody—A pleasant enough cartoon filler.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

PHIL SPITALNY ALL GIRL ORCHESTRA: Melody Master—One of the always good "Melody Masters," featuring an all-girl orchestra that is plenty good. Pleased.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

P'S AND CUES: Pepper Pot—Fine one-reeler of its kind but not so many of my customers care for pool. Tie up with your local billard parlor when you play this. The men trying to be funny in this almost ruined the whole thing. Would have been better had they not been in it at all.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

REGULAR KIDS: Meglin Kiddies—This is one of the best shorts I have run. These kiddies are all tops. Beautiful colors and an all-around good short. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SPRINGTIME IN HOLLAND: Broadway Breveties—Nice colored subject. Running time, two reels.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

Serials

Mascot

MIRACLE RIDER, THE: Tom Mix—Pretty fair serial. On chapter nine now. It's about like the rest of the episodes. Wish none of the serials were over 12 chapters. My patrongs become tired out with them when they are too long. One with 10 episodes would suit me better. Too much shooting and no hitting in this serial. Also the star gets out of trouble too easy. Why must the stars be left each week in such a situation that it seems impossible to come out alive, then next week the situation is somewhat altered by incidents which were not revealed before. In other words the ending the week before is not always shown the same way in the next chapter. A good serial would have just as much drawing power (personal opinion) if the chapters would end without showing so much impossible danger involved. Why not have it somewhat like Universal's "Collegians" were? I would like to really see one serial that was diffrent, one that did not have to fool the people by making them think something would happen that never does. Then, perhaps, somebody besides the children would be interested in it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Union Protection Sought

Cleveland theatre owners have announced they will try a uniform protection plan this year modeled after the one used during 1933-34. When that agreement expired Jan. 1, 1935, distributors each set up individual protection schedules. The 15-cent houses were most effected when the old schedule expired, being pushed back an added two weeks in most cases.

Take Over Indiana House

The pooling arrangement between the Warner circuit and Balaban and Katz on the Paramount in Hammond, Ind., has been concluded and Warner will take over immediate operation of the house, it is reported. Harry Mintz, resident manager at Hammond, will have charge of the theatre under S. L. Stein, district manager for Warner Indiana houses.

Hal Roach Personnel Changes

Hal Roach, head of the Hal Roach Studios in Hollywood, has appointed Syd VanKuren superintendent of all technical and construction departments at his plant and Hugh Huber, former auditor, has been named assistant secretary and treasurer.

TRAVELERS

A. K. Mills, March of Time publicity director, has returned to New York from several weeks spent in Nassau and Florida.

Omar Kiam, costume designer for Samuel Goldwyn, has arrived in New York from Hollywood.

John D. Clark and Herman Wobber, Twentieth Century-Fox executives, have arrived in Hollywood after attending the company's sales convention in Chicago.

Boris Morros, recently elevated to a Paramount producership, is en route to New York from Hollywood by train.

Ben Berinstein is en route from Hollywood to Miami.

Douglas Fairbanks, Sr., and Douglas Fairbanks, Jr., arrived in Manhattan by plane from the coast.

Jake Wilk, eastern story head for Warner, has arrived in Hollywood.

William Wyler is on his way to New York from Hollywood to confer with Samuel Goldwyn and Sidney Howard on "Dodsworth," which he will direct for Mr. Goldwyn.

Miriam Hopkins arrived in New York this week from the coast. She was on board the Santa Elena.

Ernst Lubitsch is in New York for a short vacation prior to sailing for Europe on the Berengaria March 4. With him are Mrs. Lubitsch and Vivian Gaye.

Spyros Skouras, E. L. Alperson and William T. Powers, who have been attending a National Theatres meet in Los Angeles, are expected back in New York March 1.

Jules Levy, general sales manager for RKO Radio, has arrived in Hollywood from Honolulu. He will return to New York in about two weeks.

Cresson Smith, southern and eastern sales manager of RKO Radio, has returned to New York from a tour of exchanges under his supervision.

Harry H. Thomas, president of First Division, has returned to New York with Robert M. McKinney, a director, from a tour of exchanges.

S. Charles Einfield is scheduled to return to New York from Miami this week.

H. A. and Mrs. Fortington sailed for Bermuda last week.

Edward Schnitzer has left Manhattan for a tour of Republic exchanges.

William Drake, vice-president of Electrical Research Products, Inc., sailed from England this week after a month's absence from New York.

Robert Garland, critic on the *World-Telegram,* sailed last week on the Munargo for Nassau, Miami and Havana.

Arthur Loew arrives in Rio de Janeiro next week from Africa. He is due back in New York March 12.

Robert Benjamin left for the coast last week for a three weeks' stay.

Jack Jossey, Republic franchise holder in Cleveland, has returned home after spending several days in New York conferring with Herbert J. Yates.

Bob Wolff, RKO Radio New York Exchange manager, is in Key West, Fla., for the fishing.

J. Robert Rubin, Leopold Friedman and Howard Dietz have returned from Hollywood.

Gary Cooper is in New York for a short stay prior to sailing for Bermuda.

J. R. Grainger and Edward Olsmith are in New Orleans.

Henry King is touring the key spots in his own plane addressing clubs and visiting newspapers prior to the showing of "The Country Doctor," which he directed and which features the Dionne quintuplets.

Robert and Mrs. Young have arrived in New York from London and are stopping at the Lombardy.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 22, 1936, from 103 theatres in 17 major cities of the country was $1,042,935, a decrease of $84,395 from the total for the preceding calendar week ending February 15, 1936, when 102 theatres in 17 major cities of the country aggregated $1,127,330.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"Two in the Dark" (Radio) (on stage: Wayne King and Orchestra)	18,000	"Seven Keys to Baldpate" (Radio) (on stage: Gene Raymond and revue)	28,000	High 9-7 "Hot Tip" 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Freshman Love" (W.B.) and "My Marriage" (Fox)	4,000	"Anything Goes" (Para.) and "It's a Great Life" (Para.)	5,000	High 1-4-36 "Captain Blood" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Lady Consents" (Radio) (8 days)	9,000	"The Ghost Goes West" (U. A.) (5 days—2nd week)	7,000	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"Rose Marie" (MGM) (2nd week)	13,000	"Rose Marie" (MGM) (1st week)	20,500	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"Rose Marie" (MGM) (2nd week)	12,000	"Rose Marie" (MGM) (1st week)	18,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Story of Louis Pasteur" (F.N.) (on stage: John Boles)	44,385	"The Petrified Forest" (W.B.) (on stage: Tom Howard and George Shelton)	22,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Freshman Love" (W.B.) and "My Marriage" (Fox)	6,000	"Anything Goes" (Para.) and "It's a Great Life" (Para.)	8,500	High 12-7 "Mary Burns, Fugitive" and "$1,000 a Minute" 13,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	25c-50c	"Dangerous" (W.B.)	5,400	"Professional Soldier" (20th Century)	6,400	High 2-11 "The County Chairman" 11,000 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Ceiling Zero" (F.N.) (plus stage show)	38,000	"Anything Goes" (Para.) (on stage: Fred Waring and Radio show)	46,600	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	25c-50c	"Anything Goes" (Para.)	6,000	"The King of the Burlesque" (20th Century)	7,000	High 1-4-36 "The Man Who broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Miss Pacific Fleet" (W.B.) (Stage revue)	16,800	"Kind Lady" (MGM) (on stage: Jackie Coogan and Betty Grable)	16,000	High 11-2 "Woman Wanted" 25,500 Low 9-21 "The Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Another Face" (Radio) (On stage: Al Pearce and gang)	14,000	"The Lady Consents" (Radio) (on stage: Ruth Etting and revue)	20,500	High 1-11-36 "I Dream Too Much" 32,500 Low 12-28 "The Great Impersonation" 8,200
Roosevelt	1,591	30c-60c	"A Tale of Two Cities" (MGM)	17,000	"Show Them No Mercy" (20th Century)	9,800	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"The Great Impersonation" (Univ.) (On stage: Fifi D'Orsay and Paul Ash)	13,000	"Annie Oakley" (Radio) (plus stage show)	11,500	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The Ghost Goes West" (U.A.) (2nd week)	9,000	"The Ghost Goes West" (U.A.) (1st week)	11,000	High 11-30 "Mutiny on the Bounty" 34,100 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Navy Wife" (Fox) (4 days) "Personal Maid's Secret" (W.B.) (3 days)	2,200 1,000	"Invisible Ray" (Univ.)	5,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Next Time We Love" (Univ.)	7,000	"The Petrified Forest" (W.B.)	12,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Widow from Monte Carlo" (W.B.) (on stage: Joe Cook and Topsy Turvy Revue)	13,000	"Professional Soldier (20th Cent.) (on stage: Clyde Beatty and his Animals)	14,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Anything Goes" (Para.)	11,000	"Rose Marie" (MGM)	23,000	High 1-12 "Forsaking All Others" 28,000 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"Rose Marie" (MGM) (30c-42c)	6,000	"Her Master's Voice" (Para.)	3,000	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"Every Saturday Night" (Fox) (4 days) "King of the Damned" (GB Pictures) (3 days)	1,000 1,000	"The Invisible Ray" (Univ.)	2,250	High 5-18 "Les Miserables" 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"Ceiling Zero" (F.N.) (3 days) "The Invisible Ray" (Univ.) (4 days)	600 600	"Magnificent Obsession" (Univ.)	2,000	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"Her Master's Voice" (Para.) (on stage: Major Bowes' Amateurs)	8,500	"The Milky Way" (Para.) (2nd week)	5,000	High 9-28 "The Big Broadcast of 1936" 9,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"The Petrified Forest" (W.B.)	7,000	"Ceiling Zero" (F. N.) (plus stage band)	6,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Exclusive Story" (MGM)	4,000	"Rose Marie" (MGM) (2nd week)	5,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Murder of Dr. Harrigan" (F.N.) and "Freshman Love" (W.B.)	2,500	"Strike Me Pink" (U. A.)	2,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800
Hollywood							
Chinese	2,500	30c-55c	"Modern Times" (U.A.) (35c-75c)	26,000	"Riffraff" (MGM) and "Three Live Ghosts" (MGM)	8,750	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Next Time We Love" (Univ.) and "The Invisible Ray" (Univ.)	5,700	"The Lady Consents" (Radio)	6,600	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Petrified Forest" (W.B.)	14,200	"Ceiling Zero" (F.N.) (2nd week)	10,380	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Indianapolis							
Apollo	1,100	25c-40c	"It Had to Happen" (20th Century)	3,000	"Every Saturday Night" (Fox)....	1,300	High 9-7 "Steamboat 'Round the Bend" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"The Lady Consents" (Radio).....	4,000	"Rose of the Rancho" (Para.)....	5,000	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"The Petrified Forest" (W.B.).....	4,000	"Next Time We Love" (Univ.)..	6,000	High 1-25-36 "Her Master's Voice" 12,000 Low 1-5 "The Little Minister" 3,500
Lyric	2,000	25c-40c	"My Marriage" (Fox)..... (plus vaudeville)	6,500	"The Murder of Dr. Harrigan".. (F.N.) (plus vaudeville)	7,000	High 8-31 "Going Highbrow" 13,000 Low 12-21 "Frisco Kid" 3,700
Palace	3,000	25c-40c	"Rose Marie" (MGM).....	14,000	"Exclusive Story" (MGM)..... (on stage: Cab Calloway and orchestra) (25c-55c)	15,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Muss 'Em Up" (Radio)..... (on stage: Ted Lewis and revue) (25c-50c)	13,000	"Ceiling Zero" (F.N.).....	6,500	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"It Had to Happen" (20th Century)	7,800	"Rose Marie" (MGM).....	20,000	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Petrified Forest" (W.B.)....	6,800	"The Milky Way" (Para.).....	8,500	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"Next Time We Love" (Univ.).... (plus stage show)	5,600	"Magnificent Obsession" (Univ.).. (plus stage show)	6,400	High 1-18-36 "Magnificent Obsession".... 14,500 Low 11-30 "The Public Menace" 5,500
Uptown	2,000	25c	"Dance Band" (First Division).... (3 days) and "My Marriage" (Fox) (5 days)	2,900	"The Great Impersonation (Univ.).	2,300	High 9-7 "Steamboat 'Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Filmarte	800	30c-40c	"Soak the Rich" (Para.)..... (2nd week)	1,300	"Soak the Rich" (Para.)..... (1st week)	2,800	High 4-27 "My Heart is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"The Ghost Goes West" (U.A.).... (3rd week)	2,800	"The Ghost Goes West" (U. A.).. (2nd week)	4,200	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Maria Chapdelaine" ..... (Franco-America)	2,500	"Frontier" (Amkino) ..... (2nd week)	1,750	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Next Time We Love" (Univ.) and "The Invisible Ray" (Univ.)	5,900	"The Lady Consents" (Radio).....	6,500	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"Modern Times" (U.A.)..... (35c-75c)	20,000	"Riffraff" (MGM) and ..... "Three Live Ghosts" (MGM)	11,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Lady of Secrets" (Col.) and..... "Her Master's Voice" (Para.) (plus F. and M. stage show)	15,500	"The Milky Way" (Para.)..... (plus F. and M. stage show)	23,500	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love".... 12,200
W. B. Downtown	3,400	25c-40c	"The Petrified Forest" (W.B.)....	12,700	"Ceiling Zero" (F.N.)..... (2nd week)	8,300	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Last of the Pagans" (MGM).....	1,500	"The Widow from Monte Carlo".. (W.B.)	1,500	High 12-14 "Show Them No Mercy".... 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"Strike Me Pink" (U.A.).....	12,000	"Rose Marie" (MGM)	13,000	High 1-4-36 "The Bride Comes Home".. 31,326 Low 1-25-36 "Dangerous" 10,000
RKO Orpheum	2,900	25c-40c	"The Lady Consents"..... (Earl Carroll Vanities on stage)	7,500	"Next Time We Love" (Univ.)...	6,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"Rose Marie" (MGM)	6,000	"Professional Soldier" (20th Century)	5,000	High 11-2 "Broadway Melody of 1936".... 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Magnificent Obsesison" (Univ.).. (5th week)	2,500	"Magnificent Obsession" (Univ.).. (4th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"King of Burlesque" (Fox) and.... "My Marriage" (Fox)	11,000	"Dangerous" (W.B.) and..... "The Widow from Monte Carlo" (W.B)	9,000	High 2-9 "Lives of a Bengal Lancer".. 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	20c-34c	"Achille" (French) and ..... "Frisco Waterfront" (Republic)	3,000	"La Maternelle" (Metropolis).... (2nd week)	3,000	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 1-18-36 "Roman D'Un Jeune Homme" and "Burnig Gold"
Loew's	3,115	30c-60c	"Sylvia Scarlett" (Radio)..... (on stage:: "The Gay 90's Revue")	11,000	"Hitch Hike Lady" (Republic).. (on stage: Major Bowes' Amateurs)	13,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"A Tale of Two Cities" (MGM)... (2nd week)	9,000	"A Tale of Two Cities" (MGM).. (1st week)	14,000	High 12-7 "Mutiny on the Bounty"..... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	30c-65c	"Modern Times" (U.A.) and..... "Guard That Girl" (Col.) (25c-65c)	12,500	"One Way Ticket" (Col.) and.... "Professional Soldier" (20th Cent.)	7,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"Rose Marie" (MGM) ..... (3rd week)	25,700	"Rose Marie" (MGM) ..... (2nd week)	42,000	High 1-5 "Forsaking All Others"..... 87,400 Low 10-12 "O'Shaughnessy's Boy"..... 16,500
Center	3,433	35c-$1.25	"The Prisoner of Shark Island".... (20th Century)	21,000	"The Lady Consents" (Radio) ...	20,000	High 1-4-36 "Ah, Wilderness!" 32,000 Low 12-28 "The Perfect Gentleman".... 6,000
Palace	2,500	25c-75c	"Next Time We Love" and..... "Professional Soldier" (20th Century)	7,000	"Paddy O'Day" (Fox) and..... "The King of the Burlesque" (Fox)	8,000	High 10-5 "Top Hat" 15,000 Low 2-2 "Behind the Evidence" 6,500
Paramount	3,700	35c-99c	"Anything Goes" (Para.)..... (on stage: Isham Jones and orchestra) (2nd week)	23,000	"Anything Goes" (Para.) ..... (on stage: Isham Jones and orchestra) (1st week)	40,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Bohemian Girl" (MGM).....	8,500	"Muss 'Em Up" (Radio)..... (2nd week)	7,000	.....
Rivoli	2,200	40c-99c	"Modern Times" (U.A.)..... (2nd week)	55,000	"Modern Times" (U. A.)..... .. (1st week)	65,000	High 4-27 "Les Miserables" 60,115 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Petrified Forest" (W.B.).... (plus stage show) (2nd week)	55,000	"The Petrified Forest" (W.B.).... (plus stage show) (1st week)	82,000	High 9-7 "Top Hat" 131,200 Low 11-30 "Crime and Punishment".... 45,000
Roxy	6,200	25c-55c	"It Had to Happen" ..... (20th Century) (plus stage show)	31,000	"Mister Hobo" (GB Pictures)..... (plus stage show)	30,000	High 1-4-36 "If You Could Only Cook".. 62,000 Low 4-20 "My Heart is Calling" 17,500
Strand	3,000	25c-55c	"Story of Louis Pasteur" (F.N.).. (2nd week)	24,000	"Story of Louis Pasteur" (F. N.) (1st week)	28,000	High 5-11 "The G Men" 60,138 Low 12-21 "Broadway Hostess" 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Red Salute" (U.A.) (6 days)	1,500	"I Dream Too Much" (Radio)	1,900	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"The Petrified Forest" (W.B.)	3,800	"Rose Marie" (MGM)	7,500	High 9-14 "Steamboat 'Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Murder of Dr. Harrigan" (F.N.) (Plus stage show) 4 days) "The Three Musketeers" (Radio) (3 days) (10c-36c)	2,300 600	"The Widow from Monte Carlo" (W. B.) (plus stage show) (4 days) "Chatterbox" (Radio) (3 days) (10c-36c)	2,200 500	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	The Milky Way" (Para.)	4,200	"Ceiling Zero" (F. N.)	3,700	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Lady Consents" (Radio) and "Another Face" (Radio) (8 days)	4,900	"Fang and Claw" (Radio) and "Two in the Dark" (Radio) (6 days)	3,900	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"The Milky Way" (Para.) and "Paddy O'Day" (Fox)	5,200	"Anything Goes" (Para.) and "The Great Impersonation" (Univ.)	5,100	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Get's Her Man" 3,600
Orpheum	3,000	25c-40c	"Riffraff" (MGM) and "Kind Lady" (MGM)	7,800	"Dangerous" (W. B.) and "Red Salute" (U. A.)	8,150	High 8-31 "We're in the Money" 18,100 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"The Ghost Goes West" (U.A.) (6 days-2nd week)	4,500	"The Ghost Goes West (U.A.) (1st week)	9,000	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Professional Soldier" (20th Century)	2,300	"Rose of the Rancho" (Para.)	2,200	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"The Petrified Forest" (W.B.)	13,000	"Rose Marie" (MGM) (2nd week)	13,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"1,000 a Minute" (Republic) (on stage: Eddie Cantor, Parkyakarkus, Jimmy Wallington)	29,500	"Dancing Feet" (Republic) (on stage: Bebe Daniels, Ben Lyon, Toby Wing)	24,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Erlanger	2,000	40c-87c	"Modern Times" (U.A.)	2,800	.....		.....
Fox	3,000	40c-65c	"It Had to Happen" (20th Century) (9 days) (on stage: George Givot)	17,000	"Every Saturday Night" (Fox) (on stage: Gomez and Winona) (5 days)	8,000	High 12-28 "The Littlest Rebel" 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Rose Marie" (MGM)	3,900	"Strike Me Pink" (U. A.)	2,700	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Voice of Bugle Ann" (MGM)	2,000	"Ceiling Zero" (F. N.)	2,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Next Time We Love" (Univ.) (6 days)	9,000	"The Milky Way" (Para.)	11,500	High 11-23 "Mutiny on the Bounty" 25,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"King of the Damned" (GB Pictures)	6,300	"You May Be Next" (Col.)	5,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore							
Blue Mouse	700	20c-25c	"The Big Broadcast of 1936" (Para.) and "No More Ladies" (MGM)	17,000	"Broadway Melody of 1936" (MGM) and "Charlie Chan in Shanghai (Fox)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"Ah, Wilderness!" (MGM) (2nd week)	6,000	"Ah, Wilderness!" (MGM) (1st week)	7,000	High 1-11-36 "Captain Blood" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Escape from Devil's Island" Col.) and "The Perfect Gentleman" (MGM) (2nd week)	4,000	"Escape from Devil's Island" (Col.) and "The Perfect Gentleman" (MGM) (1st week)	5,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests' 1,600
Orpheum	1,700	30c-40c	"The Petrified Forest" (W.B.) and "Her Master's Voice" (Para.)	6,000	"First a Girl" (GB Pictures) and "Professional Soldier" (20th Cent.)	7,000	High 9-28 "She Married Her Boss' 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The Lady Consents" (Radio) and "It Had to Happen" (20th Century)	6,000	"The Milky Way" (Para.) and "Fang and Claw" (Radio)	9,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Rose Marie" (MGM) (3rd week)	7,000	"Rose Marie" (MGM) (2nd week)	7,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	25c-35c	"Swedenhielms" (Scandinavian) (35c)	1,200	"New Gulliver" (Amkino) (3rd week)	1,200	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Fang and Claw" (Radio) and "Powdersmoke Range" (Radio)	3,800	.....		High 5-18 "My Heart is Calling" 6,000 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Soak the Rich" (Para.) and "Dangerous Intrigue" (Col.)	4,000	"Dangerous Waters" (Univ.) and "Chatterbox" (Radio)	4,800	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Two in the Dark" (Radio (plus stage band)	13,500	"The Lady Consents" (Radio) (plus stage band)	15,000	High 9-14 "Top Hat" 26,000 Low 10-26 "The Last Days of Pompeii" 11,500
Orpheum	2,440	15c-40c	"Lady of Secrets" (Col.) and "The Lone Wolf Returns" (Col.)	7,000	"Invisible Ray" (Univ.) and "Whispering Smith Speaks" (Fox)	9,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"It Had to Happen (20th Century) and "King of the Damned" (GB Pictures)	11,500	"Anything Goes" (Para.) and "Man Hunt" (W.B.)	14,200	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The Milky Way" (Para.)	6,500	"A Tale of Two Cities" (MGM) (3rd week)	5,800	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Strike Me Pink" (U.A.)	12,500	"Peter Ibbetson" (Para.) (2nd week)	5,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	25c-50c	"The Petrified Forest" (W.B.) and "Every Saturday Night" (Fox) (30c-35c)	13,000	"The Milky Way" (Para.)	12,500	High 10-5 "I Live My Life" 35,000 Low 6-29 "Doubting Thomas" 18,500
Seattle							
Blue Mouse	950	25c-55c	"Ceiling Zero" (F.N.) and "Your Uncle Dudley" (Fox)	3,100	"Captain Blood" (F.N.) (2nd week)	3,250	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Rose Marie" (MGM)	11,250	"The Milky Way" (Para.) (8 days)	8,700	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	15c-50c	"The Lone Wolf Returns" (Col.) and "Mysterious Avenger" (Col.)	2,850	"Strike Me Pink" (U.A.) (3rd week)	5,100	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Milky Way" (Para.) (6 days)	3,200	"I Dream Too Much" (Radio)	3,100	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Paramount	3,050	20c-30c	"Exclusive Story" (MGM) and "My Marriage" (Fox) (6 days)	3,900	"Tough Guy" (MGM) and "Drift Fence" (Para.) (on stage: Jackie Cooper and Rin-Tin-Tin, Jr.)	6,550	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-25c	"The Leavenworth Case" (Republic)	2,950	"Sweet Surrender" (Univ.) (plus stage show) (15c-40c)	2,950	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

TOP PICTURES GIVING CHICAGO DATE PROBLEM

Delays Up to Three Months After Release Brings Protests From Independent Groups

by BILL CROUCH
Chicago Correspondent

Never in the last several years has so much good product been available for Chicago's Loop theatres as today. Balaban & Katz has more big pictures ready for release than any time in five years. In some cases pictures are slated for showing from two to three months following release dates, a unique situation.

"Ah Wilderness," current at the Chicago, opened eight weeks behind release date and several others scheduled for downtown showings will be played as far behind release. The Roosevelt theatre with "A Tale of Two Cities," current, has the following pictures booked: "Trail of the Lonesome Pine," "Rose Marie," "Klondike Annie," and "Wife Vs. Secretary." According to present schedules this will bring the last named picture into the Loop about 90 days behind schedule.

This situation is not at all pleasing to the independent theatre men, who are anxious to get a faster release on pictures. The long runs in the Loop have held up product and with business now at a peak good pictures are much in demand.

▽

The Chicago censor board has been swamped for a few weeks with foreign films. An average of about one a day has been the run lately, the most ever to be brought before the board. In many languages, including French, German, Swedish, Spanish, Polish and others, the films have caused a great amount of work for the censors as it is necessary to have a translation on each film.

The International House, the Julian theatre (Swedish), the Praga theatre (Polish), the Kino theatre (German) and the Sonotone theatre are the users of most of this product in the Chicago territory.

▽

The opening of the Charlie Chaplin picture, "Modern Times," was the greatest opening since the last Chaplin picture, which holds the house record at the United Artists theatre.

Playing ten shows on Saturday and nine every other day the picture is packing the house at all performances: Under the present arrangement standouts do not have to wait much longer than 35 minutes as the show runs only 103 minutes in its entirety.

The house opens at 8:30 a. m. On Sunday morning when the picture went on at 9 o'clock the house was practically filled.

Opening on Washington's Birthday the house grossed in the neighborhood of $8,500 for that day and approximately $15,000 for the weekend —the average gross for a whole week is near the $17,000 mark.

Good weather helped all Loop theatres.

▽

Gary Cooper and his wife, Sandra Shaw, stepped off the Chief the other morning to spend a few hours before taking the Century to New York. Cooper is en route to Bermuda for a two months vacation. His next picture probably will be "The Texas Ranger," a Paramount picture. While here he was informed that the local censor board after much palaver had given his latest release, "Desire," a clean bill-of-health.

▽

The Palace theatre is dropping stage shows permanently. Since the house was opened ten years ago stage attractions usually have been the main attraction. "Follow the Fleet" is the first picture to go in under the new arrangement.

Other RKO houses in the Midwest are considering the same plan of running only film shows. This is a tough blow to vaudeville in this area as the RKO houses have been among the most important users of stage talent for years.

▽

Clyde Eckhardt leaves this weekend for either Florida or Hot Springs for a month's vacation. Eckhardt just returned from Washington, D. C., where he attended to some important Government business.

▽

Aaron Saperstein is expected back next week from a month in Florida. He advised friends here that he would have returned sooner but was suffering a bad case of sunburn.

▽

Admission scale for the Charles Chaplin picture was raised from 65c to 75c at the United Artists theatre. Four to six weeks is the expected run of the picture.

Negotiations are now for the release of the picture following the United Artists engagement. So far B & K has made the best offer.

▽

The Warner Club of Chicago held an elaborate Washington Birthday Party and Dance Friday night, Eli H. Arkin was in charge, assisted by Herb Wheeler, Charlie Ryan, Harry Turrell, Bill Biltgen, Jimmie Gaur, Charlie Hogan, Max Slott and Tom Gilliam.

▽

Sam Morris, of the Chicago *American,* is having his Saturday preview page syndicated. It now appears in the Detroit *Times,* Pittsburgh *Sun-Telegraph* and Milwaukee *Wisconsin News.* Other deals are now on for using the page, which is an unusual Hollywood feature.

▽

Ricardo Cortez, portrayer of screen gangsters, was appearing at the Chicago theatre in person. Just to give him the inside information about gangland, this reporter took Cortez down to the police showup. Gunmen, bank bandits, murderers and others paraded before the audience and Cortez found the real gangster (Chicago style) was as vicious looking and acting as the screen counterparts he has played.

▽

The International Film Bureau, with an office at 59 East Van Buren street, has been established by Wesley Greene, manager of foreign film programs at the University of Chicago for three years. The purpose will be distribution of foreign language and instructional films to schools, language groups and other organizations commonly regarded as "non-commercial," as well as to theatres interested in foreign product. An advisory board consists of Professors Otto F. Bond and William Kurath of the University of Chicago and Clifton M. Utley, director of the Chicago Council on Foreign Relations and radio news commentator.

The International Film Bureau is an outgrowth of experimental work carried on in a limited way by Mr. Greene while on the staff of International House, the $3,000,000 club for students given to the University of Chicago by John D. Rockefeller, Jr.

The new organization has become mid-west representative of Franco-American Film Corporation for the handling of "Maria Chapdelaine," and has concluded an agreement with Lenauer International Films, Inc., of New York for the Illinois and Wisconsin rights to "Crime et Chatiment."

▽

Mae West, en route to New York, stopped over for a day to confer with Emanuel Cohen and Ben Piazza. As a result of the conference, and several telephone calls from William Le Baron, Paramount production head in Hollywood, Mae changed her plans and took the Santa Fe Chief back to Hollywood to discuss a new contract with Paramount. It is understood, however, that if the Paramount deal fails, Miss West will form a Mae West Productions company with Mr. Cohen and make her own pictures with probable release through either Columbia or Paramount.

▽

Walter Brown of Ross Federal Service have returned to his office following a week in Nebraska and Iowa. He spent several days in Omaha at the Ross Federal office there.

▽

John Joseph, after a week in New York, is back at the RKO theatre office making plans for the opening of "Follow the Fleet."

SHORT PRODUCT PLAYING BROADWAY

Week of February 22

ASTOR
Cuba ..... Principal
The Fox and the Rabbitt.. Universal

CAPITOL
Hit and Run Driver..... MGM
Honolulu, Paradise of the Pacific ..... Fitzpatrick-MGM

CENTER
Dr. Bluebird ..... Columbia
March of Time, No. 11.... RKO Radio

MUSIC HALL
Hong Kong Highlights.... Twentieth Century-Fox

PARAMOUNT
Not Now ..... Paramount
Pictorial, No. 8..... Paramount

RIALTO
Ants in the Pantry..... Columbia

RIVOLI
Mickey's Polo Team..... United Artists

ROXY
You Gotta Be a Football Hero ..... Paramount
Honeymoon Bridge ..... Columbia

STRAND
They're Off ..... Vitaphone
Half Wit-ness ..... Vitaphone
Carnival Days ..... Vitaphone

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74.	June 10
Coming				
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62.	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65.	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62.	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64.	
Coming				
August Week-end				
Below the Deadline				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan			
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61.	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70.	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70.	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58.	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†		
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68.	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57.	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69.	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67.	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59.	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 8,'36	65.	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72.	
Justice of the Range	Tim McCoy-Billie Seward	May 25	58.	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73.	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71.	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57.	May 25
Music Goes Round, The	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55.	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63.	
Riding Wild	Tim McCoy-Billie Seward	June 28	56.	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86.	Nov. 10
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91.	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57.	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58.	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58.	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57.	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	
Coming				
Bless Their Hearts	Mary Astor-Melvyn Douglas			
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Gentleman Goes to Town, A	Gary Cooper-Jean Arthur	Mar. 31,'36†		
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†		
King Steps Out, The	Grace Moore—Franchot Tone			
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Panic on the Air	Lew Ayres-Florence Rice			
Roaming Lady	Fay Wray-Ralph Bellamy			
Trapped by Television	Lloyd Nolan-Jean Dixon			
United States Smith	Charles Bickford-Florence Rice	Mar. 16,'36†		
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85.	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77.	
Homely Girl	Javor Murathy	Sept. 1†	88.	
Honor Among Thieves	Kabos-Calkos	Sept. 10†.	73.	
Iron Man	Torzs-Turay	Sept. 15†	71.	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77.	
Queen of Roses	Zita Pertzel	Nov. 10†	90.	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58.	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90.	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81.	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72.	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60.	
Notre Dame			58.	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Mary Doran	Mar. 5,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†		
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Spy 77	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter		78	June 1
La Vie Parisienne	John Loder-Nancy Burne			
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Southern Maid, A	Bebe Daniels-Clifford Mollison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)				
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr. 13	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Irish In Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	58	
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinsen	Feb. 22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96.)				
Coming				
Brides Are Like That (G) 962	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
God's Country and the Woman	Bette Davis-George Brent			
Legionnaire				
Murder by an Aristocrat	Marguerite Churchill-L. Talbot			
(See "In the Cutting Room," Feb. 8,'36.)				
Road Gang 964	Donald Woods-Kay Linaker	Apr. 4,'36†	62	
(See "Prison Farm," "In the Cutting Room," Nov. 23.)				
Snowed Under 965	George Brent-Genevieve Tobin	Mar. 28,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				
Sons o'Guns	Joe E. Brown-Joan Blondell			
Singing Kid, The 954	Al Jolson-Beverly Roberts	Apr. 11,'36†		
(See "In the Cutting Room, Jan. 18,'36.)				
Stage Struck	Joan Blondell-Dick Powell			
Treachery Rides the Range	Dick Foran-Paula Stone			
(See "In the Cutting Room," Feb. 1,'36.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 20,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84.)				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Rhodes 3514	Walter Huston	Feb. 20,'36†		
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2
(Exploitation: Feb. 1,'36, p. 64.)				
Coming				
Boys Will Be Boys	Will Hay			
Doomed Cargo	Edmund Lowe-Constant Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar. 10,'36†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20
Coming				
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anite Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
(Released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Coming				
Bridge of Sighs	Onslow Stevens-Mary Doran			
Brilliant Marriage	Joan Marsh-Ray Walker			
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20
Coming				
Along Came a Woman	Eddie Nugent-Ann Rutherford			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 9

(THE RELEASE CHART--CONT'D)

Baby Face Harrington (G).....Charles Butterworth-U. Merkel...Apr. 12.....63....Mar. 30
Bishop Misbehaves, The (G)...Edmund Gwenn - Maureen O'Sullivan .....Sept. 13†.....86....Nov. 9
Bohemian Girl, The.....Laurel and Hardy.....Feb. 14,'36†....72.....
(See "In the Cutting Room," Dec. 14.)
Bonnie Scotland (G).....Laurel and Hardy.....Aug. 23†.....82....Sept. 14
Broadway Melody of 1936 (G)..Jack Benny-Eleanor Powell.....Sept. 20.....103....Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)
Calm Yourself (G).....Madge Evans-Robert Young.....June 28.....60....June 23
China Seas (G).....Clark Gable - Jean Harlow - Wallace Beery .....Aug. 16†.....89....Aug. 5
Escapade (G) .....William Powell-Luise Rainer.....July 5.....89....July 18
Exclusive Story (G).....Franchot Tone-Madge Evans.....Jan. 17,'36†....73.Jan. 18,'36
Flame Within, The (A).....Ann Harding-Herbert Marshall...May 17.....73....May 18
Garden Murder Case, The (G)..Edmund Lowe-Virginia Bruce....Feb. 21,'36†....62.Feb. 8,'36
Here Comes the Band (G)....Ted Lewis-Virginia Bruce.....Aug. 30†.....87....Aug. 17
I Live My Life (G).....Joan Crawford-Brian Aherne.....Oct. 4†.....98....Oct. 5
(Exploitation: Feb. 15,'36, p. 83.)
It's in the Air (G).....Jack Benny-Una Merkel.....Oct. 11†.....80....Nov. 16
Kind Lady (G).....Aline MacMahon-B. Rathbone....Dec. 6†.....78....Dec. 7
Last of the Pagans (G).....Mala-Lotus Long .....Dec. 20†.....84....Dec. 14
Mad Love (A).....Peter Lorre-Frances Drake.....July 12.....69....July 8
Murder in the Fleet (G).....Robert Taylor-Jean Parker.....May 24.....70....May 18
Murder Man, The (G).....Spencer Tracy-Virginia Bruce....July 19.....70....July 20
Mutiny on the Bounty (G).....Clark Gable-Charles Laughton-Franchot Tone .....Nov. 8†.....133....Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)
Night at the Opera, A (G)....Marx Brothers .....Nov. 15†.....96....Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100.)
No More Ladies (A).....Joan Crawford-R. Montgomery....June 14.....82....June 3
O'Shaughnessy's Boy (G).....Wallace Beery-Jackie Cooper.....Sept. 27†.....88....Oct. 6
(Exploitation: Jan. 18,'36, p. 86.)
Perfect Gentleman, The (G)...Frank Morgan-C. Courtneidge....Nov. 22†.....73....Dec. 28
Public Hero No. 1 (A).....Chester Morris-Jean Arthur.....May 31.....89....May 26
Pursuit (G) .....Chester Morris-Sally Eilers.....Aug. 9†.....82....Aug. 8
Rendezvous (G) .....Wm. Powell-Rosalind Russell....Oct. 25†.....9[illegible]....Nov. 9
Riffraff (G) .....Jean Harlow-Spencer Tracy.....Jan. 3,'36†....9[illegible]....Dec. 2[illegible]
(Exploitation: Feb. 22,'36, p. 96.)
Rose Marie (G).....J. MacDonald-Nelson Eddy.....Jan. 31,'36†...113.Jan. 18,'36
(Exploitation: Feb. 15,'36, p. 85; musical analysis, Feb. 22,'36, p. 23.)
Smilin' Through .....Norma Shearer-Fredric March-Leslie Howard .....Aug. 23.....100.Oct. 22,'32
(Re-release)
(Exploitation: Feb. 8,'36, p. 85.)
Tale of Two Cities, A (G)....Ronald Colman-Elizabeth Allan...Dec. 27†.....126....Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83.)
Three Live Ghosts (G).....Richard Arlen-Cecilia Parker....Jan. 10,'36†....62.Jan. 4,'36
Tough Guy (G).....Jackie Cooper-Joseph Calleia.....Jan. 24,'36†....77.Feb. 8,'36
Voice of Bugle Ann, The (G).Lionel Barrymore-M. O'Sullivan..Feb. 7,'36†....72.Feb. 15,'36
Whipsaw (G) .....Myrna Loy-Spencer Tracy.....Dec. 13†.....82....Dec. 14
(See "In the Cutting Room," Jan. 18,'36.)
Wife vs. Secretary (G).....Clark Gable - Myrna Loy - Jean Harlow .....Feb. 28,'36†...*85.Feb. 22,'36
Woman Wanted (G).....Joel McCrea-Maureen O'Sullivan..Aug. 2†.....68....July 27

Coming

Great Ziegfeld, The.....William Powell - Myrna Loy - Luise Rainer .....
Kelly the Second.....Patsy Kelly-Pert Kelton.....
Moonlight Murder .....Chester Morris-Madge Evans.....Mar. 27,'36†.....
Petticoat Fever .....Rob't Montgomery-Myrna Loy....Mar. 13,'36†.....
Robin Hood of El Dorado, The.Warner Baxter-Ann Loring.....Apr. 10,'36†.....
Romeo and Juliet.....Norma Shearer-Leslie Howard-John Barrymore .....
San Francisco .....Clark Gable-J. MacDonald.....Spencer Tracy-Jack Holt....
Small Town Girl.....Janet Gaynor-Robert Taylor.....Mar. 20,'36†.....
(See "In the Cutting Room," Feb. 15,'36.)
Tarzan Escapes .....Johnny Weissmuller - Maureen O'Sullivan .....
Three Godfathers (G) .....Chester Morris-Irene Hervey.....Mar. 6,'36†...85*.Feb. 22,'36
Unguarded Hour .....Loretta Young-Franchot Tone.....Apr. 3,'36†.. .....

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold .....Conway Tearle .....
Hell's Hacienda .....Conway Tearle .....
Senior Jim .....Conway Tearle .....
Three Fingers .....Conway Tearle .....
Whistling Skull .....Conway Tearle .....

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028..	Russell Hopton-Irene Ware.....	Aug. 5	61	Aug. 3
Dawn Rider, The 3033.....	John Wayne-Marion Burns.....	June 20	57	
Healer, The (G) 3004.....	Ralph Bellamy-Karen Morley....	June 15	77	June 1
Honeymoon Limited (G) 3016..	Neil Hamilton-Irene Hervey....	July 1	70	June 22
Keeper of the Bees, The(G)3002.	Neil Hamilton-Betty Furness..	July 15	76	June 15
Make a Million (G) 3019.....	Charles Starrett-Pauline Brooks..	July 25	64	June 29
Paradise Canyon (G) 3036.....	John Wayne-Marion Burns.....	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452....	Sylvia Sidney-Herbert Marshall...	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503..	Tom Brown-Sir Guy Standing....	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533.....	Bing Crosby-Ethel Merman.....	Jan. 24,'36†.	92.	Feb. 22,'36
Bar 20 Rides Again (G) 3525.	Wm. Boyd-Jimmy Ellison.....	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen.....	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray..	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)				
College Scandal (G) 3445.....	Arline Judge-Kent Taylor.....	June 21	79	June 8
Collegiate (G) 3529.....	Joe Penner-Jack Oakie.....	Dec. 27†	81	Dec. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94.)				
Coronado 3524	Betty Burgess-Johnny Downs.....	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508.....	Loretta Young-Henry Wilcoxon...	Oct. 25†	125	Aug. 10
(Exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desire (A) 3539	Marlene Dietrich-Gary Cooper...	Feb. 28,'36†	*95.	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459.	Fredric March-Miriam Hopkins...	July. 5	85.	Dec. 26,'31
(Re-issue)				
Drift Fence 3536.....	Larry Crabbe-Kath. De Mille....	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517..	Wm. Boyd-Jimmy Ellison.....	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501.	George Raft-Alice Faye.....	Aug. 2†	80	Aug. 10
Glass Key, The (G) 3444.....	George Raft-Claire Dodd.....	May 31	77	May 25
Goin' to Town (A) 3442.....	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray....	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Here Comes Cookie (G) 3507...	George Burns-Gracie Allen.....	Aug. 30†	65	Aug. 24
Her Master's Voice (G) 3531..	Edw. E. Horton-P. Conklin.....	Jan. 17,'36†	*75.	Feb. 22,'36
Hopalong Cassidy 3506.....	Wm. Boyd-Paula Stone.....	Aug. 23†	59	
It's a Great Life 3528.....	Joe Morrison-Rosalind Keith....	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A).....	Mae West-Victor McLaglen.....	Feb. 21,'36†	*85.	Feb. 15,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Last Outpost, The (A) 3505...	Cary Grant-Gertrude Michael....	Oct. 11†	77	Oct. 12
Little America (G) 3514.....	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451.....	W. C. Fields-Mary Brian.....	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521.	Sylvia Sidney-Melvyn Douglas...	Nov. 15†	84	Nov. 10
Men Without Names (G) 3416..	Fred MacMurray-Madge Evans..	June 28	66	June 29
Milky Way, The (G) 3535.....	Harold Lloyd-Adolphe Menjou...	Feb. 7,'36†	88.	Feb. 1,'36
Millions in the Air (G) 3526..	John Howard-Wendy Barrie.....	Dec. 13†	72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Nevada (G) 3523.....	Larry Crabbe-Kathleen Burke....	Nov. 28†	59	Nov. 10
Paris in Spring (G) 3448....	Tullio Carminati-Mary Ellis.....	July 5	83	June 1
People Will Talk (G) 3443.....	Chas. Ruggles-Mary Boland.....	May 24	67	Apr. 6
Peter Ibbetson (G) 3518.....	Gary Cooper-Ann Harding.....	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)..	Gail Patrick-Reginald Denny...	Feb. 28,'36†	65.	Feb. 15,'36
Rose of the Rancho (G) 3516..	John Boles-Gladys Swarthout....	Jan. 10,'36†	82.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scoundrel, The (A) 3437.....	Noel Coward-Julie Haydon.....	June 7	66	May 4
Scrooge (G) 3527.....	Seymour Hicks-Donald Calthrop..	Dec. 20†	73	Dec. 21
Shanghai (A) 3449.....	Charles Boyer-Arline Judge.....	July 19	76	July 20
Ship Cafe (G) 3520.....	Carl Brisson-Arline Judge.....	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450.....	Kent Taylor-Ida Lupino.....	July 26	70	July 27
Soak the Rich (A) 3532.....	Mary Taylor-Walter Connolly....	Jan. 17,'36†	87.	Feb. 15,'36
So Red the Rose (G) 3522.....	Margaret Sullavan-R. Scott....	Nov. 22†	83	Nov. 10
This Woman Is Mine 3447....	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave....	Aug. 9†	75	
Timothy's Quest (G) 3534.....	Eleanore Whitney-Dickie Moore..	Jan. 31,'36†	65.	Jan. 25,'36
Two Fisted (G) 3513.....	Lee Tracy-Grace Bradley.....	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509.....	Bing Crosby-Joan Bennett.....	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512..	Walter C. Kelly-Marsha Hunt..	Sept. 27†	60	Sept. 28
Virginian, The 3460.....	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian....	June 14	83	
(Re-issue)				
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger.....	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504.....	Elissa Landi-Kent Taylor.....	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537.....	Gertrude Michael-Geo. Murphy...	Feb. 14,'36†	63.	Feb. 8,'36

Coming

Bar 23 (Tent.).....Wm. Boyd-Jimmy Ellison.....Apr. 24,'36†.....
Border Flight .....John Howard-Frances Farmer.....
Brazen .....Mary Ellis-Walter Pidgeon.....Apr. 17,'36†.....
Call of the Prairie (G) 3541..Wm. Boyd-Jimmy Ellison.....Mar. 6,'36†...*62.Feb. 1,'36
Desert Gold .....Larry Crabbe-Marsha Hunt.....Mar. 27,'36†.....
Florida Special .....Jack Oakie-Sally Eilers.....Apr. 24,'36†.. .....
F Man .....Jack Haley-Adrienne Marden....Mar. 13,'36†.....
(See "In the Cutting Room," Jan. 11,'36.)
Give Us This Night.....Jan Kiepura-Gladys-Swarthout...Mar. 6,'36†.....
(See "In the Cutting Room," Nov. 23.)
If I Had a Million.....Gary Cooper-George Raft.....95.Nov. 12,'32
(Re-issue)
I Loved a Soldier.....Marlene Dietrich-Charles Boyer.....
Moon Is Our Home, The.....Margaret Sullavan-Henry Fonda..Apr. 10,'36†.....
(See "In the Cutting Room," Feb. 1,36.)
Palm Spring .....Frances Langford - Sir Guy Standing .....Apr. 3,'36†.....
(See "In the Cutting Room," Feb. 1,'36.)
Poppy .....W. C. Fields .....
Reunion .....Herbert Marshall-G. Michael....Apr. 17,'36†.....
(See "In the Cutting Room," Feb. 8,'36.)
Sky Parade .....Jimmy Allen-Katharine DeMille.....
(See "In the Cutting Room," Jan. 11,'36.)
Thirteen Hours by Air.....Fred MacMurray-Joan Bennett...Mar. 27,'36†.....
(See "In the Cutting Room," Jan. 11,'36.)
Too Many Parents.....Frances Farmer-Colin Tapley....Mar. 20,'36†.....
Trail of the Lonesome Pine, The.Henry Fonda-Sylvia Sidney.....Mar. 13,'36†.....
(See in the Cutting Room," Nov. 23.) (See production article, Jan. 18,'36, p. 36.)

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct.	11....60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30†....60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan.	27,'36†....76	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	15†....61	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	20†....55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan.	27,'36†....67	
Skybound	Eddie Nugent-Lona Andre	Sept.	25†....60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25†....60	
Coming				
Border Cabellero	Tim McCoy-Lois January	Mar.	1,'36†....64	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36†....61	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36†....50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept.	1†....61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	June	†....79	Mar. 9
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	4†....63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36†....54	
Wolves of the Underworld	Godfrey Tearle	Dec.	4†....55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1†....60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKenney	Sept.	23....66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russel	Oct.	21†....63	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Jan.	31,'36†....72	
(Exploitation: Feb. 15,'36, p. 81.)				
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	5†....67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec.	2†....61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec.	7†....66	Dec. 7
G Men of the Nineties 3560	John Wayne-Ann Rutherford	Feb.	15,'36†....	
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec.	28†....76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles 3505	Mae Clarke-Phillips Holmes	Feb.	29,'36†....	
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4†....59	
Leathernecks Have Landed, The 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36†....60	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36†....68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14†....60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5†....54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	18,'36†....	
Racing Luck (G) 3547	William Boyd	Oct.	28†....60	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Feb.	24,'36†....	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	22,'36†....72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2†....54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36†....52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17†....73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15†....69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept.	9....57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept.	16....72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug.	19†....60	Aug. 3
Coming				
Federal Agent 3548	William Boyd	Mar.	15,'36†....	
Galloping Minstrel	Gene Autry	Mar.	30,'36†....	
Laughing Irish Eyes 3522	Evalyn Knapp-Phil Regan	Mar.	10,'36†....	
West of God's Country	John Wayne-Muriel Evans	Mar.	9,'36†....	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug.	23....99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov.	15†....90½	Nov. 9
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	20†....68	Nov. 23
(Reviewed under the title, "Two Faces")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June	28....75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June	28....75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May	31....80	May 25
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36†....68	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec.	20....74	Jan. 4,'36
(Exploitation: Feb. 22,'36; p. 96.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb.	21,'36†....110	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4....68	Oct. 5
Hi Caucho 606	John Carroll-Steffi Duna	Oct.	11†....59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept.	20†....68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June	14....72	May 25
Hot Tip (G) 542	James Gleason-Zazu Pitts	Aug.	16....69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27†....95	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Infermer, The (A) 532	V. McLaglen-Margot Grahame	May	24....91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov.	22†....87	Nov. 9
Jaina (G) 540	Ian Hunter-Kay Johnson	Aug.	9....78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	7,'36†....76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct.	18....96	Oct. 12
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb.	14,'36†....68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June	7....81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug.	2....75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept.	27†....71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25†....78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept	13†....82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	13†....68	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July	12....94½	July 18
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	3,'36†....94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov.	1....96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8†....67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept.	6†....99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	10,'36†....74	Dec. 21
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27†....68	Dec. 14
Coming				
Dancing Pirate	Charles Collins-Steffi Duna			
Farmer in the Dell	Fred Stone-Jean Parker	Mar.	27,'36†....	
(See "in the Cutting Room," Jan. 18,'36.)				
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar.	6,'36†....77	Feb. 8,'36
Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path	Helen Broderick-James Gleason			
(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)				
Silly Billies	Wheeler and Woolsey	Mar.	20,'36†....	
(See "Wild West," "In the Cutting Room," Jan. 18,'36.)				
Thoroughbreds All	Louise Latimer-John Arledge	Apr.	3,'36†....	
(See "In the Cutting Room," Feb. 8,'36.)				
Witness Chair	Ann Harding-Walter Abel			
Yellow Dust 618	Richard Dix-Leila Hyams	Mar.	13,'36†....68½	
(See "In the Cutting Room," Nov. 16.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rest Cure, The (G)	Reginald Denny	Regal Product'ns		*65	Feb. 15,'36
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1....61	May 11
Struggle for Life (G)		Foy Productions	June	18....53	June 20
Vanishing Riders, The (G	Bill Cody	Spectrum Pictures	July	1....58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†....	
Kid Ranger, The	Bob Steele	Feb.	5,'36†....	
Trail of Terror	Bob Steele	Dec.	20†....	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†....	
Coming				
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†....	
Sundown Sanders	Bob Steele	Mar.	25,'36†....	

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	25†....56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June	14....75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June	21....72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	11†....70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	10,'36†....71	Oct. 26
Curly Top* (G) 549	Shirley Temple-John Boles	July	26....74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug.	23†....88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May	24....75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June	7....73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug.	16†....68	July 13
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb.	7,'36†....62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug.	2†....91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept.	13†....76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July	5....74	July 27
Hard Rock Harrigan* 548	Paul Kelly-Arline Judge	Feb.	21,'36†....62	Feb. 15,'36
(See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)				
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct.	4†....86	Aug. 31
Here Comes Trouble* (G) 633	George O'Brien-Irene Hervey	July	19....60	July 6
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	22†....84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb.	14,'36†....79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	3,'36†....88	Jan. 4,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	27†....73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	29....66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	8†....79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov.	1†....66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan.	31,'36†....68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov.	20†....72	Jan. 25,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July	12....74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May	17....65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'36†....76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb.	28,'36†....95	Feb. 22,'36
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan.	24,'36†....78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug.	30†....77	July 13

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March-Herbert Marshall	Sept. 6†	105	Sept 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36†
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96.)				
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 6
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times	Chas. Chaplin-Paulette Goddard	Feb. 12,'36†		
(Exploitation: Feb. 15,'36, p. 81; Feb. 22,'36; p. 100.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 16,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81.)				
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea	Feb. 28,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'36†	100	Feb. 22,'36
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†		
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July 10,'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr. 24,'36†		
Things to Come	Raymond Massey	Mar. 13,'36†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zazu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	
(See "In the Cutting Room," Jan. 18,'36.)				
East of Java 8029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, p. 81, 83, 84.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Banished 9046	Buck Jones	May 25,'36		
Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr. 20,'36†		
For the Service 9045	Buck Jones-Beth Marion	Apr. 6,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	
(See "In the Cutting Room," Jan. 18,'36.)				
She Married a Million 9033				
Show Boat	Irene Dunne-Allan Jones	Apr. 13,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 23,'36†	63	
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Face in the Fog, A	June Colyer- Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service		Apr. 1,'36†		
Rio Grande Romance		Mar. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O.De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 8
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-O. De Havilland			
Boulder Dam 915	Ross Alexander-Patricia Ellis	Mar. 7,'36†		
(See "Backfire," "In the Cutting Room," Dec. 7.)				
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	*100	Feb. 1,'36
Gentleman from Big Bend, The	Warren William-June Travis			
(See "In the Cutting Room," Feb. 15,'36.)				
Golden Arrow, The	Bette Davis-George Brent			
(See "In the Cutting Room," Feb. 8.'36.)				
Green Light	Leslie Howard			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
I Married a Doctor	Pat O'Brien-J. Hutchinson	Apr. 25,'36†		
Law in Her Hands, The	Margaret Lindsay-Warren Hull			
Men on Her Mind	Warren William-Bette Davis			
(See "In the Cutting Room," Jan. 11,'36.)				
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Murder in Sing Sing	Craig Reynolds-Patricia Ellis			
Nowhere	Ross Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Walking Dead, The	Karloff-Marguerite Churchill	Mar. 14,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livaoniv	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)	Dec. 26†	18½
It Always Happens (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (8 Stooges)	Feb. 20,'36†	
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Cat, a Bell and Mouse, A	May 10	7
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10½
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Feb. 27,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10½
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 2,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	1 rl.
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 13,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	2 rls.
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	2 rls.
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Life of Theodore Roosevelt	Feb. 1,'36†	19
Personalities on Parade	Feb. 5,'36†	9
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Vamp Till Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar 21,'36†	
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HAPPY HARMONIES (Harman-Ising)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†	10
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8
Air Hoppers	Jan. 18,'36†	10
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20
ODDITIES		
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
OUR GANG		
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner	Mar. 14,'36†	
Pinch Singer	Jan. 4, '36†	18
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	1 rl.
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls—Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves—Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader—Isham Jones and His Orchestra	July 26	10
Magic of Music, The—Richard Himber and His Orchestra	Aug. 2†	11
Moscow Moods—Yacha Bunchuk and Orch.	Jan. 17,'36†	10
Movie Melodies on Parade—Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Cocktail—Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros—Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody—Johnny Green and Orch.	Dec. 6†	10
Seeing Stars	Feb. 28,'36†	
Sirens of Syncopation 1—Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black—Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry—Made to Order—Let's Listen to Latin America	Nov. 8†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods—Camera Hounds—Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7
No. 8—	Feb. 28,'36†	1 rl.
No. 9—	Mar. 27,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	10
Here Comes the Zoo	Mar. 13,'36†	
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Brotherly Love	Mar. 6,'36†	
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	
SCREEN SONGS		
It's Easy to Remember—Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon—Abe Lyman and Orchestra	Sept. 20†	8
No Other One—Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champions	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	
No. 22	Feb. 21,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	
No. 10	Jan. 7,'36†	
No. 11	Feb. 17,'36†	24
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Melody in May		19
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Alladin from Manhattan	Feb. 28,'36†	
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	
Neptune Nonsense	Mar. 20,'36†	
Parrotville Post Office	June 28	7½
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Winter Sports		
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pagentry	Feb. 14,'36†	10
SUERBA COMEDIES		
Counselitis	Nov. 22†	18
Doron The Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
'ppereutlets	Jan. 24,'36†	
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	16½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
METROPOLIS-TAPERNOUX		
Bolero		14
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade. (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	8
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time (Jean Sargent-Jack Fulton)	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie (Sterling Holloway)	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best (Sterling Holloway)	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally (Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard (Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino (Buster West-Radio Rubes		10
Vitaphone Celebrities (Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Troupers (Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté (Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Pretty Polly (Polly Moran	June 1	19
Serves You Right (Shemp Howard	June 15	20
Husband's Holiday (Hobart Cavanaugh	July 6	17
High, Wide and Hansom (Herb Williams	July 20	2 rls.
Watch the Birdie (Bob Hope	Aug. 10	20
On the Wagon (Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel (Old Timers	Sept. 21†	20
Vodka Boatmen (Yacht Club Boys	Oct. 5†	20
Lonesome Trailer (El Brendel	Oct. 26†	20
Officer's Mess, The (Shemp Howard	Nov. 9†	2 rls.
Double Exposure (Bob Hope	Nov. 23†	21
Lucky Swede, The (El Brendel	Dec. 21†	21
While the Cat's Away (Shemp Howard	Jan. 4,'36†	20
They're Off (Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide (Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk (Bob Hope	Feb. 15,'36†	21
Joe Palooka in Fer the Love of Pete (Shemp Howard-Robert Norton	Mar. 14,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies (Hal LeRoy	May 11	20
Love Department, The (Bernice Claire	May 18	20
$50 Bill (Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold (Fifi D'Orsay	June 8	20
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The (Ray Perkins	June 29	22
Surprise (Duncan Sisters	July 27	21
Romance of the West (Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The (Countess Olga Albani	Aug. 17	20
Dublin in Brass (Morton Downey	Sept. 7†	20
Oh Evaline (Hal LeRoy-Eleanor Whitney	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please (Georgie Price	Oct. 12†	21
Regular Kids (Meglin Kids	Oct. 19†	20
Check Your Sombrero (Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland (Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose (El Brendel	Dec. 7†	21
Katz' Pajamas (Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo (Owen, Hunt and Parce	Dec. 28†	21
Carnival Day (Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing (Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines (Bernice Claire	Feb. 8,'36†	22
King of the Islands (Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The (Carolyn Marsh-Harris Twins	Feb. 29,'36†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	1 rl.
No. 17—Boom, Boom	Feb. 29,'36†	1 rl.
MELODY MASTERS		
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	1 rl.
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
No. 14—Day's Journey, A	Feb. 22,'36†	1 rl.
OUR OWN UNITED STATES		
No. 1—Curious Industries (Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds (James Wallington	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Markets	Feb. 22,'36†	
PEPPER POT		
Moving Melodies (J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville (Adelaide Hall	June 22	10
Rah, Rah, Radio (Ralph Kirbery	July 6	10
What's the Idea? (Lew Pollack	Aug. 17	11
Nutville (Radio Ramblers	Sept. 7†	10
All American Drawback (Edgar Bergen	Oct. 5†	10
'Wee' Men (Singer's Midgets	Nov. 2†	10
Seein' Stars (Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class (Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The (Herman Brix)	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty	Aug. 27†	2 rls. (each)
Rex, King of Wild Horses-Rin Tin Tin, Jr.		
Fighting Marines, The (Grant Wither-George Lewis)	Nov. 23†	2 rls. (each)
Miracle Rider (Tom Mix) (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REGAL		
Lost City, The (Wm. Boyd-Claudia Dell)	June †	2 rls. (each)
REPUBLIC		
Darkest Africa (Clyde Beatty)		15 episodes
STAGE and SCREEN		
Custer's Last Stand (Rex Lease-Lona Andre)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell (Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage (Noah Beery, Jr.)	Apr. 15	20 (each)
Flash Gordon (Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West (Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog (John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery (Clark Williams-Jean Rogers	Oct. 21†	20 (each)

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 10.—(A) In calculating resistance of projection circuits, what various things must be considered? (B) When the positive carbon of a high intensity arc fails to feed forward, what is wrong? (C) Name one source of negative electrons and negatrons. (D) What is the effect of an oversized positive carbon?

Answer to Question No. 6 (New Series)

Bluebook School Question No. 6 was: *(A) Explain the manner in which work is performed by electric current. (B) Where and under what circumstances are link fuses permissible in theatres? (C) What paper is indispensable to economical maintenance?*

The following did from excellent to very well: S. Evans and C. Rau; G. E. Doe; B. DeVietti; A. F. Sprafke; P. and L. Felt; W. C. Brown; J. R. Prater; J. R. Hickman, Jr.; P. Howard; H. C. Goodman and N. N. Gray; W. Limmroth; C. Loft; G. Thompson; O. L. Daris and F. Simms; F. H. and L. Klar and T. H. Morton; A. L. Long and J. T. McGuire; N. R. Tomlinson; Nic Granby; L. R. Spooner and G. Johnson; R. Marks, D. J. Rosen, B. L. Mathew and C. T. Davidson; H. J. Billingsworth; G. N. Guidotti, F. L. and N. Saylor; S. Myers; O. J. Maxwell and T. R. Baston; T. L. and G. Daniels; H. D. Lilly, B. M. Saunders; W. Lane; L. H. Hunt; T. H. E. Richman; D. Howard; M. and J. Devoy; R. Mills and N. J. Perkins T. R. Fanning and W. Burns; H. T. Granger; I. B. Bancroft; K. H. Langtrie; D. Anderson and B. H. Thaller; H. K. Abernathy and R. Tomkins; B. I. Jennings; W. L. Sanderson and T. F. Little; H. B. M. Maulding; J. T. Raleigh and B. J. Thomas; B. W. Stokes; B. R. Shepherd and W. Jones; K. L. Knight and L. Henderson; W. L. Simmons; J. Jenson and V. Sanders; S. G. Sanders and G. Sargent; H. W. Howard; J. Gillespi; D. L. Slinger and B. T. Henkle; S. B. Fisher; M. O'Connor; S. E. Gay; R. L. Bersottu and G. S. Phillips; D. McGee and N. E. Olliver; N. Rivera; J. Lansing and R. D. Oberleigh; T. T. Golley; J. G. Schofner; C. Hawkens; C. L. Sexton; F. N. Maclane; T. S. Brown and L. D. Miller.

There are many excellent answers to Section A. W. C. Brown says:

"Water flows from higher to lower levels. Electricity flows from higher to lower potentials. In each case where movement takes place there is loss of energy and useful work may be done. In the case of water it is expressed by the equation: Work done equals weight of water times *A* minus *B*, where *A* and *B* are the two levels. Similarly in the case of electricity, *P* equals quantity times pressure (potential), or *P* equals *IE*, where *P* is Power in watts, *I* is current in amperes, and *E* is potential difference."

That is one way of telling it. J. R. Prater says:

"Work is performed by electricity when voltage (pressure) causes volume (amperage) to flow against electrical friction. In this case, as in water turning a wheel, pressure is consumed, not volume."

P. Howard says, "In an electric circuit there must be pressure to cause current to flow. If there be electric friction in the circuit, then work will be performed as the current flows, and in this process pressure will be consumed. To obtain additional work, either the pressure or the volume, or both, must be increased."

M. and J. Devoy say, "Exactly what occurs when work is performed, even the scientists do not as yet know certainly. However, we know that work is performed by the consumption of voltage, which is the same in effect that steam or water pressure is in a pipe. The work usefully performed, then, is equal to the amount of pressure consumed, less the electrical friction the current meets with in the feeding circuit and the waste incurred by the machine in producing the power."

(B) C. Loft says, "A link fuse is a short wire of fuse metal, to each end of which a suitable copper clip is attached. It must not be used in a theatre without consent of the authorities, and then only in a metal or other approved metal cabinet equipped with a self-closing door. Its use is permissible nowhere in any theatre except in the projection room."

Evans and Rau say, "Link fuses may be used only where the authorities allow them, and then only in an approved cabinet to prevent possibility of setting fire to inflammable materials. In many localities their use is prohibited. In other places their use is permitted or required for certain purposes inside the projection room, this for the reason that it is very difficult to 'boost' them by means of a shunt without the trick being detected by inspectors."

J. R. Hickman says, "Link fuses are permissible only for projection room circuits where such practice is okayed by the authorities. They must be mounted in approved metal cabinets. It is difficult to boost them without having the trick detected when they are inspected."

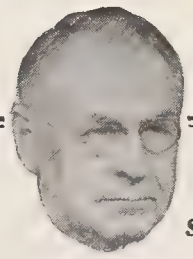
(C) P. Howard says, "A bookkeeping system is indispensable in projection rooms. The projectionist should list those various repair parts and other articles used from time to time. Over an extended period this will disclose the exact operating cost, a desirable thing to know. It very naturally tends to lead to more economical operation and places the projectionist in position to state facts and figures, rather than more or less hazy ideas."

W. C. Brown says, "The paper help that is vitally necessary for economical maintenance consists of keeping a written record or bookkeeping system of parts and equipment with their cost and life record. By doing this, different makes of parts, operated under identical conditions, may be compared as to their life, quality and cost. This provides a means of selecting parts and equipment in a more economical way and thus reduce the operating expense. Every alert and reliable projectionist will do this both in fairness to the management and his own conscience."

A. F. Sprafke says, "This question seems indefinite. Even though the question refers to a certain section of the new Bluebook, still I believe that in fairness to all the school contributors, questions should be so asked that the meaning is clear without reference to any book. As Section C reads, it might refer to a trade journal, some form of report blank or many other things."

I appreciate Brother Sprafke's viewpoint. However, it must be remembered that, as I have before said, the questions are based upon the Bluebook. Each week in the "school" is a new question referring to instructions given in different sections of the book. Here is what H. C. Goodman of Clemson, S. C., thinks of it, the note accompanying their answer to a question:

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MOTION PICTURE DAILY
Wednesday, February 19, 1936

"Dancing Feet" and Show Lead in Philadelphia

PHILADELPHIA, Feb. 18.—One cheerful spot in a dull week that still felt the sting of winter and tied-up traffic, was the Earle. With the stage combination of Bebe Daniels, Ben Lyon, Toby Wing and Sammy Cohen, to lure in the customers, the house grossed $24,000 and would have hit higher were it not for the continued bad weather break. The film was "Dancing Feet."

Starting its grind showing on Wednesday, Chaplin's "Modern Times" got off to a good holiday start, playing to 1,941 more admissions than "City Lights," which played at the same house (Erlanger) five years ago, on its first day. Business took a nosedive yesterday in face of snow and sleet storms, but the week should gross well.

"The Ghost Goes West" topped the house average a trifle with $9,000 at the Aldine and was held a second week. "Every Saturday Night" took a fall at the Fox and was yanked after five days. The $11,500 taken by "The Milky Way" at the Stanley was only so so.

Total first run business was $78,800. Average is $77,900.

Estimated takings for the week ending Feb. 13:

"GHOST GOES WEST" (U. A.)
ALDINE—(1,200), 40c-55c-65c, 7 days. Gross: $9,000. (Average, $8,160)

"ROSE MARIE" (M-G-M)
BOYD—(2,000), 40c-55c, 7 days, 2nd week. Gross: $13,000. (Average, $14,000)

"ROSE OF THE RANCHO" (Para.)
ARCADIA—(600), 25c-40c-50c, 7 days, 2nd run. Gross: $2,200. (Average, $2,800)

"DANCING FEET" (Republic)
EARLE—(2,000), 25c-40c-50c, 7 days. Stage: Bebe Daniels, Ben Lyon, Toby Wing, Sammy Cohen. Gross: $24,000. (Average, $14,000)

"EVERY SATURDAY NIGHT" (20th-Fox)
FOX—(3,000), 40c-55c-65c, 5 days. Stage: Gomez and Winona; Popeye, the Sailor; Cass, Mack, Owen and Topsy; Ed Ford and Whitey. (Average, 7 days, $14,000) Gross: $8,000.

"STRIKE ME PINK" (U. A.)
KARLTON—(1,000), 25c-35c-40c, 7 days. Gross: $2,700. (Average, $4,000)

"CEILING ZERO" (W. B.)
KEITH'S—(2,000), 30c-40c-50c, 7 days, 2nd run. Gross: $2,900. (Average, $4,000)

"THE MILKY WAY" (Para.)
STANLEY—(3,700), 40c-55c, 7 days. Gross: $11,500. (Average, $14,000)

"YOU MAY BE NEXT" (Col.)
STANTON—(1,700), 30c-40c-50c, 7 days. Gross: $5,500. (Average, $7,000)



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